

## СЕКЦІЯ 2 ПЕРЕКЛАДОЗНАВСТВО

UDC 81'25-028.26

DOI <https://doi.org/10.32999/ksu2663-3426/2020-2-11>

### AUDIOVISUAL TRANSLATION AS A CHALLENGE FOR CONTEMPORARY TRANSLATORS

**Ababilova Nataliia Mykolaivna,**

Candidate of Pedagogical Sciences,

Associate Professor at the Department of Theory and Practice of Translation from English

*Petro Mohyla Black Sea National University*

ababilovann@gmail.com

orcid.org/0000-0002-9454-6674

**Usachenko Iryna Valeriivna,**

Senior Lecturer at the Department of Theory and Practice of Translation from English

*Petro Mohyla Black Sea National University*

usachenkoiv@ukr.net

orcid.org/0000-0003-1356-5484

*Audiovisual translation is a relatively young field of research compared to literary or technical translation, but it has already become the center of scientific interest of many scholars. The need to train an audiovisual translator is due to the need for a rapidly evolving multimedia space, as well as the vital activity of society. Hundreds of foreign films and television works appear on the national market annually, and such video content needs to be translated and adapted for the Ukrainian audience. Mastering the basics of audiovisual translation is due to the fact that the simultaneous acquisition and development of fundamental skills in both general translation and audiovisual translation, helps future professionals to find more flexible and sophisticated approaches to solving various translation problems. The aim of the article is to analyze present day approaches to audiovisual translation as a specific translation activity in terms of translation studies, to research difficulties awaiting translators of video content and to summarize scientists' views on translators' skills and competences contributing to the efficient fulfilment of their duties in this sphere. For conducting the research the following methods were used: the general scientific methods of analysis and synthesis (for studying theoretical basis of audiovisual translation, its types and challenges for audiovisual translators' effective work); the inductive method (for generalizing the material and conclusions on the basis of the existing study); the deductive method (for adapting the principles of the general translation theory in the aspect of the suggested investigation). Classification and typological analysis was used to compile and represent the studied material in the form of classifications. In the course of audiovisual translation, it is advisable to pay attention to many factors and take into account the limitations of translation, to carry out analysis at different levels in order to perform natural and equivalent translation. Analyzing the competencies of audiovisual translators, it was found that while some scholars classify them according to audiovisual translation types, others present the translators' competencies regardless of its type, and therefore it is assumed that the audiovisual translators' competencies may be common for various media products translation.*

**Key words:** video content, translation activity, translation types, difficulties, translators' skills, classifications.

