SUBTITLING AND DUBBING AS ADEQUATE METHODS OF AUDIOVISUAL TRANSLATION.

Akhmedova Malikakhon Tolibjon qizi
Master student of Uzbekistan State World Languages University
amalika254@gmail.com

Annotation: *In the global era, translation process is encountered at every stage of our life including social sites and media. These days most of the media products, such as, movies, TV series, animations and even songs are being translated much more than before; these translations are displayed by subtitles and dubbing. However, to interpret the given material from source language to target language is far from easy. Namely, preparing materials for subtitling and dubbing is sophisticated process and in this case translator may experience various complicated conditions. This article presents specific information about commonly used modes of audiovisual translation: subtitling and dubbing, as well as, it proposes some translation techniques and strategies in order to make subtitling and dubbing process fluently.*

Key words: *Translation, audiovisual translation, subtitling, dubbing, revoicing, lip synchronization, film industry, translation techniques, translation methods, translation strategies.*

Audiovisual translation is the translation of poly semiotic texts presented onscreen to mass audiences. Therefore, this type of translation also called as media translation. Multimedia products, such as films, documentaries, TV series need to be translated in order to reach wider audience and to increase their popularity and consumption. Audiovisual material can be translated by means of subtitling and dubbing. The practice of audiovisual translation reached its peak at the end of the 20th century as a result of dramatic increase of audiovisual materials subjected to dubbing or subtitling and the growth of an audience that is increasingly immersed in the multimedia environment. The technological development has also played a major role in the production and spreading of audiovisual materials. Today, modern platforms, such as, YouTube, Netflix, HBO and many others contribute to the rapid growth and consumption of multimedia.

Therefore, the term audiovisual translation, regarding to the etymological meaning of its components, may be defined as a transfer of meaning from one language to another in an environment where what is heard and what is seen work together and play a key role. According to Bartoll, an audiovisual text is defined as a dynamic message that can be perceived through the acoustic channel, the visual channel or through both channels at the same time. Thus, in contrary to other types of texts, an

audiovisual text is very dynamic: it includes moving images through the visual channel and orality, which cannot be static, through the acoustic channel [1;3].   Now that the basic nature of AVT has been explained, it is mandatory to expand on the different methods and procedures that are used in order to achieve different results in the translation process.

The history of subtitling initiates at the beginning of the 20th Century with the emergence of the silent film industry. Although there was no audible speech, actors had short pieces of dialogue that had to be transmitted to the audience somehow. It was achieved through the insertion of the "intertitles" or "interlines", which were shots that contained the written description of what was happening in the original language. When the film was taken to other countries with different languages the text was simply translated and reinserted into the film. However, with the emergence of TV and with the technological development that computers embodied, subtitles were no longer text shots, but a text automatically synchronized with the images and inserted on the screen. These more modern subtitles, which are the ones used nowadays in the audiovisual industry, are defined as "the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen". As mentioned before, subtitles can be interlingual, when the language is translated, or intralingual, when the target language (TL) and the SL are the same. Nevertheless, the subtitling process is not a mere matter of transcribing the character's dialogue into a text. According to Diaz Cintas and Ramael: Subtitling is constrained by the respect it owes to synchrony in these new translational parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time [3;9].

The history of dubbing begins with the advent of sound-films, also known as "talkies". The film The Jazz Singer, made in America in 1927, was the first sound-film and its production entailed the end of the "interlines", a characteristic of silent films. As these short pieces of information were easy to translate, its removal and the emergence of audible speech increased the linguistic barriers between the new films and the foreign audiences. To overcome the linguistic obstacle, films would be re-made and played by actors fluent in the desired foreign languages.

