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## ISSUES ON THE AUDIOVISUAL TRANSLATION: THEORY AND PRACTICE

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### ABSTRACT

*This article analyzes the domestic and foreign research experience of audiovisual translation, identifies individual approaches to the study of this type of translation, evaluates the positive and negative aspects of each of the approaches considered. The author deals with the text-centric approach to the study of audiovisual translation, which is followed by most researchers. A comprehensive and detailed analysis of the sources of theoretical material allows the author to draw a conclusion about the need to create a new paradigm for the study of audiovisual translation and opens up further research prospects in this area.*

**KEYWORDS:** *Audiovisual Translation, Translation, Film Translation, Cinema Language, Audio Description, Translation Of Subtitles.*

### INTRODUCTION

The active development of intercultural dialogue and foreign economic relations of Uzbekistan in the field of cinematography poses a new task for theorists and practitioners of translation: the study of audiovisual translation as a special type of translation activity. The absence of a generally accepted terminological apparatus, a developed methodology for the study of an audiovisual text, a proven methodology for teaching audiovisual translation within the framework of the tradition of Uzbek translation studies necessitates theoretical research in the field of translation of audiovisual works. A comprehensive and detailed analysis of the sources of theoretical material allows the author to draw a conclusion about the need to create a new paradigm for the study of audiovisual translation and opens up further research prospects in this area. In recent years, the problems of theory and practice of translation have attracted more and more attention of the academic community and translation practitioners. The issues of quality assurance of rendering translation services, development of a methodology for teaching

translation, search for ways of effective interaction in a pair "translator - customer" are being raised more and more often. In general, the modern approach to the problems of translation as a process of translation activity and as a result of it has necessitated the formation of new methodologies for studying the phenomenon of translation. In this regard, it is especially important to study domestic and foreign research experience, to identify the main trends and approaches to identifying the patterns of various types of translation.

The term "audiovisual translation" has entered linguistics and translation studies relatively recently. In most cases, domestic works of a theoretical and applied nature are devoted to the study of film and video translation as a special type of translation activity in film translation, which automatically removes a significant amount of audiovisual content from the sphere of scientific interests: commercials, theatrical performances, games, talk shows, etc. The term "film / video translation" is considered a hyponym in relation to the term "audiovisual translation" and is used to refer to the process of "literary interlingual processing of the content of the original editing sheets, followed by the rhythmic arrangement of the translated text and its dubbing or introduction into the video sequence in the form of subtitles." In this case, the translation of films is considered as a translation of the text, which does not take into account the specifics of the film text, namely its polysemioticity (in some works, the terms "poly code" and "creolized text" are used]. Perception of the translation of audiovisual products as a literary, artistic translation prevents understanding the essence of this type of translation, in which other semiotic systems that are firmly connected with the textual component of the film have a significant impact on the result: visual syntax, video sequences, noise-musical series, significant inscriptions, etc. In this regard, audiovisual translation as a process of decoding and transmission by means of the translation language of the verbal component of the polysemiotic unity of an audiovisual work, as a result of which a new verbal component of this unity is created, suitable for further processing (subtitling, dubbing, localization, etc.) taking into account the general context but the work, the expected reaction of the consumer of the content and the functional limitations imposed by each separate type of further processing.

It should be noted that the surge of interest in the problems of audiovisual translation (multimedia translation, film translation, film / video translation, etc.). When domestic researchers realized that to study the translation of audiovisual materials it is necessary use a separate methodological apparatus, different from what is traditionally used in the study of interpretation or translation. However, the text centric approach to translation in general, in which translation is analyzed exclusively from the standpoint of linguistics, has left its imprint on the results of a large number of studies. V.E. Gorshkova began to study translation, considering audiovisual translation from the standpoint of its linguistic, semiotic and linguocultural features. It is considered as a combination of the following components: speaker, meaning, transmission channel and original receptor. Accordingly, having passed through the translator, the film dialogue is transformed in accordance with the above components and the specificity of the linguoculture of the target language receptors [5]. In this case, the author does not take into account the peculiarities of the technical limitations associated with various types of translation (dubbing, subtitling, voice-over translation, audio description, etc.), as well as the primacy of the video sequence over the text spoken from the screen. the entire fabric of an audiovisual work into two separate layers: cinematic text as a complex polycode and multilevel semantic unity and cinematic dialogue as a verbal component of the film. From a similar point of

view, the translation of a cinematic dialogue is considered in the work of M.S. Snetkova to the linguo-stylistic aspects of translation of Spanish film texts.

