LATVIJAS UNIVERSITĀTE

MAĢISTRA DARBS

RĪGA 2018

UNIVERSITY OF LATVIA

FACULTY OF HUMANITIES
DEPARTMENT OF CONTRASTIVE LINGUISTICS,
TRANSLATION AND INTERPRETING

THE IMPACT OF SPEECH RATE IN AUDIOVISUAL CONTENT ON TRANSLATION STRATEGIES USED IN AUDIOVISUAL TRANSLATION

RUNAS ĀTRUMS AUDIOVIZUĀLAJOS MATERIĀLOS UN TĀ IETEKME UZ AUDIOVIZUĀLĀS TULKOŠANAS STRATĒĢIJĀM

MASTER THESIS

Author: **Maksims Bogdanovs**
Student Nr. mb16061
Adviser: Professor Gunta Ločmele

RĪGA 2018

ANOTĀCIJA

Šajā maģistra darbā tiek analizēta runas ātruma ietekme uz tulkošanas stratēģiju izvēli audiovizuālā satura tulkošanā aizkadra ierunāšanai un subtitrēšanai. Autors ir konstatējis, ka mutiskā avotteksta pasniegšanas ātrumam pārsvarā ir kondensējoša ietekme uz tulkošanu, it īpaši subtitrēšanu, bet tas ir atkarīgs no tulkotāju individuālas pieejas. No otras puses, aizkadra ierunāšanā, ko neietekmē tehniskie subtitrēšanas ierobežojumi, brīvāka pieeja tulkošanas stratēģiju izvēlē var novest līdz avotteksta un tulkotā teksta desinhronizācijai audiovizuālajā materiālā.

Atslēgvārdi: *runas ātrums, audiovizuālais tulkojums, aizkadra ierunāšana, subtitri, tulkošanas stratēģijas*

ABSTRACT

The present thesis analyzes the impact of speech rate on the choice of translation strategies in the translation of audiovisual content for voice-over and subtitling. The author has found that the speech rate of the spoken source text has, largely, a condensing effect on translation, especially in subtitling, but the extent of that effect depends on individual approaches of translators. On the other hand, in voice-over, unaffected by technical limitations of subtitling, a more liberal approach to translation strategies can result in desynchronization of a voiced target text and a spoken source text.

Keywords*: speech rate, audiovisual translation, voice-over, subtitles, translation strategies*

TABLE OF CONTENTS

LIST OF ABBREVIATIONS

AVT – audiovisual translation

VO – voice-over

SUB – subtitling

CPS – characters per second

WPM – words per minute

SPS – syllables per second

SPM – syllables per minute

SEC/PH – seconds per phrase

SYL/PH – syllables per phrase

EXP – expansion

TRA – transfer

PAR – paraphrase

CON – condensation

DISLOC – dislocation

DEL - deletion

INTRODUCTION

Audiovisual translation is used in many forms of media to make foreign content accessible to target audience by transferring information from foreign language to the language that viewers understand. Viewers receive this translation while watching content and without any delay, i.e. the translation mirrors what audience hear and see. This allows viewers to understand everything what is said or shown at that very same moment without stopping content providing them with seamless watching experience. When each segment of audiovisual information appears on the screen of a media, the corresponding translation should appear with; when it ends, or is exchanged by another bit of information, translation should also change with it.

It means that translation should loosely follow its source along the timeline of transferred audiovisual content. The majority of such content involves spoken information presented in the form of monologues, dialogues, narrations, presentations, instructions, news reports etc. Therefore, audiovisual translation mostly deals with speech and transfers the meaning of what is uttered in the content in writing (in the form of subtitles), vocally (in the form of voice-over) or with the help of sign language. In other words, audiovisual translation is mostly translation of original speech, which is delivered in an approximately synchronous way through audio and visual channels of a particular media.

Speech is a process of producing information vocally and is delivered by people at various tempos, which rarely stay on the same level but change under the influence of many factors. Speech in audiovisual content is also produced by people. It also varies – from segment to segment of produced information and along the timeline of the content. The translation should follow the rate of that speech to achieve a certain degree of synchronicity. But if it is too long or too short that can result in desynchronization of translation and a spoken source text and distortion of the meaning in the context.

