

## **On-line technologies and anthropological mutations in the audiovisual translation scenario: the “Digital Native” generation vs. localization.**

**by Serafino Murri**

While the cultural gap between the dubbings industry small professionals enclave of “post-production show-people” and the underrated competence of graduated students in “Screen Translations” disciplines grows, another big upcoming change shakes the localization strategies scenario. The “Digital Native” generation, whose massive everyday consuming of audiovisual products comes mostly from the Web, learnt to skip the “official” version of localized products, and to use tools such as *fansubs* and brand new applications as voice translator algorithms enabling them to generate automatic subtitles in their own language. Far from being just a futuristic detail, those new habits reveal a remarkable change of mind: the “global culture” of the Web refusing the localization mentality and its cultural boundaries and clichés. As a matter of fact, the “new audience” seems no longer accepting the cultural homologation and linguistic flattening knowingly used by the production Major Companies as a precise strategy to make their products immediately accessible for the widest possible audience of a foreign country, and look for an actual comprehension of the foreign cultural settings, stalking the true author’s intentions, language and style, considering audiovisual translation as a form of betrayal and cultural censorship. In this sense, professional dubbing companies, as mere executors of the Major Companies will, are washed up from the “need of authenticity” coming from a global culture. The keyword to overcome this growing impasse is “differentiation”. Only by considering the real audiovisual text’s translation needs and possibilities, and choosing translation techniques (dubbings, subtitling, oversound) starting from the specific role played by verbal language in any single product, this ghost-industry can raise to a level much more adequate to the growing cultural interchange demand.

### **Index of Topics in the conference:**

- 1. The world of the “user generated translation”**
- 2. The idea of cultural-cult sharing. From Fan Clubbing to fansubbing**
- 3. Linguistic meaningfulness, pragmatics and knowledge of the language**
- 4. The idea of Creative Commons and the “open source” intellectual work**
- 5. The consequences of the “Integrated Society of the Spectacle”:  
imagination as raw material, and the conscious piracy.**
- 6. The fall of the notion of “officiality”, and the contestation of the  
distribution power.**