### АУДІОВІЗУАЛЬНИЙ ПЕРЕКЛАД ЯК ВИКЛИК ДЛЯ СУЧАСНИХ ПЕРЕКЛАДАЧІВ

**Абабілова Наталія Миколаївна,**

кандидат педагогічних наук,

доцент кафедри теорії та практики перекладу з англійської мови

*Чорноморський національний університет імені Петра Могили*

ababilovann@gmail.com

orcid.org/0000-0002-9454-6674

**Усаченко Ірина Валеріївна,**

старший викладач кафедри теорії та практики перекладу з англійської мови

*Чорноморський національний університет імені Петра Могили*

usachenkoiv@ukr.net

orcid.org/0000-0003-1356-5484



Аудіовізуальний переклад є відносно молодою сферою наукових досліджень порівняно з літературним або технічним перекладом, але, попри це, він вже став центром наукового інтересу багатьох учених. Необхідність в підготовці аудіовізуального перекладача зумовлена потребою мультимедійного простору, що швидко розвивається, а також життєдіяльністю соціуму. Щорічно на вітчизняному ринку з'являються сотні кіно- і телевізійних творів з різних країн, і цей численний відеовміст необхідно перекладати й адаптувати для українського глядача. Опанування основ аудіовізуального перекладу зумовлено тим, що одночасно набання і розвиток фундаментальних умінь і навичок як у сфері загального перекладу, так і в сфері аудіовізуального перекладу допомагає майбутнім фахівцям знаходити більш гнучкі і витончені підходи до вирішення різноманітних перекладацьких проблем. Метою статті є аналіз сучасних підходів до аудіовізуального перекладу як специфічної перекладацької діяльності з погляду перекладознавства, дослідження труднощів, з якими можуть стикатися перекладачі у процесі виконання перекладу відеовмісту, та узагальнення поглядів вчених на навички та компетенції перекладачів, що сприяють ефективному виконанню їх професійних обов'язків. Для проведення дослідження були використані такі методи: загальнонаукові методи аналізу та синтезу (для вивчення теоретичних основ аудіовізуального перекладу, його видів та визначення проблем під час його виконання); індуктивний метод (для узагальнення матеріалу та висновків на основі наявного дослідження); дедуктивний метод (для адаптації принципів загальної теорії перекладу в аспекті пропонованого дослідження). Для впорядкування та представлення досліджуваного матеріалу у вигляді класифікацій було використано типологічний аналіз. У процесі аудіовізуального перекладу доцільно звертати увагу на багато факторів та враховувати обмеження в перекладі, проводити аналіз на різних рівнях для виконання природного та еквівалентного перекладу. Аудіовізуальний переклад ставить перед перекладачем екстремально складні завдання, від виконання яких залежить якість підсумкового продукту. Аналізуючи компетенції аудіовізуальних перекладачів, встановлено, що тоді як одні вчені класифікують їх відповідно до видів аудіовізуального перекладу, інші подають компетенції перекладачів аудіовізуальної продукції незалежно від її типу, а отже, зроблено припущення, що компетенції аудіовізуального перекладача можуть бути спільними для перекладу різних медіапродуктів.

**Ключові слова:** відеовміст, перекладацька діяльність, труднощі, навички перекладачів, класифікації.

## 1. Introduction

The media play a key role in enhancing globalization and facilitating cultural exchange and the exchange of information flows between countries through international news programs, television programs, new technologies, films, and music. Major media systems are becoming global, expanding their reach beyond the borders of one state and gaining audiences all over the world. One can notice the great popularity of screen (audiovisual) culture, the varieties of which are cinema, television, video equipment, computerization and the Internet. As a result, every year more and more audiovisual products of creativity in foreign languages appear in the modern media space. However, even for those who are fluent in a foreign language, the perception of audiovisual works can cause a number of problems due to the use of unknown dialectal and socio-cultural variations of the language, due to cases of speech “overlapping” (when several people are talking at the same time), disturbing noise and music in the frame, and many other reasons. These and many other factors contribute to the growing popularity of audiovisual translation (AVT) which is a necessity for the overwhelming majority of viewers (Кириллова, 2013: 13).

The purpose of the article is to analyze present day approaches to AVT as a specific translation activity in terms of translation studies, to research difficulties awaiting translators of this type of video content and to summarize scientists' views on translators' skills and traits contributing to the efficient fulfilment of their duties in this sphere.

For conducting the research the following methods were used: the general scientific methods of analysis and synthesis (for studying theoretical basis of audiovisual translation, its types and challenges for audiovisual translators' effective work); the inductive method (for generalizing the material and conclusions on the basis of the existing study); the deductive method (for adapting the principles of the general translation theory in the aspect of the suggested investigation). Classification and typological analysis was used to compile and represent the studied material in the form of classifications.

## 2. Audiovisual translation as a peculiar translation activity

According to A. Kozulyaev, the development of AVT into a separate discipline is justified by the fact that audiovisual translation is “constrained” due to the presence of external constraints; video content is polysemantic; audiovisual translation requires knowledge of various strategies for semantic analysis and semantic synthesis of information coming through parallel channels of perception (Козуляев, 2015).