The **object** of this thesis are two factors – speech rate and translation strategies. The **subject** is the study of interconnection of these two parameters and their mutual influence on the final product, i.e. audiovisual translation.

The **goal** of this study is to identify the most used translation strategies in the translation of audiovisual content. The author puts forward the **hypothesis**: any speech rate in audiovisual content forces translators to choose largely condensing translation strategies. To achieve the goal and test the proposed hypothesis the author sets the following **objectives**:

1. To review the literature on the nature of AVT, speech rate and translation strategies;
2. To establish specifications of voice-over and subtitling;
3. To establish the optimal unit of speech tempo measurement in AVT;
4. To analyze the role of speech rate in voice-over and subtitling;
5. To choose the optimal classification of translation strategies for AVT;
6. To analyze employed translation strategies in three translated video segments;
7. To analyze the effect speech rate had on the choice of these strategies.

The study employed the **analytical, lexical and comparative** research methods. It involved three translated audiovisual materials – each had a content delivered at a different speech rate. One video segment was selected for a detailed analysis of speech rate in it, especially in the problematic areas, and the impact speech rate had on the voice-over and subtitling of the video. Further, all three video segments were analyzed on the choice of translation strategies and the extent of impact of speech rate on this choice.

This study has several limitations:

1. The author has chosen three languages for his research – English (as source language), Latvian and Russian (as target languages). Other language combinations might give different results.
2. The study includes only three video segments with running length ranging from 60 to 86 seconds. The small size of samples is justified by their transparency and possibility to analyze them beyond simple statistics on chosen strategies. These samples also give an insight into peculiar patterns of speech in audiovisual content and their impact on translation.

Only segments with translatable content are analyzed – other segments were omitted from a total running length of videos; therefore, all three examples are content heavy to an extent with the first example have most pauses between the translatable content and third example having the highest density of content of all three.

The present paper consists of three sections. Section 1 describes the concept of audiovisual translation, voice-over and subtitling. Section 2 describes the nature of speech and speech rate, and analyzes the mutual impact of speech rate and translation on the final product – voice-over and subtitling. Section 3 analyzes the choice of translation strategies and the extent of impact speech rate has on that choice in three cases in study.

The major sources quoted in Section 1 are Orero (2009), Pardo (20013) and Gambier (2003, 2013); in Section 2 – Trouvain (2004), Laver (1994), Rodero (2018), Roach (1992) and Díaz Cintas (2015); in Section 3 – Sun (2013), Gottlieb (1992) and Michael (2008).

The aim of the thesis is to facilitate further research into largely unexplored phenomena of voice-over and, subsequently, development of software that would break audiovisual content into speech-filled segments, measure speech tempo of these segments and help translators in tailoring their translations to optimal values through automated comparison of syllabic lengths of corresponding segments.

1. THE NATURE OF AUDIOVISUAL TRANSLATION

This Section consists of two sub-sections and covers theoretical questions of audiovisual translation – its inception, studies, terminology, main features and classifications. The first sub-section covers theoretical grounds of audiovisual translation and its multimodality. The second sub-section is dedicated to the phenomena of subtitling and describes the specifics of voice-over.

1.1. The Concept of Audiovisual Translation

Audiovisual translation (AVT) is a form of translation that first appeared in the era of silent films at the end of the 19th century when inter-titles had to be translated or interpreted for foreign audiences. In the 1930s, the necessity of AVT as means of transfer of audiovisual content into a text became apparent with appearance of sound in recorded materials and necessity to facilitate international distribution of films. The information was subtitled and, if needed, voiced by professionals simultaneously with the original sound, in the form of commentary or (in later years) dubbed by completely muting original audio track. In other words, AVT was a technical method that made the linguistic transfer of an audiovisual text possible (Pardo, 2013: 20).

