

FILM TRANSLATION ISSUES AND SPECIALIZED FIELD TECHNIQUES

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ABSTRACT: A new area of art and translation is film translation, which is a type of mass multimedia translation. Film culture, and particularly film, has been recognized as one of the key cultural expressions in contemporary society within the international communication. Beyond the realm of art, it has permeated society and had a significant impact on the development of people's values, language, and way of life. This paper attempts to classify some practicable principles and requirements that account for successful film translation and can be used to direct the practice of film translation which is not an easy task as most people think of. Some guidelines are proposed bearing in mind the characteristics of film translation (dubbing and subtitling) in comparison to general translation. Bearing in mind that it also refers to the process of translation where the process of harmonising the meaning and expression in a source language with the meaning of target language is of huge significance, Theory of Translation is also briefly discussed. The advantages and disadvantages of both film translation techniques, i.e. dubbing and subtitling, are described as the preference of prevailing one of them over the other in a typical genre is also mentioned. Some advice and guidelines are provided before delving headfirst into the challenging task of producing a correct translation of a film for a voiceover, it is important to become familiar with the translation techniques, translation as a procedure and processes required for the project.

KEYWORDS: film translation, specialized translation, translation techniques, translation issues, subtitling, dubbing

Among the different sorts of translations available, there is one that is sometimes overlooked and even misinterpreted. That is the film translation. Film culture has been recognized as one of the key cultural expressions in contemporary society within the international communication. Beyond the realm of art, it has permeated society and had a significant impact on the development of people's values, language, and way of life. The majority of spectators think that translators always take pleasure in this process and typically like watching films. Yet, that is not the case. Throughout the course of such work many difficulties have been encountered. A study has to be conducted in areas we are unfamiliar with, to talk to experts in various disciplines of science, and, most importantly, to match the length of the phrase in the target language with that in the source language (in this case, Bulgarian and English, respectively). In this paper the focus will be on the primary challenges, nuances, and strategies used when translating films and an illustration for each of them will be given. At present times, regarding film genres, the most popular ways to share knowledge about the most recent biological, technical, and historical discoveries are through documentaries and popular scientific films. Film has been one of the most widely used entertainment and, more lately, instructional medium during the past few decades. Films have to be translated from the source language of one nation to the target language of another in order to be available to a larger worldwide audience. Since there were no voices to be dubbed over during the era of silent films, it was only a matter of updating the subtitles. Later, as technology advanced, this technique become a little bit more difficult. Nowadays, dubbing and subtitling are the two most widely used types of film translation. In both of these procedures, films are translated into native languages in order to increase the audience for various productions. The distinction between the two is that one focuses on audio, while the other focuses on text. While dubbing is the film process that entails the translation of the audio into various native languages in order to meet the expectations of a particular target market, subtitling is the film process that entails the creation of translated texts at the bottom of a film picture in order to accomplish the same objective as the dubbing process. Both processes are used in the film industry. Before beginning either method, translators should familiarize themselves with the original text and establish whether they will be dubbing or subtitling the material. Doing so requires a minimum of two viewings of the film, along with a meticulous analysis of the text. Some writers claim that it takes weeks or months for the final product to be truly creative. Still, the translator has to constantly work under pressure to meet delivery deadlines for target versions. Consequently, the topic of which film translation technique is used and why has arisen. Dwyer has concluded that “various theories are put forth within Translation Studies to explain national screen translation preferences. The three

