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Audiovisual Translation In The Linguistic Discourse

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Abstract

Nowadays more and more movies are released every year. Unfortunately for non-English speaking people, Hollywood and other American companies is the leading movie producers in the world. Thus, these films should be translated and dubbed before hitting the Russian screens. There are a lot of translation aspect that should be taken into account. For example, defining the right genre is important to use the appropriate lexical and stylistic units typical of this genre. This study is devoted to the peculiarities of audiovisual translation from English into Russian and Spanish. The relevance of this work is to consider the translation and interpretation aspects in the field of the film and animation industry, which is in high demand nowadays. The purpose of the work is to find out the degree of influence of translation transformations on the adequacy of translation on the material of the cartoon cartoon series. The practical significance of the study is that it can be useful in the classroom for practical translation courses in language universities.

Key words: audiovisual translation, translation equivalence, text adaptation, lexico-semantic transformations, lexico-grammatical transformations.

Introduction

In recent years, the phenomenon of cinema discourse has been the object of various studies and numerous discussions. Many researchers question its existence on the grounds that the cinematography does not have some features typical of verbal communication. In most cases, we are talking about the absence of a limited number of values unambiguously assigned to the signs, i.e. cinematographic dictionary.

The term "audiovisual translation" is usually understood as the translation of feature and animation films. Audiovisual translation as a process includes interlingual literal adaptation of the original script with the further rhythmic, audio or subtitle overlay.

Audiovisual translation is divided into two groups: intralingual and interlingual.

1) Intralingual Audiovisual Translation - In this kind of translation the source language is the same as the target language. Used for the blind, deaf, live subtitling and surtitling for the opera and theatre.

2) Interlingual audiovisual translation - This translation type is used to translate TV programs and films. The interlingual translation can be either visual which is known as subtitling, or aural, in which case the whole soundtrack is replaced.

It is considered that the most common types of audiovisual translation are subtitles, dubbing and voice over.

Subtitles are traditionally subdivided into 4 groups:

1) Intralinguistic (intralingual) - this kind of subtitles is also called vertical: the perceptual modality changes (oral speech turns into written text)

2) Interlingual (interlingual) - the so-called diagonal type of subtitling, in which both perceptual modality and language change;

3) open - non-optional, being an integral part of a film or TV program;

4) Hidden (closed) - optional, presented in the form of teletext, viewing is possible when using the appropriate decoder.

Dubbing most commonly refers to the replacement of the voices of the actors shown on the screen with those of different performers speaking another language, which is called "revoicing" in the film industry.

Voice-over translation is divided into 3 types:

- 1) VO (Voice-over) - single-voice offscreen translation
- 2) DVO (Dual voice-over) - Two-voice offscreen translation
- 3) MVO (Multi voice-over) - Multi-voice offscreen translation

Each of these translation techniques has its pros and cons.

Deviations from direct dictionary equivalences are often observed in the translation process. In such cases, translators resort to the use of translation transformations, which serve to transform the internal form of a lexical unit or its complete replacement in order to preserve the meaning of a statement. Various theories suggest different types of transformations but the most common ones are the following types of transformations: lexical, semantic, grammatical, syntactic, stylistic. These transformation can be used either separately or combined with each other.

We chose the American adult animated sitcom "South Park" (Russian "Южный Парк") as the material for the study analysis. During the translation transformations analysis, we used the original English series, as well as its official translation into Spanish and Russian. The study used the series "You Have 0 Friends". (Russian: "У Вас 0 Друзей", Spanish "Tienes 0 Amigos").

methods

The main methods used in this research are as follows: the method of random sampling, comparative analysis, translation and quantitative analysis. These methods allowed us to identify and summarize the main facts, opinions and assumptions regarding the research topic. The obtained data has become reliable material for further discussion, analysis, systematization and presentation of conclusions on the work done.

Results

The pre-translational analysis of the text means "... the first fundamental stage of translation activity, consisting in identifying the features of the source text that are important for translation and allowing to develop a translation strategy and choose methods and tools for its implementation". The quality of the translation itself depends on the quality of the pre-translational text analysis [1].