Although AVT was considered subpar to literary translation due to its language, space and time restrictions, research in the audiovisual field started in 1932 but only as part of film or media studies. It was not until the 1980s that it started to be studied from a translation perspective, within the discipline of Translation Studies (Orero, 2009: 130). In 1970s, AVT was first mentioned in relation to Translation Studies as part of dynamic *polysystem theory* – a structure with different levels whose related elements interacted with one another (Pardo, 2013: 13). In 1992, Patrick Catrysse suggested applying polysystem theories to AVT in order to analyse it as one of the processes of cinematographic adaptation that transforms source into target texts under some condition of "invariance", or "equivalence" (Catrysse, 1992: 54). It became especially important with the expansion of TV-media and video games that needed to be translated and localized for inter-boundary or trans-boundary audience with its unique cultural and social patterns and experience.

In media, the content is presented to audience via two channels – acoustic and visual – with the assistance of semiotic code. The acoustic channel incorporates spoken language (words and verbal sounds), para-verbal signs (the manner of expressing words) and non-verbal acoustic signs (music, special effects, etc.). The visual channel includes all elements of imagery (perspective, lights and colors), iconography (symbols and icons) and mobility (positioning and movement). The semiotics here can play either pivoting or only supporting role but do not exist separately from two channels. A translator must adjust the translation to both channels in order for the text to match both spoken and visual meaning.

Table 1.1. **The semiotic codes in the production of meaning (Gambier, 2013)**

	Audio channel	*Visual channel*
Verbal elements (signs)	***linguistic code***: dialogue, monologue, comments/voices off, reading ***paralinguistic code***: delivery, intonation, accents ***literary and theatre codes***: plot, narrative, sequences, drama progression, rhythm	***graphic code***: written forms such as letters, headlines, menus, street names, intertitles, subtitles
Non-verbal elements (signs)	***sound arrangement code***: special sound effects ***musical code*** ***paralingustic code****:* voice quality, pauses, silence, volume of voice, vocal noise such as crying, shouting, coughing etc.	***iconographic code*** ***photographic code****:* lighting, perspective, colours etc. ***scenographic code***: visual environment signs ***film code****:* shooting, framing, cutting/editing, genre conventions, etc. ***kinesic code****:* gestures, manners, postures, facial features, gazes, etc. ***proxemic code****:* movements, use of space, interpersonal distance, etc. ***dress code****:* including hairstyle, make-up, etc.

Therefore, AVT often prefers a pragmatic approach to translation instead of traditional approaches used in literary translation because it analyses and interprets images and events in the context, and serves as an active intervention or mediation agent in the process of generating and transmitting meaning (Baranauskienė, Blaževičienė, 2008: 15). Moreover, AVT is multimodal in its nature since it relies on factors other than text.

According to Chaume (2004), the relationship between image and word, the interplay of the signification systems of audiovisual texts, shows itself in terms of cohesion and coherence between the two simultaneous narratives, the visual and verbal, in such a way that the translator finds himself/herself obliged to put into practice translation strategies capable of transmitting not only the information contained in each narrative and each code but the meaning that erupts as a result of this interaction: an added value or an extra meaning that goes beyond the mere sum of both narrations (Chaume 2004: 23). This is further illustrated by Gambier (2013) in the table 1.1.

Over the past 20 years, AVT has been at the forefront of translation studies with a serious amount of research dedicated to this field. This is partly due to rapid development and expansion of communication technologies and the increasing exposure to visual semiotics and different forms of interplay between verbal and non-verbal meaning-making resources (Pérez-González, 2014: 12). And, partly, due to multifunctional nature of audiovisual content and the need to implement several solutions during the translation of such content. For example, introduction of italicized subtitles for songs in the recording which is initially meant for voice-over, or subtitles of various colors for differentiating characters or events that happen in different timelines (a technique popular in fan-subbing).