Such a belated interest in this type of translation is also probably due to the fact that for a long time audiovisual translation could not find its place in the classification of types of translation, which was considered as oral and written translation (N. Garbovskiy) (Гарбовский, 2007: 354), written translation, which is the literary interlingual processing of the content of the original editing sheets, followed by the rhythmic arrangement of the translated text and its dubbing or intro-

duction into the video sequence in the form of subtitles (R. Matasov) (Матасов, 2009). We support the point of view of J.D. Cintas, who claims that the types of AVT (dubbing, subtitling, voice-over, etc.) are not variants of literary or poetic translation; these are types of translation, within which work is carried out with a text of a higher order namely an audiovisual text and which is the opposite of both written and oral texts (Cintas, 2009). Exactly this feature of the audiovisual text allows us to consider AVT in close connection and, nevertheless, separately from other types of translation. National scientists quite often cite the definition of audiovisual translation proposed by L. Gonzalez who states that audiovisual translation is the translation of multimodal and multimedia texts into other language and their transfer to other culture (Gonzalez, 2011). Y. Gambier provides similar definition to AVT, paying attention to the complex nature of the services provided when performing this type of translation, because the translation of dialogues, for example, in a film, is just one of the elements of the technological chain (Gambier, 2013). O. Kutsa, referring to D. Chiaro, believes that AVT is a translation from one language to another of verbal components contained in audiovisual works or products (e.g. feature films, television programs, plays, musicals, operas, web pages, video games, etc.) (Куща, 2015).

Linguists distinguish two basic comprehensive approaches to the transmission of original information: providing a new soundtrack and subtitling. In the first case, the original sound track is replaced with a new one in the target language, so that the sound is synchronized with the image. The replacement can be complete so that the target audience no longer hears the original spoken soundtrack, as in case of dubbing (lipsync), or partial, where the original language is still heard in the background, as in the case of voiceover. In the second case, the written translation of the text appears on the screen, so that the translation can be read while the on-screen characters speak and act out their dialogues (Лутков, 2016).

Based on the current research studies we propose the following classification of AVT types: 1) subtitling (cross-language subtitles, intra-language subtitles); 2) voiceover translation (dual, multi; recorded, simultaneous); 3) dubbing; 4) specialized audiovisual translation (audio description, closed-circuit caption, surtitles, etc.).

### 3. Challenges faced by audiovisual translators

Voiceover translation can be done in record and in a synchronous mode. Working in record has all the advantages of written translation, e. g.

the ability to view the source material many times, think about and look for translation equivalents, use reference books, edit the translation. Therefore, there are all the prerequisites for the most adequate translation. It is most often used in such programs as press conferences, summits, political speeches, talk shows, interviews and in programs covering emergencies (official visits of dignitaries, funerals, lawsuits, award ceremonies. Thus, the work of a media translator in a synchronous mode is even more intense and responsible than the work of a conference translator. And here we can discuss main factors that complicate simultaneous audiovisual translation.

Firstly, a translator depends on the equipment, not only the translation one, but also other filming and broadcast equipment. And the work conditions can be far from ideal: cramped space, poor ventilation, lighting and / or sound insulation, too high or low temperature, etc. Secondly, the sound quality may be unsatisfactory due to the large space and a translator does not have direct contact with the speakers and their listeners directly in the studio. Thirdly, a translator should have a clear articulation, which is the most defining feature of his competitiveness, and much attention is paid to the presentation than to semantic adequacy. Fourthly, broadcasts are often recorded for retranslation, posting in the Internet, recording, and spontaneous translation is subject to repeated listening by an even wider audience for an unlimited period of time, which imposes more responsibility on the translator. Fifthly, one of the main requirements for a translator is the need to match the words with the picture on the screen, while providing additional information for the fullest understanding of the message by the target audience. It is desirable for the translator to complete the translation not later than the speaker's last line, and sometimes even earlier. Moreover, a translator has to work with speakers, who can rarely be found in the conference room: casual passers-by, uneducated respondents, and very emotional people (Бидасюк, 2012).