Pre-translational analysis of the film allows taking the overall communicative, pragmatic, its aesthetic function and even phrases that are key in an adequate understanding of the film into account. The pre-translational analysis falls into 3 stages:

- 1) Watching the film as a spectator
- 2) Collecting of all available information about the film, its plot, characters, characters, creators: comments, comments, interviews, etc. If the film has literary sources, a translator should also get acquainted with them: for example, to identify well-established translations of names and terms.
- 3) Analytical viewing implies that the translator has the full text of the movie (most often subtitles). At this concluding stage, the significance of each unit of information gathered at the previous stage and its impact on the translation strategy is determined, the language features of the characters of the film are defined, and the information that is irrelevant to the adequate translation is cut off [2, 3].

In the film translation process, deviations from direct dictionary correspondences are often observed. In such cases, translators use translation transformations, which serve to transform the internal form of a

lexical unit or its complete replacement in order to preserve the content of a statement. The most common in various theories are the following types of transformations: lexical, semantic, grammatical, syntactic, stylistic. The data of the transformation can be used either separately or combined with each other.

Lexical transformation is the replacement of some units of a source language (SL) with lexical units of a target language (TL) which have a meaning different from the lexical units of the source language. The syntactic functions of individual words and word combinations in the sentence change during a lexico-semantic transformation [4].

Among the lexical transformations, it is possible to distinguish such types of transformations as addition, omission, transpositioning and half-calque [5].

Addition is defined as a lexical transformation, when many semantic elements that are not expressed but implied in the source language must be represented by introducing new lexical units in translation.

The omission is opposite to the addition and involves the refusal to transfer redundant words into translation semantically, the values of which turn out to be irrelevant or may easily be restored from the context.

Transpositioning is a change in the arrangement (order) of the language elements in the translation text as compared to the original text. Elements that can be rearranged are usually words, phrases, parts of a complex sentence (clauses) and independent sentences in the text's structure [6].

Half-calque is a way of translating the lexical unit of the original text by replacing one of its constituent parts, e.g. the morpheme or the word (in the case of stable phrases) by lexical matching in the TL.

Among lexico-semantic transformations, it is possible to distinguish such types of transformations as modulation, generalization, and concretization [7].

Modulation or a semantic development is the replacement of a word or a word combination by a unit of the

TL, the value of which is logically deduced from the meaning of the original unit. Most often, the values of the correlated words in the original and the translation turn out to be connected by the cause-and-effect relations [8].

Concretization is the replacement of a word or a word combination with a broader meaning by a word and a phrase with a narrower meaning. As a result of the application of this transformation, the created correspondence and the original lexical unit turn out to be in the logical relations: the identity unit expresses the generic concept, and the identity unit is the species concept entering into it [9].

Generalization is the replacement of a unit of SL having a narrower meaning, with a unit of the TL with a wider meaning.

обсуждение (discussion)

Let us consider two groups of translation transformations that we discovered during the analysis of this series, namely lexical and lexical-semantic transformations.

The following lexical transformations were used while translating the series: addition, omission, transpositioning and half-calque.

Let us consider the following example of addition:

- Hey kid, how come you ignored my friend request?
- [looks at him like he's crazy] I don't know you! -
- Эй ты, почему ты проигнорировал мой запрос?

- Я вообще вас не знаю!
- ¿Oye, por qué ignoraste mi petición de amigo?
- ¡Tú no lo conozco!

A lexical unit *вообще* (at all) was added to the Russian translation of the statement to intensify the meaning. This transformation is not observed in the Spanish translation.

The next example illustrates updating a Facebook status. The translator added the phrase *My status* in the Russian translation to convey the implicit meaning of the original utterance.

Randy Marsh is at work right now. Work is boring. -

Мой статус: Рэнди Марш на работе. Работа отстой.

Randy Marsh está trabajando. Es aburrido.

Omission is directly opposite to addition and it is used to skip semantically redundant units in the translation, when the meaning of is irrelevant or easily restored in context. [10, p. 54]. For example,

Noo, I told you guys I don't wanna be on Facebook! -

!No, no quiero estar en Facebook!

The semantically redundant phrase "I told you guys", the meaning of which is not so significant, was omitted when translated into Spanish, as it is implicit in the context. However, it was partially preserved in the Russian translation: " Нет, я же говорил, что не хочу сидеть в Фейсбуке!!".

In the next example of the Spanish translation the phrase "fine dude" was omitted since its absence does not affect the meaning of the sentence in any way. In the Russian translation, the phrase "Alright, fine dude" was transformed to " Господи, да и пожалуйста" which does not contradict the meaning:

Alright, fine dude, you don't have to add any friends. You can just be like Kip Drordy.