The classic example of such multifunctional transition of information across languages are free commentaries during live broadcasts when information is translated by a commentator with sufficient knowledge of a given language pair and required field of expertise. For example, the direct broadcast of such cultural events as *Eurovision* song contest or *The Oscars Academy Awards* perfectly illustrates the instant adaptation of information for target audiences. Usually during these shows, the commentators translate what is said or shown on-screen and provide the audience with background information on participants, nominees, hosts, jokes etc. to give viewers a better understanding of what is happening. This is an example of cultural transformation of information in the form of free commentary with various additions, omissions, clarifications and comments (Gambier, 2003: 174). Although it is suitable only partially in translation of recorded materials

with certain time-coded narrative. It should be mentioned though that the quality and content of such adaptation depends on these important factors:

1. the ability of commentators to produce a structured, concise and precise version of a given information in their language within time limitations;
2. country's censorship, political and social attitude towards a country that hosts a particular event, and country's stance on certain social and political questions (for example, the coverage of *Eurovision* song contest will be different in Latvia and Russia with Russian commentaries being more biased and prone to self-censorship);
3. cultural differences between audiences – how much needs to be explained, clarified or localized or ignored completely if a certain information is relevant only to a small group of audience.

One of the latest examples of how the translation is altered and tailored to laws and restrictions imposed by certain countries are numerous recuts in recordings, generalizations in translated texts and hiding or masking of unwelcome or banned topics. Recently, US-based *FOX TV* channel, managed by *FOX* Spain on Pan-European territory, has come under scrutiny for broadcasting content in the Baltic region with translations made under the guidelines tailored to Russia's laws. These guidelines exist since 2011 when Russia enforced its first law against the use of strong language on TV with subsequent additions accommodating to Russia's restrictions in broadcasting tobacco and alcohol related images on TV-channels translated on Russian territory and, recently, Russia's Gay Propaganda Law in 2013 (https://rg.ru/2013/06/30/deti-site-dok.html). According to *FOX*, translators have to follow Russian subtitling guidelines requiring glossing over or *softening content* concerning accidents, homosexual relationships, *anti-Russian propaganda*, narcotics, extremist activities and suicides (Baltic translations for Fox TV undergo Russian censorship). Only in 2018 alone *FOX* has requested numerous recuts for their original recordings, banners placed with official drug, tobacco and alcohol-related messages, and translations altered in regard to sexual orientation, gender changing surgeries, obscenities etc. This practice is also enforced by other TV-channels and broadcasting services such as *HBO, E!, NBC, Netflix*, etc.

The examples above bring attention to one important aspect of AVT that does not exist or exists partially in literature (children's literature, comic books and other books with visual material) – in media verbal content is supplemented or limited by other elements such as pictures and sounds (Gambier, 2003: 171). Therefore, audiovisual material includes the entire range of information, some of which is translatable and made comprehensible to a target audience that is unfamiliar with

the original's source language (Baranauskienė, Blaževičienė, 2008: 14), but supplementary material adds a certain layer of depth to presented information affecting the perception of such information. This more detailed understanding of media translation brought the introduction of the multisemiotic terms *audiovisual translation* (offered by Jorge Díaz Cintas in 2001) and *multimedia translation* (offered by Gambier in 2003). Both terms cover translations for products distributed via the screen (television, cinema or computer screen – *screen translation*), theatre, comics, web-pages and other on-line and off-line products with their different verbal and visual codes. But the term *audiovisual translation* remains preferred both in industry and academic circles.

Therefore, AVT encompasses a wide range of linguistic translation strategies such as simple transfer, paraphrase, condensation, dislocation, but also multimodal strategies with the aim of enriching the translation with the assistance of textual comments (for deaf or hard of hearing), sounds (for blind or visually impaired), intonations, accents, emotive vocal elements (added by a translator and implemented by voice-talents) etc. Some multimodal techniques are implemented in voice-over or dubbing, others are aligned with on-screen content in the form of subtitles.

Based on everything mentioned above, author concludes that AVT is a full-scale adaptation of recorded information within the temporal limits, tailored to target audiences with cultural and social differences and political limitations in mind and simultaneously enhanced by supporting multimedia elements. The aim of such adaptation is to present information in accessible manner for audiences to perceive it correctly within a limited timeframe; therefore, it should include several factors. Gambier has offered a classification of such factors (Gambier, 2003: 179):