Speaking about subtitling, we must state that a translator must adapt the translation in a limited number of lines and characters according to international standards for reading speed and subtitles display on screens. Subtitles have to be linked to changes in plans in the frame, which reduces the translation time. It must be mentioned that there are two types of subtitles: subtitles that reproduce the speech of the characters in the language in which the film was shot, and subtitles that translate the film into the language



understood by the viewer, i.e. a language spoken by people who make up the audience of this film (Бахов, 2019). When translating films, a specialist faces the task of synchronizing it with the original text. As far as the speech tempo and grammatical structures in languages are different, it is often necessary to use transformations, artificially shorten or expand a text. In addition, viewers have to percept a text instantly, so it has to be informative and understandable. Any text is also accompanied by visuals which determine the choice of possible translation options. Audiovisual translation, subtitling in particular, is a translation of multimodal and multimedia texts into another language and their transfer to another culture (Горшкова, 2006).

#### **4. Current approaches to the audiovisual translators' competences classification**

Being an interlanguage transmission of the content of not only feature and video films, but also computer programs, television programs and news releases, commercials and theater plays, audiovisual translation does not apply to either oral or written translation; therefore, it must be studied as a special type of translation activity, taking into account all its features. As it differs from other types of translation a translator, working on a video content text in the process of audio-visual translation, does something drastically different from his usual translation experience, which is limited only by the framework of the language and semantic re-coding of meanings. Working with audiovisual material is a challenging process during which a translator works with four parallel data streams organized into independent overlapping in the viewer's channel, perception systems: 1) non-verbal video sequence; 2) non-verbal audio sequence; 3) verbal audio sequence, which are characters' dialogues; 4) verbal video sequence (captions on the screen, subtitles) (Козуляев, 2015). In audiovisual translation due to the information coming through parallel channels of perception, a translator must have knowledge in many areas of linguistics (Скоромыслова, 2010), pay close attention not only to the verbal text, but also study the interaction of sign systems within frames and scenes, the relationships that characters or images enter as the plot develops, and take into account the individual communication strategies of the characters within the scenes and the film in the whole (Cintas, 2009). The above mentioned peculiarities make the task of an audiovisual translator different from that of an interpreter or translator and thus require certain competencies and skills.

Reflecting on audiovisual translators' competences some scientists believe that their number and essence depend on the type of an audiovisual translation whereas others do not specify the kind of audiovisual translation thus we may assume that they may be general for various media products translation.

Thus, J. Díaz Cintas, G. Anderman suppose that for subtitling translators must develop five levels of subtitling competence: 1) technical; 2) linguistic; 3) non-linguistic (understanding of social and cultural aspects); 4) analytical (understanding of the psychological and emotional aspects of what is said); and 5) competence (development of translation strategy) (Cintas, Anderman, 2009).

Five levels of competences are defined by E. Skuggevik regardless of the audiovisual type of translation (Skuggevik, 2009). The first level (technical competence) includes understanding of the operation principle of special computer programs and processes that are used to create a finished product, as well as requirements regarding the position of the text on the screen, read rate, etc. The second level, linguistic competence, includes translators' awareness of phonetics, grammar, stylistics, the source and the target texts composition. Understanding various aspects of the culture and values of the society of an audiovisual work, as well as their place in the value scale of the original culture and the strategy for transference of these aspects to the final version of the translation, constitute the third – cultural and social competence – level. The fourth level – psychoemotional competence – deals with the translator's ability to capture the psychoemotional component of individual episodes and the integral form of an audiovisual work, which lie beyond the limits of verbal communication (gestures, looks) and the correctly given component in the finished work. The last level, strategic competence, is the ability to choose the appropriate translation and semantic synthesis strategies that bring together all the competencies considered in the previous levels, and the ability to implement them.

Groups of audiovisual translators' competences are singled out by R. Matasov and A. Kozulyaev though scientists treat them differently.

So, R. Matasov divides them into two groups. The first group comprises general composite competences, which relate to understanding and analysis of the peculiarities of the visual and verbal series interaction, whereas the second group deals with specific linguistic competences (Марасов, 2009).

The abovementioned author does single out which of these two groups is of a greater impor-

tance while A. Kozulyaev (Козуляев, 2015) distinguishing more groups of competencies for creating a holistic image of an audiovisual work ranks them in order of importance.