It is clear that the essence of dubbing lies in lip-synchrony since it is what makes the final product believable to the target audience. Therefore, the translators' role, once again, is not only to translate, but also to adapt the dialogues to the gestures and lip-movements of the actors, especially respecting labial consonants and open and close vowels to avoid communicative noise and loss of realism. The consequence of this adaptation is a prefabricated and a false-spontaneous language; a planned written text that tries to emulate the spontaneity of the oral discourse. This text has to be performed by dubbing actors, whose role is to deliver a higher degree of credibility to the text by

modulating the intonation and simulating the original actors' tone. As a result, the final lines feature a specific speech melody that is different from the spontaneous discourse, but that falls within credible parameters, making it acceptable for the audience - this special language is called Dubbese [2,216].

AVT has been defined and explained, as well as the two branches that encompass all the different translation procedures of the field, namely, captioning and revoicing. Dubbing and subtitling, the most popular and accepted procedures, have been examined and their respective features have been addressed. Nevertheless, little has been said about how translators achieve a good translation. Translators' role has been proved to be of crucial importance since they are mediators between cultures that have to overcome linguistic and cultural barriers to make the final product intelligible to the TL culture. For this purpose, they have to approach the text from various perspectives and choose the appropriate procedure depending on their intentions and the effect they want to achieve. Hence, in a more or less conscious or methodical fashion, the translator has to use strategies and techniques and choose between several options for re expressing the ideas found in the source text. In the academic field of translation, the term "strategy" refers to the translators' overall or global approach to a text, whereas "technique" or "procedure" refers to the specific approach to individual and smaller units of text.

- Borrowing: Transferring a SL word to the TL. It may be used if the target culture does not have an equivalent term or for stylistic reasons.
- Calque: Transferring collocations or phrases from the source text to the target text translating their components.
- Word-for-word translation: Keeping on the target text the original grammar, word order and meaning of all words.
- Literal translation: The grammatical constructions of the source text are transformed to their closest equivalents on the TL. Slight variations on the number of words or on the structure may occur.
- Adaptation: To accommodate some elements of the source culture to the target culture system. Ways of measuring, for instance.
- Coined equivalent: Substituting a SL statement for its corresponding statement on the TL. The TL statement should express the same idea although the words may differ.
- Omission: Deliberately eliminating some elements of the source text.
- Reduction: To concentrate the meaning of the original utterance by the use of less words since some elements may disappear in the process of translation.
- Specification: Using a more concrete or precise term or expression in the translation than the one in the source text.

- Generalization: Using a more general or comprehensive term than the one in the source text.
- Transposition: Changing the grammatical category of some linguistic elements of the source text.
- Description: Explaining the meaning of a word or expression of the source text that may be difficult to understand for the target culture.
- Expansion: Reinforcing the sense of a SL word by the use of more words because its equivalent on the TL cannot be expressed as compactly.
- Amplification: Adding extra information to the original message to compensate possible losses in the translation process.
- Modulation: A variation on the point of view or perspective in the translation.
- Dynamic equivalence: Re-expressing an idea of the source text by creating a new part of speech that generates a similar effect in the TL [5;640].

As it known to translation sphere, there are exact methods of translation related to direct and indirect strategies. To interpret media materials without knowing certain methods and strategies may be disappointing, as well as it would be tough to get the point for the audience.   In conclusion, the main methods of AVT, namely, captioning and revoicing, have been addressed with special attention paid to subtitling and dubbing, the most important procedures of each method. Furthermore, the two main strategies employed in the AVT process, namely, domestication and foreignization have been dealt with. Some translation techniques which are of great importance in the translation process have been examined; the preference of one technique over the others shapes the whole perception of the translation and determines the quality of the final translation product.

REFERENCE

1. Bartoll Teixidor Eduardo; *Introduction to Audiovisual Translation,* 2016, pp 3-4
2. Bravo Jose Maria; *A New Spectrum of Translation Studies,* 2004, pp 215-216
3. Diaz Cintas Jorge and Aline Ramael; *Audiovisual translation: Subtitling*, 2014, p 9
4. Gottlieb Henrik; Multidimensional translation: *Semantics turned Semiotics*, 2005, 13
5. Venuti Lawrence: *Strategies of translation. Routledge Encyclopedia of translation studies*, 2001, p 640
6. Online Etymology Dictionary. Oxford dictionaries