1. Acceptability – the relevance of a translation to the norms of a target language, stylistic approaches, rhetorical patterns, terminology etc.
2. Legibility – technical requirements of a given audiovisual translation – formatting and positioning of a text, font and its size and style, amount of symbols and lines per subtitle etc.
3. Readability – the ability of a target audience or voice-talents to read the translation at a comfortable speed, the complexity of sentence structure, the choice of words where simpler and shorter alternatives are often better than their longer and rarely used counterparts, the logical distribution of text or dialogue in subtitles to improve its flow and perception by the audience.
4. Synchronicity – the vocal (for voice-over and dubbing) or visual (for subtitles) *mirroring* of the information being said or shown on the screen at a given moment

including pauses, accents, lip movements (dubbing). This requirement is followed only partially in subtitling and voice-over. Subtitles are ideally to appear several frames before the information is shown or said and are allowed to stay up to one second after. Subtitles comply with the *shot change* rule and should appear one or two frames after the shot change and disappear two frames before. Voice-over does not abide to lip-sync rule unless it is required by a client. Voice-over approximates the synchronicity with the target text partially taking into consideration the change of a scene in the recording, the accent on certain items that are being shown in the shot or dramatic pauses relevant in the narration.

5. Relevance – the way the information is presented in a target language: what is added, omitted, clarified or re-worded for the information to be easily perceived without extra effort.
6. Domestication, or localized adaptation, dictates the choice of narrative modes and values, standards, limitations and behaviours based on political, cultural, religious and social specifics of an audience.

Gambier notes that an audiovisual product has to be different enough to be "foreign" but similar enough to what viewers are familiar with to retain their attention (Gambier, 2003: 179). Furthermore, Gambier states that translation can be used to please dominant expectations and preferences, for the sake of target-language fluency or reader-friendliness, sometimes going as far as reinforcing language purism, censoring dialogues, or changing part of the plot to conform to target-culture ideological drives (Gambier, 2003: 179). Due to time restraints in AVT and the need to transfer content in the most accessible way for it to be understood *on the fly*, most culture-specific or country-specific dialogues, wordplay, slang and language-specific terms, idioms, phraseology and sentence structures are domesticated, localized or transformed into a completely another text with different semantic foundation but similar message.

Based on factors mentioned above, AVT embraces sociocultural and communicative approach to translation with the focus on transferring the aim of the message to the target audience taking into account its background experience. This approach states that a translation should be functional and dynamic for the audience to understand it without extra cognitive effort and follows the principles of the *skopos* theory.

Scholars offer various classifications of AVT that include both translation and interpreting techniques thus blurring the difference between written and oral language. It should also be noted

that given the recent popularity of AVT in academic circles there is still some confusion about the terminology to be used in this field with most terms being introduced by the media industry itself and further divided into more narrow terms according to their use. Although, classifications at their core amount to three major approaches in AVT:

1. VOICED TRANSLATION – translation to be voiced by voice-talents:
    a. voice-over – a content is translated and voiced approximately in synchrony;
    b. dubbing – full synchrony of the spoken text if the face of a character is visible on the screen; complete muting or partial muting of the original audio track and replacement of the original sounds used in the recording with the sounds from the database of a dubbing studio;
    c. interpreting – during live broadcasts when someone is interviewed or during the broadcast of debates;
    d. free commentary – adaptation of a spoken dialogue for audiences that need extra clarification of transferred information;
    e. sight translation is usually done during film festivals when there are no subtitles, scripts or dialogue lists available and translator sees the film during its screening for the first time;
    f. audio description – a transfer of information for blind and visually impaired members of audience with description of what is going on the screen – such transfer can be both interlingual and intralingual;
    g. narration – a live or pre-recorded transfer of narrative text which does not necessarily abide to synchronization rules and is usually used in TV news reports to translate someone speaking in a foreign language.
2. SUBTITLING – translation placed on screen in the form of dialogue text:
    a. interlingual – transfer of the spoken dialogue or on-screen information in the form of text superimposed on a visual content and distributed on one or two lines; subtitles can be shown simultaneously in one or two languages (bilingual) as it is the case in Finland, Belgium, Latvia and other countries;
    b. closed captions subtitling is offered to deaf and hard of hearing and includes the description of actions, sounds and effects to immerse the audience in the content;

c. surtitling – is a translated text, dialogue or transcript of a theatre production which is placed above the stage for the audience to follow the screenplay during the performance; this is the case during operas – where the words are freely translated to convey the message without adhering to poetic form;

3. SIGN TRANSLATION for deaf and hard of hearing is done from already prepared dialogue or narration list or in the form of simultaneous interpreting.