Está bien, no tienes que añadir ningún amigo. Puedes ser como Kip Drordy.

Господи, да и пожалуйста, можешь никого не добавлять. Будешь как Кип Дрорди!

The next translation transformation represented in the series is transpositioning. A characteristic feature of this transformation is the change in the order of language components in the text. Words, phrases, and parts of the complex sentence (clauses) and independent sentences in a sentence are often subjected to transpositioning. [10, 11].

But you just don't wanna, add me, as a friend? -

Да, но в друзья ты меня добавить не хочешь?

Among the lexico-semantic transformations, we can distinguish such types of transformations as modulation, generalization and concretization. Let us consider an example of modulation:

I've got more friends than Kyle! I've got more friends than Kyle! -

А я круче Кайла! У меня больше друзей!

As we can see, in the Russian version, the translator refused to reuse the sentence, replacing it with another, the meaning of which is a logical consequence of the meaning of the original unit. It should be noted that in the Spanish version this phrase has been translated by the method of word-for-word translation preserving the repetition of the sentence ("Tengo más amigos que Kyle!" "Tengo más amigos que Kyle!").

In the example below, we can see that the phrase "I was on my computer at work" was logically modulated to "Я с работы зашел в интернет", which is acceptable from the TL's point of view.

Hey Stan, I was on my computer at work and saw that you have a Facebook page now?

Стэн, я с работы зашел в интернет и заметил, что ты завел страницу на Фейсбуке.

In the Spanish series, we again faced the literal translation of the phrase. («Oye, Stan, usé la computadora en trabajo y vi que tienes una página en Facebook»).

In the following example, generalization is used when the slang expression "to have a ball" is replaced by a unit with a more general meaning "веселиться". In the Spanish sentence, the slang expression was also replaced by the more neutral verb "divertirse", meaning "having fun":

Sounds like you boys had a ball! –

Похоже, вы отлично веселитесь!

Por lo visto se divertieron mucho.

In the example below, we see that the verb "to check out" is replaced by a translation unit with a more general value of "ver" ("look, look"). In the Russian version "Конечно, загляну! И ты на мою заходи!" the verb "заходи" also looks more neutral than "check out".

I'll visit your farm! You should check mine out too! –

¡Visitaré tu granja! ¡Debes ver la mía!

In the example below, the phenomenon of instantiation is traced:

You can message your friends or play Yahtzee with your friends. –

Можно отправлять друзьям сообщения или играть с ними в кости.

Puedes enviar mensajes o jugar Yahtzee.

Here a unit of translation with a narrower meaning of "кости" replaces the name of the game "Yahtzee". For the Russian-speaking viewer, the transcribed version of "Yeatsi" would not reveal the meaning of the game. In Spanish, there is the equivalent of "Generala", but the translator decided to leave the name without translation.

выводы (Summary)

The results of the research allow us to summarize the following:

1. Translation of audiovisual texts occupies a special position among other types of translation. Despite having been neglected by translatology scholars until very recently, it can be regarded as a separate branch of linguistics.
2. There is a number of factors that need to be considered by a translator in order to achieve the maximum translation adequacy and relevance. They are as follows:
 - A) Genre accessory
 - B) Character and vocabulary peculiarities of a movie characters
 - C) Target Audience
 - D) Air time (the later the film is shown, the more informal vocabulary can be used to translate it, for example, taboo or slang expressions)
3. The main types of audiovisual translation can be divided into 2 large groups: re-voicing and subtitling, which, in turn, are divided into smaller subgroups.
4. The most frequently used types of audiovisual translation are subtitles, dubbing and voiceover.
5. As a rule, when translating an English audio-visual text into Russian, a greater number of translational transformations is applied due to the significant differences between languages.
6. When translating an English audio-visual text into Spanish, fewer transformations are used and a literal translation takes place. This is due to the similarities of the given languages in grammatical structures and vocabulary.

заклучение (conclusions)

Characteristic features of audiovisual translation were dealt with to demonstrate its particularity and uniqueness within the field of translation studies.

Drawing a conclusion, we can say that the translation of film and video products has a number of its specific features. It is impossible to make an adequate, high-quality and correct translation without taking those features into consideration. The problem of correct audiovisual translation has not yet been fully studied and solved yet, which calls for further and more detailed and in-depth study of it.

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