Thus, the first group is thought to be the most important one and includes general competencies of working with a number of images, which relate to the analysis and understanding of the peculiarities of the verbal and visual series interaction and are necessary for the holistic interpretation of all elements of non-verbal information and building an audiovisual work within the framework of film discourse. This group comprises such competencies as general cinematographic (cinema language, editing rules, rules and features of the cinema language that affect translation); literary and script (requirements for the translation of strings, climaxes, plot line interchanges and rules for constructing a script); director's (the study of the features of actors' interaction during the recording of the translation under full dubbing, the possibilities of voice acting and their reflection in the translation and its design); general technological (how the recording process is built, what programs are used for this, knowledge of computer programs for creating regular and three-dimensional subtitles); cinematographic and intertextual (study of the history of cinematography, the most significant films and animated works, since they may be referred to in other films); reconstructive (includes the ability to correctly analyze and build parametric character cards, on a par with the unity of the all characters, their speech, pseudo-biographical, personal characteristics and the background of relationships).

As for the second group it covers general cultural and psycho-emotional competences, which are necessary for the correct interpreting of the non-verbal and verbal components interaction, correct interpretation of local situations of communication in an audiovisual work and the place of this work in the cultural discourse of the era. All of this should be aimed at developing a holistic approach to overcoming the cultural barrier and ensuring a positive experience of viewing an audiovisual work while maintaining an adequate transference of its meaning. This group embraces such competencies as orientation (translators' ability to build a reliable model of the audience that corresponds to that of the original work, taking into account the completeness of its social and public characteristics); psychoemotional (translators' ability to grasp the psychoemotional component of an audiovisual work, which lies beyond

the limits of verbal communication and subject it to correct interpretation in the target language culture); cultural and social (represents an understanding of the aspects of the values and culture of the society of audiovisual works, the place of these values in the culture of the producing countries of this work and the adequate transfer of these aspects into the finished translation).

The third group describes the audiovisual translators' linguistic competence due to which an adequate rendering of the characters' speech features, personal and plot characteristics are ensured. They are general linguistic (understanding of the peculiarities of phonetics, grammar, stylistics and source and target texts composition); transformational and general semantic (translators' ability to carry out standard translation actions, within the framework of basic strategies for processing the cultural realities of the source text, taking into account the needs of a certain type of audiovisual translation); stylistic (translators' ability to provide the transfer of the character's personal characteristics, the semantic and emotional implications of film events and film communications within the framework of an audiovisual work, using the lexico-grammatical and stylistic components of the film discourse); and strategic (the ability to choose the necessary translation and semantic synthesis strategies that bring together all the features of an audiovisual work and the ability to implement them). In A. Kozulyaev's opinion, when teaching or training an audiovisual translator, it is necessary to teach how to conduct a pre-translation analysis of the translation visual component, which remains unchanged, and to recreate the image of an audiovisual work in the cultural and linguistic field of the target language.

## 5. Conclusions

Audiovisual texts provide information over two communication channels that simultaneously transmit codified meanings using different sign systems namely an acoustic channel through which acoustic vibrations are transmitted and received in the form of words, paralinguistic information, soundtrack and special effects and a visual channel through which light waves are transmitted and received in the form of images, colors, movements, as well as inscriptions with linguistic signs, etc. There is every reason to consider audiovisual translation to be a separate type of translation as it has its own subject of study and theoretical basis. It differs from other types of translation in its particular complexity. When implementing an audiovisual translation, a translator must pay attention to many factors and take into account the



limitations in translation; carry out analysis at various levels in order to perform natural and equivalent translation. This kind of translation requires from a translator not only skills in working with the text, but also taking into account the peculiarities of the audiovisual work (the main of which is that the recipient receives information simultaneously through two channels – acoustic and visual) and having a certain technical competence (understanding the principle of operation of special computer programs and processes that are used to create a complete audiovisual translation product). While performing audiovisual translation a translator is sure to be highly competent in linguistic, cultural and social, psycho-emotional and technical levels. As audiovisual translation is not limited only to film translation, but the latter constitutes a large part of such a translation, so an audiovisual translator needs to have basic knowledge of filming, script building, and types of cinema genres.

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*Стаття надійшла до редакції 15.09.2020.  
The article was received September 15, 2020.*