most significant factors tend to be a country's economic wealth, the size of its language community and the 'health' of its national film industry based on import/export ratios" (Dwyer, 2017: 39). Film dubbing started with the introduction of a sound film, which as opposed to a silent film, is a feature-length motion picture with synchronized sound or sound that is technically related to the picture. Only individuals who either had significant understanding of the language in issue or who were speaking the language as their native tongue could understand the dialogue in the early days of sound film production. Filmmakers were forced to reshoot the whole production many times using various actors who could speak multiple languages as a result. They were able to produce many versions of the product that might be used by a larger audience in this way. This turned out to be both expensive and time-consuming, as you may have expected. Even still, the issue of making the film understandable to speakers of the majority of other spoken languages has remained. Due to this, subtitles emerged. Although it still happens often today, this practice creates some uncertainty. These inscriptions prevent the spectator from being able to read and follow the character's speech in real time while also understanding how that character interacts with other characters through proper facial expressions and gestures. This would result in a significant loss of artistic value for films featuring lengthy dialogue. There was yet another attempt to address this issue. A single narrator's voice took the place of the subtitles. This narrator provided translations and kept the audience updated on the dialogue's progress and the events that were happening. However, in order for the narrator's voice to be heard, the technologists had to entirely muffle the original conversation. Additionally, by using this technique, the film's artistic worth was reduced since many of the emotive tactics used in the conversation, which were provided by the actors' acting and live speech, were rendered ineffective. As a result, the founders of modern cinematography were obliged to consider novel approaches to subtitle films using artists who were native speakers of the language to be subtitled. This led to the advent of voiceover. One of the first techniques for dubbing is having a translation transcribe the screenplay while maintaining the original dialogue's logical flow, exact meaning, and length of sentences. Actors then start acting out the freshly translated material that they have already memorized under the direction of a director until it exactly matches the original. By making the dubbing performers memorize the script, this technique teaches them how to use their artistic license. This approach, however, had a number of creative and technical flaws. Actors weren't completely free to express themselves or think spontaneously because of the continual pressure they were under. Even the most talented actor would struggle to mimic the articulation. Actors sometimes forgot their lines in longer or more intricate phrases or monologues, which led to numerous repeats and the wastage of good material. Furthermore, dubbing, in contrast to subtitling, which may take as little time as possible depending on pace, is a lengthy and complex process that involves more than just translating words into another language and involves a number of technical stages behind the scenes before the final result is revealed. Modern voiceover studios all across the world have adopted a somewhat different method for completing this task. Although it might appear a little unconventional at first, it has shown out to be more effective than any other approach, including those discussed previously in this article. There are four important points in it. First, the producers of the film create a precise script of the dialogues in the film. Most of the time, the people who talk in the films do not follow the original script. Also, there is usually at least one person who makes a guest appearance in the film, but has not prepared their lines before the film. This creates even greater challenges for the translator and the voice actors, which I will discuss later. Aside from that, the screenwriters have to add time markers to each line and list the names of the characters. For some reason, many seem to overlook this in recent years. Second, the sound studio receives the script and sends it on to the translator along with the actual footage. The translator is given a deadline, usually about 3-4 days, to complete the entire process of translation and editing. One of the key distinctions between this procedure and the other dubbing techniques is the third step. In order to ensure that the translated lines do not surpass the original text length, the translator must transfer the script from the source text to the target text carefully. As a result, parallel to the translation process, translators are frequently compelled to apply the retelling and paraphrasing approaches. The remainder of this paper provides several instances of this phase. Finally, the day before the dubbing, the translator who has met the deadline returns the final and edited output to the studio. The following day, the work starts after an editor reviews it for any errors and issues. The key difference between this dubbing method and others can be

identified here. More than ten minutes before the start of the performance, the actors or performers are not shown the translated version of the script. Apart from that, all they really know is the film title. For a novice, encountering a text they are absolutely unfamiliar with may be rather difficult, but for professional of their rank, this is the least of their concerns. Another issue stated by Pérez-González (2019) is that all revoicing techniques necessitate some degree of synchronization between the audio track and on-screen images, which means that “dubbing entails the highest degree of synchronization (Pérez-González, 2019). Here, we revert to the discomfort with natural expression, which we are already familiar with from previous techniques. Natural language is constantly disrupted in its flow. There will always be pauses, whether for aesthetic reasons, connotations, speech patterns, or simple transitions between scenes, regardless of whether the actors or performers knew the script by heart. Contrary to popular belief, the issue at hand has a fairly straightforward solution. While adding time marks to every line of text would be useful, doing so would probably continuously divert the actors and prolong the procedure. Instead, we translators adhere to a straightforward guideline. "The Principle of the Three Vs." The letter "V" is used to denote pauses and interruptions in speech, whether they be in the middle of phrases, words, or syllables. One V stands for a breathing pause, which typically happens many times throughout an episode, especially when the discourse is casual and unstructured spontaneous speech. A delay of no more than five seconds is denoted by two Vs. In order to determine which symbol to use, we must all measure the seconds. The three V-s are the last group. They stand for every break in discourse lasting more than ten seconds. The starting and finish timings of a phonogram must be noted if the pause lasts more than 30 seconds. Although this guideline appears to be very straightforward, it is proved that it saves a great deal of time and undoubtedly facilitates the job of the actors who are translating the film into Bulgarian. Moreover, the essence of translation studies, translation as a process, and translation techniques should also be noted. James Holmes (1972) claims that the lack of agreement over the models to be evaluated, the models to be applied, and the language to be utilized has led to a lot of uncertainty in translation research today. The absence of suitable communication channels is one of these challenges (Holmes, 1972). In other words, there will always be situations where translators need to use new techniques, even though there are certain established methodologies and communication channels. Whether the medium is spoken, written, or signed, David Crystal (1991) described translation as the process of harmonising the meaning and expression in one language (source language) with the meaning of target language (Crystal, 1991, p. 346). Such writings are translated from one language to another by a process that is rooted in the socio-cultural environment (Halai, 2007). As it is the case with film translation, the process of converting spoken language into verbal form is in fact multi-layered.