In the aspect of cultural transfer, he considers the audiovisual translation by I.K. Fedorov, focusing on the additional communicative load that the microstructures of the original language receive within the macrostructure of the original culture. The translation technology itself is presented to the author as a set of translation techniques used within the strategy of pragmatic adaptation of the original in situations “when both cultures know the same referent, but different meanings are used in the working languages of the translation”. The author does not establish the dependence of the choice of adaptation methods on the type of audiovisual translation being carried out, considering the translation of film and video materials as a kind of literary translation. On the other hand, the author admits that some components of culturally significant information can be explicated in the video sequence of an audiovisual work, which allows the translator and recipient of the translation to “remove” a part of the linguocultural load.

Audiovisual translation is gaining more and more popularity in the world, and this is not surprising, since every year studios, TV channels and individuals generate a huge amount of audiovisual content. Billions of hours of cartoons, TV series, feature films and documentaries, commercials and other audiovisual products are translated into different languages. Quite often, such a translation is not of high quality.

According to A.V. Kozulyaev, the separation of audiovisual translation into a separate discipline is justified by the fact that: audiovisual translation is a “constrained” translation due to the presence of external restrictions; audiovisual works are polysemantic; audiovisual translation requires knowledge of various strategies for semantic analysis and semantic synthesis of information coming through parallel channels of perception [1].

Many translators - adherents of the linguocentric approach - refuse to consider audiovisual translation as translation and consider it as an interlingual adaptation, since in the process of audiovisual translation there are profound changes in the source text that do not fit into the framework of traditional ideas about equivalence [1]. For a long time, our researchers did not take into account the principles of dynamic equivalence of audiovisual translation [1].

The concept of dynamic equivalence was first put forward by Yu. Naida. He noted that with the correct approach to translation, it is necessary to take into account the dynamic factor of the recipient's response [2]. Yu. Naida made a distinction between formal equivalence and dynamic equivalence. Formal equivalence is “focused on the original”, on the form and content of the message, “so that the message in the target language corresponds as closely as possible to the various elements of the source language.” Whereas dynamic equivalence “is based on the “principle of equivalent effect” [3]. Dynamic equivalence takes place when the translator embeds the translated text into the context of the target culture, preserving not only the meaning of the IT (source text), but also its impact on the addressee of the target culture [4, p. 108].

Audiovisual translator works with 4 parallel data streams: visual non-verbal series, non-verbal audio (noise-musical), verbal audio (dialogues of characters), verbal video (captions on the screen, subtitles) [1].

In audiovisual works I. Gamier identifies 14 semiotic codes. The series of significant codes that make up an audiovisual object simultaneously influence the generation of meaning. According to

I. Gambier, identifying the types of communication between verbal and non-verbal signs is one of the key tasks for the practice and research of audiovisual translation.

The recipient of an audiovisual work receives information from various channels and processes it at different levels of decoding, is simultaneously a viewer, listener and reader. In the course of research carried out by the group of A. Pilar Oreiro, it was found that while watching an audiovisual work, about 60 percent of attention and the total volume of perceptual activity is devoted to deciphering and understanding the visual flow, and only 40 percent to the verbal-textual one. For a work of art, the proportion was 68 percent visual and non-verbal, 32 percent textual.

Based on the results of the research, it was concluded that audiovisual texts are polysemantic and that in the case of audiovisual translation, the text component plays a subordinate role in relation to the holistic discourse [1].

Based on the principles of dynamic translation equivalence, A.V. Kozulyaev defines audiovisual translation as "the creation of a new polysemantic unity in the recipient language based on the unity that existed in the original language, and in such a way that the new polysemantic unity becomes an element of the culture of the recipient language and is not alien to it" [1]. The most common types of audiovisual translation are subtitling, dubbing (lip-sync) and translation for voice-over (voice-over). Subtitling is the most well-studied type of audiovisual translation. Subtitles are understood as textual accompaniment of the video sequence, duplicating or supplementing the audio track [6].

Subtitling is the most well-studied type of audiovisual translation. Subtitles are understood as textual accompaniment of the video sequence, duplicating or supplementing the audio track [6]. When translating for two-dimensional subtitling, the translator is faced with a number of external restrictions, since it is necessary to fit the translation into a limited number of lines and characters and link the change of subtitles to the change of plans in the frame [1].

While working on an audiovisual work, the foreign language is completely replaced by the native language. At the initial stage of dubbing, the audio track is translated, then actors are selected and dubbed. When selecting actors, the original voice, character's temperament and voice age are taken into account. Translation for full dubbing (lip-sync) is synchronized with the actors' facial expressions and articulation, therefore, when carrying out the translation, the translator is forced to synthesize the text a new.

Dubbing is the most expensive and time consuming type of audiovisual translation compared to subtitling and voiceover.