For the purposes of research described further in this thesis, the author will focus solely on voice-over (with *partial* synchrony at its core) and open caption subtitling without closed caption commentaries.

1.2. Subtitling and Voice-Over

1.2.1. Specifications of Subtitling

Subtitling and voice-over (VO) are two opposite approaches to AVT. The first one transfers audiovisual information in the form of text, adheres to industry-established standards and relies on two prominent translation techniques – condensation and synthesis. The second uses the voice overlay to give a simultaneous and partially synchronized oral representation of information. Both approaches have their specifics, advantages and limitations.

The way EU countries approach the language transfer in cinema and TV, according to the *Study on the use of subtitling*, performed in 2011 by the European Commission, is illustrated in table 1.2:

Table 1.2. **Approach to AVT Practices in EU Countries (Almeida, Costa 2013)**

	Cinema	**Television**
Subtitling countries	Portugal, Iceland, Ireland, UK, Belgium, Netherlands, Switzerland, Norway, Sweden, Finland, Estonia, Lithuania, Latvia, Poland, Czech Republic, Slovakia, Hungary, Slovenia, Romania, Bulgaria, Greece, Turkey, Cyprus, Malta, Luxembourg	Portugal, Iceland, Ireland, UK, Belgium, Netherlands, Romania, Greece, Slovenia, Hungary, Estonia
Dubbing countries	Spain, Germany, Austria, Italy	Spain, France, Germany, Switzerland, Italy, Austria, Hungary, Slovakia, Czech Republic, Turkey
Both versions(subtitling and dubbing)	France	Cyprus
Voice-over	--	Bulgaria, Poland, Latvia, Estonia, Lithuania
Originals	--	Luxembourg

Typical ‘subtitling countries’ are Belgium, Cyprus, Denmark, Estonia, Finland, Greece, Iceland, Ireland, Liechtenstein, Malta, Netherlands, Norway, Portugal, Romania and Slovenia. United Kingdom also favours subtitling, but the translation issue is not as significant there, since the vast majority of imported movies and television programs are American. Dubbing is the predominant language transfer practice in Spain, Italy, Germany, Austria and France. Therefore, subtitling is usually used in smaller countries, such as Netherlands and Portugal, while larger countries, such as France, Germany, Italy and Spain show a preference for the dubbing strategy. (Almeida, Costa 2013)

Subtitling is the most researched field of AVT because subtitles have always attracted attention of industry since their inception in the 19th century in the form of inter-titles. There are many comprehensive studies, which cover the field in depth, therefore, the author of this thesis will write a concise summary on the nature of subtitles and their features in relation to the topic of the thesis. Subtitles mirror the dialogues in approximate synchronization with the original audio and usually appear in lower part of the screen with several exceptions. The subtitles adhere to several factors that are considered obligatory in industry (although some are omitted in fan-subbing):

1. Optimal reading speed – the rate at which the target audience of a certain language group can comfortably read information on the screen and follow the visual content at the same time with text-to-screen ratio – 50/50. Over the recent years, this parameter has undergone several changes because scholars and industry specialists regularly conduct empirical and comparative research and collect statistical data on viewer perception of subtitled audiovisual content. This is done by such broadcasting giants as *Netflix, Amazon, FOX, HBO, NBC* etc., and also by translation agencies that specialize in AVT such as *SDI Media, Sfera, Bydeluxe* etc.
2. Maximum reading speed – the rate at which audience manages to understand what is written in subtitles but has a certain degree of difficulty following events on the screen (the text-to-screen ratio not higher than 65/35 (Cintas, Pinero, 2010)). This is the maximum allowed reading rate of 21 characters per second, which once was a flat rate for subtitlers. It means that translators could fill the subtile with a certain amount of symbols, which would not extend the limit of this parameter with some rare exceptions. Now this condition has been changed in order to accommodate to real reading abilities of audiences. It means that maximum reading rate now is considered not a comfortable reading rate but as what it is – the highest reading rate at which it is still possible to

receive and perceive information. But since most AV content is aimed at relaxed viewing experience such maximum reading rate currently is allowed only in 20-30% (depends on number of subtitles) of total subtitle count in any recording.