In addition, one should become familiar with the translation techniques and procedures necessary for the assignment before diving wholeheartedly into the complexity of generating an accurate translation of a film for a voiceover. Some of these techniques can be employed rather often, others may not be taken into consideration or skipped because, in most circumstances, they are unnecessary. There are 18 different translation techniques. These include adaptation (to substitute a cultural component from the source text with one from the target culture), amplification (to provide information that is not formulated in the source text), borrowing (to directly borrow a term or phrase from another language), calque (literal translation of a foreign word or phrase), compensation (to include a stylistic impact or information from the ST at a different location in the TT because it cannot be mirrored there), description (to describe the form or function of a phrase or statement in lieu of it), discursive creation (to produce a fully unforeseen momentary equivalency outside of context), established equivalent (using a word or phrase that has been designated as having an equivalent in the target language), generalization (to use a broader, more neutral phrase), linguistic amplification (to include linguistic components; consecutive interpreting and dubbing frequently employ this), linguistic compression (combining linguistic components in the target text; this is frequently employed in subtitling and simultaneous interpreting), literal translation (to accurately and exactly translate each word or phrase), modulation (to alter the lexical or structural meaning in relation to the source text, as well as the perspective, emphasis, or cognitive category), particularization (to use a more precise or concrete term), reduction (suppressing a target text information item with source text information), substitution (to switch between verbal and paralinguistic components (intonation, gestures), or the other way around),

transposition (changing a grammar category) and variation (to alter textual tone, style, social dialect, regional dialect, or other linguistic or paralinguistic components (such as intonation or gestures) that impact linguistic variety) (Molina and Albir, 2002, p. 509-511). All that mentioned above shall be taken into consideration when translating films. It is a challenging and time-consuming process since, before producing proper and accurate subtitles or dubbing, one has to consider the script, its content, meaning and structure, the translation process, translation techniques, and editing. Therefore, to accomplish this procedure effectively, a few guidelines might be provided. It is important to look at the script before accepting the offer or even beginning the translation. In addition, Wikipedia may be both your best friend and greatest adversary. Any information you provide in your translation, such as names, places, facts, etc., should always be double checked. Moreover, professional assistance should always be sought when translating some specialized areas, such as medical sphere, for example, surgeries or equipment, technical field, e.g. related to machines, planes, etc. Editing should wait until the next day after you are through translating. Then, you could have a better idea for a certain phrase or paragraph. One should be always mindful of indicating the speech pauses accurately and thoroughly. That reflects on the quality of the entire film. Thus, even recording would be easier and simpler. Furthermore, when key aspects are ignored, the originally intended meaning and context of a film are easily lost. Film translation has the option to garner the interest of critics and film technicians across the globe, but when poorly executed, it can turn a serious drama into a comedy. A single error or mistranslation could have the effect of distorting the film's intended message. As a whole unrestricted film translation is practically difficult since the characters adhere to the script to an extreme degree. When there are no stutters or pauses, this could appear like a drawback rather than an advantage. Translation becomes enjoyable when everything plays out as it should. Finally, despite how challenging the nature of this work may appear to be, it can provide invaluable information on a variety of topics and even broaden one's horizon.

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