Voiceover is an easier and less expensive translation method [6]. When performing voice-over translation, the voice of the voice actor is superimposed on top of the original soundtrack [6]. The fact that the translated speech of the voice actors is heard over the original soundtrack of the work is the main difference between voiceover and dubbing. A.V. Kozulyaev notes that the number of restrictions for off screen translation is minimal and believes that off screen translation can be analyzed as one of the varieties of simultaneous translation.

Within the framework of the linguocultural approach to the study of audiovisual translation, the work of R.A. Matasov, who pays special attention to the history of the development of cinema

and film / video translation, as well as the extralinguistic conditioning of this type of translation. It is interesting that in his work the researcher departs from the textocentric approach, arguing that "the subject of film / video translation is the linguistic system of the film text, which is inextricably linked with the components of the non-linguistic system that is part of it ...". The author analyzes in detail the main difficulties of this type of translation, caused by the linguistic and extralinguistic aspects of film / video translation, linking them with the peculiarities of the film language and the type of translated film text. Of particular value is the section devoted to the didactics of film / video translation, in which the author formulates the goals and structure of the course for this translation, develops exercises and assignments for students.

The gradual change in views on audiovisual translation, conditioned by the entry into the "research arena" of practitioners, has led to the fact that in the majority of works published in Russia over the past few years, the film text is considered not in isolation from the rest of the context of the film, but as a polysemiotic unity. In this regard, it is necessary to note the article by O.Yu. Kustova, who considers the polycode nature of an audiovisual text as a starting point in building a translation strategy for such a text. The author notes the phenomenon of the unity of the verbal and non-verbal components of the film text, and the audiovisual work itself appears as a kind of collection of various codes, aimed at producing a certain emotional and aesthetic impact on the recipient. The author sees the cultural integration of the elements of the polycode text as the key to the success of the perception of the film text and, accordingly, its translation.

As an example of one of the first studies devoted to the specifics of certain types of audiovisual translation, Istvan Fodor's monograph "Film dubbing: phonetic, semiotic, aesthetic and psychological aspects", dedicated to various types of synchronization in translation for full dubbing, can be mentioned. In his work, I. Fodor developed the concept of visual phonetics, a discipline designed to study the essence of the relationship between actors' articulation on the screen and the process of selecting appropriate phonemes by the translator, which will avoid the appearance of dissonance in the minds of the spectator watching a dubbed film.

Frederic Chaume calls this approach to the study of audiovisual translation functional. This methodological approach is based on the analysis of the restrictions imposed on the translator of audiovisual works and due to the specifics of certain types of audiovisual translation: translation of subtitles, over titles, translation for voiceover, lip-sync, translation for full dubbing, audio descriptions, etc. For example, when translating for full dubbing, the main goal of an audiovisual text translator is to preserve the entertaining nature of the translated work, therefore, special attention is paid to functional limitations: synchronization of movements the actors' lips with the phonetic form of the translation text, so that nothing distracts the viewer's attention from the final product. In later works, Henrik Gottlieb pays special attention to such a feature of audiovisual works as their linguocultural conditioning. The audiovisual market today is asymmetrical: the volume of English-language products distributed in different countries sometimes exceeds the volume of content generated by local filmmakers. As a result, the problems of linguocultural transfer come to the fore. H. Gottlieb rightly notes that an audiovisual work is a polysemiotic unity in which only one component can be replaced: the verbal context. The presence of other semiotic channels, which are also culturally conditioned and cannot be changed during the translation process, means that translators are forced to convey the verbal component of an



audiovisual work closer to the original text, which excludes the possibility of culturally oriented re-creation of the text by means of the target language.

Zoë Pettit also addresses the problem of linguocultural transfer within the framework of the study of the translation of audiovisual works, who considers the film as a complex semiotic text consisting of characters that carry culturally specific information. Thus, an audiovisual work is a “cultural representation of the world” through language and visual images. As part of the study, Pettit identifies specific strategies for cultural transfer, carried out in the process of translation of subtitles and translation for dubbing, allowing to convey the cultural realities of the original, and also identifies cases in which it is necessary to use tactics of omission or neutralization of reality.

## CONCLUSION

An analysis of the approaches to the study of this phenomenon, developed by foreign colleagues, once again convinces that this is not the case. In this regard, we can confidently assert the need to develop a domestic paradigm for the study of audiovisual translation, conduct empirical research in line with descriptive translation studies, which would consider the main approaches to the translation of audiovisual products into a target language, study the features of the translation of audiovisual works intended for demonstration using various platforms (TV, cinema, DVD, mobile devices, etc.), the peculiarities of translating works of various genres, the problem of creating a tiflo commentary and audio description, etc. Today translation studies have more questions for audiovisual translation than answers. However, this fact opens up broad prospects for both beginners and experienced researchers who love audiovisual translation and who want to contribute to the development of the world practice of studying this amazing and unusual phenomenon.

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