3. Shot changes – the requirement of all major broadcasting services and film distributors to create subtitle transitions on the border (within one or three frames of a shot change) of two different shots. This requirement is not always followed and is considered more of a priority instead of a strict rule. On the other hand, this condition affects subtitle placement on the timeline of a recording and the degree of its synchronicity with the original audio track. The main goal of this requirement is to create the image of each subtitle being relevant to a certain chain of shots and disappearing before another shot appears. It is very important in scene transitions in the recording when previous subtitle marks the end of one scene and next subtitle appears with first spoken or written text in another scene.
4. CPS (characters per second) – this parameter is related to reading speed. Scholars have done extensive research in this regard and have long established an optimal amount of characters that should be allocated on each subtitle – 35 on each line including spaces, according to the so-called '6-second rule' (Díaz Cintas, 2010: 345). This number depends on channel specifications, age of a target audience and video format. Although, recently it is not uncommon to to apply reading speeds that hover around the 180 words per minute (WPM) or 15 to 17 characters per second (cps), as opposed to the traditional 140 WPM or 12 cps (Díaz Cintas, 2010: 345). *Netflix* has set the values – 42 characters per line in English subtitles (English Timed Text Style Guide) and 39 characters per line in Russian subtitles (Russian Subtitle Guide)
5. Minimum and maximum subtitle length are parameters that prevent translators from creating subtitles that are too short for perception and, on the other hand, stay too long on the screen. According to *SDI Media* guidelines, the optimal length of a subtitle with one line is around two seconds, with two lines – four to five seconds. Recently, many translators divide subtitles into small bits of text but it is a burden on a human eye and brain: information changes too fast and, in case of long sentences spread over several subtitles, the audience has to make extra effort to piece these bits together. The optimal practice is dividing complex sentences into several simple ones for better perception.

6. Subtitle positioning – is a visual parameter related to a graphical position of subtitles on the screen. Usually, they are positioned at its lower part (left-side or at center). If the lower part is already filled with original titles of a recording then subtitles are moved to the upper part of the screen. The requirements are solely the discretion of each client.
7. Text positioning is a linguistic and visual parameter that requires a translator to adhere to basic rules of syntax and logic when splitting the sentence into two lines, insert no more than two lines of text into a subtitle, and split dialogues into two lines with one line of subtitle dedicated to only one character.

These parameters are described according to the guidelines of *SDI Media* – an internal document unavailable for public access. They affect the choice of translation strategies by mostly limiting translators in their choice of words and stylistic approaches. Therefore, translators are forced to create short, concise, neutral versions of a spoken text devoid of any personal, specific undertone. The most limiting factors here are text positioning and time-synchrony – whether it is the dialogue with each line per character or text positioning according to certain rules of a given language (in this case, paraphrasing or restructuring of a sentence might be necessary). The author will demonstrate in Section 3 that such limitations can alter the translation compared to VO.

1.2.2. Specifications of Voice-Over

Over the years, academics have shown a considerable interest in subtitling and dubbing aspects of AVT while VO was not researched and understood to a full extent. One of the reasons of that is popularity of dubbing and subtitling in translation of fiction films worldwide while VO have been used only in some post-Soviet states and countries of the Middle East and Asia. The VO is still widely considered as a technique suitable for working with non-fictional genres and is not perceived as challenging and interesting enough for academics because, as Franco states, it is looked at as a straightforward, non-problematic activity (Franco, 2000: 3).

The popularity of VO in some countries is explained by its much lower cost compared to dubbing. Over the years, many satellite channels on Russian territory have transitioned from partial lip-sync techniques to simple VO in order to minimize costs. Additionally, while VO usually employs two voices during the recording (male and female), recently several channels, including Latvian TV3, have moved to VO with a single voice to decrease costs even further.

Then why is it so important to make a further research on VO in Latvia?

