

Editors' Introduction

This 25th Issue of *New Voices in Translation Studies* contains six articles, and five abstracts of recently defended PhD theses, all of which contribute ground-breaking perspectives to new fields of research in Translation and Interpreting Studies. Themes of format, reception and co-collaboration link all of these innovative articles to co/create one of our most diverse issues yet. The contributions come from ten countries: China, Egypt, Estonia, Germany, Iran, Saudi Arabia, Serbia, Spain and the United Kingdom.

The first article in this issue **Action Research in Motion for Dance Audio Description** by **Celia Barnés-Castaño, Luisa Bernstoff, and Carmen Vilches** is a result of a unique collaboration between a researcher, freelance interpreter, and performer strongly embedded in action research approaches, often situated within the field of education rather than translation. It provides a unique case study of audio description for Spanish blind and partially sighted people of a Federico García Lorca-inspired contemporary dance performance *From Sacromonte to New York*. The study represents a breakthrough in terms of reception of dance by blind and partially sighted audience. Of special interest is the difference in opinions between the objectivist or a subjectivist approach to audio description. The findings offer suggestions for using audio description not only to improve the accessibility practices of modern dance performances but also to enrich the viewing practice for the sighted audience.

In **'Soprano-Speak' in the French Dubbed Version of *The Sopranos***, **Clare Healy** closely examines the multiple layers of linguistic signification in the US television series, and suggests that these layers are flattened and simplified in the series' dub for French television. Taking account of the English-language series' use of regional English and Italian slang and grammar, as well specifically Italian-American terminology, Healy suggests that linguistic complexity is perhaps as central to *The Sopranos* as its negotiation of gangster tropes. Using multiple examples and reading across the English and French-language versions of the series, Healy shows that the French dub tends towards standardisation in a way that minimises or even removes the linguistic ambiguity of the original series. French-language viewers, suggests Healy, necessarily have a fundamentally different experience of *The Sopranos* from viewers watching the English-language version, with far-reaching implications for its global reception in French-language media contexts.

The article **Directionality and Error Typology in English-Persian Simultaneous Interpreting: A Descriptive-Analytic Corpus-Based Study** is highly topical and relevant not only to researchers interpreting studies. Its authors, **Adeleh Mirzaee and Mir Saeed Mousavi Razavi**, who are based at the Allameh Tabataba'i University in Iran, set out to investigate the quality of conference interpreting based on a corpus of 20-minute speeches given by international political leaders at the United Nations General Assembly. Their analysis of the influence of directionality on the quality of the interpreted speeches by

presidents Obama, Trump and Rouhani revealed that the frequency of errors remained almost unchanged in both directions. In other words, directionality did not affect the type and number of errors made. Following their data analysis, the authors propose an adaptation of the taxonomy of interpreting errors by Flores et al (2003).

In their article, entitled **Are Translation Universals Really Universal? A Corpus-based Study of Translational Expository Persian**, Morteza Taghavi and Mohammad Reza Hashemi adopt a corpus-based approach in order to explore the presence of Translation Universals in translational Persian. More specifically, they set up a comparable corpus of translational and original Persian consisting of texts stemming from the disciplines of psychology and sociology to investigate the presence of the T-universals of simplification and explicitation in translational Persian. This study is groundbreaking not only because it fills an existing gap in the relevant literature which is almost exclusively focused on Western languages, but also because its results raise questions about the presence of universal features in translation and challenge the 'universality' of previous assumptions concerning simplification and explicitation in translation.

In her article **What's in a Voice? Exploring the vocal qualities of the Spanish dubbed voice in emotionally-loaded scenes**, Beatriz Naranjo Sánchez widens the boundaries of research in audio-visual translation by applying a high-tech acoustic analysis of voice quality (vocal fry, elongation and breathy voice) to a selection of 8 emotionally loaded scenes from an American film dubbed into Spanish. The selected scenes were representative of anger and sadness. For this study, two dubbed versions, characterised as 'natural' and 'play-acted', were recorded for each scene. Acoustic analysis was first carried out to detect potentially distinctive vocal patterns of natural versus play-acted dubbed voices. Sánchez then carried out a reception study to determine whether viewers perceived differences between the two versions. Among the other findings, Sánchez shows, surprisingly, that a relevant percentage of respondents preferred the play-acted versions of sad clips.

One of the unique sociolinguistic features of the Serbian language is that writers in Serbian have at their disposal two visually very different scripts, Cyrillic and Latin. In her article **Theorizing about Translation of Multilingual and Multiscriptal Texts: David Albahari's "Learning Cyrillic" and Its Translation** by Ellen Elias-Bursać and Višnja Krstić offers a fascinating case study in literary translation in which the translator employs the potential of Serbian multiscriptality in a highly creative way. The article focuses on Albahari's short story "Learning Cyrillic", translated from Serbian into English by Elias-Bursać. The story, contextualised as an example of post-Yugoslav migrant writing, is set in contemporary North America – probably Canada – and combines three languages – Serbian, English, and Blackfoot – and two scripts – Latin and Cyrillic. In her analysis, Krstić identifies destabilisation patterns in the concepts of intra- and interlingual translation occurring in this multilingual, cross-cultural text. The paper argues that translational relations are not given but rather contextually determined in each case.

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