1. VO still remains the prevalent recording technique in Latvian TV-media space.
2. VO has the ability to add extra depth to the recorded material with assistance of a professional voice-talent as opposed to concise and *silent* subtitles.
3. Latvian audience prefers content with VO and, as it goes in translation and media industry, customers are always right.
4. VO has lower ratio of information loss during linguistic transfer of information because the audience can understand spoken information at the same speed if they listen to it instead of reading it.
5. VO allows the audience to listen to information without watching the screen and reading subtitles, i.e. do other things and listen to what is happening on the screen.
6. VO opens research into emotive translation, i.e. translation enriched by certain emotive words and further dramatized by voice-talents.
7. VO allows translators to be more creative with translation without adhering to space limitations, subtitle positioning rules and shot change restrictions on top of temporal factors.

VO is a translation of original speech, which is delivered in an *approximately* synchronous way (Luyken, 1991:80). The voices reading the translated text are superimposed on a lowered original audio track about a couple of seconds after it has started and usually finish at the same time with it. VO is popular in various television genres as being informal and simple and, therefore, is better perceived by the audience, and provides a realistic effect. However, except for live broadcasts of major events, VO obediently follows the timeline of a recording according to the translated script. The main goal of VO is to find a balance between the known and the unknown, that is, to convey a lesser or greater degree of foreign flavour that will not impair the target viewer's grasp of all the information (Franco, 2000: 194).

As mentioned before, VO is usually limited to one or two voices (*NBC, E!* and *FOX* employ four voices for VO their content for Russian audience), therefore, recording studios use one or two overlay audio tracks. Voice-talents read lines of dialogue within the constraints of one voice at a time, as opposed to dubbing, where each voice is recorded on a separate track and overlay of several tracks is allowed to create *crowd* effect when several characters speak simultaneously. Therefore, information in VO is condensed within the limits of one voice exchanged by another without any overlap much like in subtitling where lines of dialogue follow each other in written form. At the

same time, VO is reminiscent of dubbing – the content is presented orally without lip-synchronicity but with a certain degree of acting. The recording in VO happens non-stop not line by line like in dubbing. Voice-talents are limited by the time and speed of received information but can use the space on recording's timeline – they are not constrained by each phrase. Recording in VO optimally should last at most twice as much the time of a recorded content so that the process is cost-efficient for a studio and voice-talents. Dubbing requires more time and more actors (usually six to ten) in order to record everything related to characters and then the process continues during the post-recording stage when technicians overlay all other acoustic elements of the recording excluding music and songs if those are not dubbed by voice-talents. Overall, the process is very expensive and is used for theatrical releases or major TV-channels, which can afford such expenses. Therefore, VO is a cheaper alternative to dubbing and usually employs translation strategies used in subtitling especially in text-heavy content.

Gottlieb (2005: 22) points out that VO does not have to imitate foreign syntax and lexis on local lips or let the viewers follow the original dialogue (when the sound of the original voice, albeit faintly, lends more credibility to the product) and thus exert foreign influence that way. It means, that translators have a certain degree of freedom in their choice of translation strategies since VO does not enforce strict limitations on translation. However, too liberal approach to translation strategies in relation to temporal restraints of a spoken text in the recording will lead to distortion of relevance of translation at any particular moment. It means that the quality of a final product in VO is affected by translation, or chosen translation strategies. But higher quality is not only an accurately translated text. It is also a translation tailored to the speed, at which information is presented in the recording. In other words, translation in VO, and in subtitling for that matter, is closely connected to the rate, at which information is produced and replaced by the next block, or segment, of information. Since the majority of that information comes in a form of speech, then, possibly, the rate of speech that produces this information affects both translation and the choice of translation strategies.

2. THE IMPACT OF SPEECH RATE IN AVT

Speech is a physiological and psychological process of producing information vocally with the help of phonetic units and the syntactic combination of items drawn from the lexicon. Speech rate refers to the number of units (sounds, syllables or words) articulated per particular amount of time. It is characterized by rhythm, number of utterances per time segment and lexical density. In other words, it is the speed, at which we speak, measured in a number of speech units produced within a given amount of time.

There are various units of speech rate measurement – words per minute (WPM), syllables per minute (s/min), syllables per second (syll/sec or s/s), average syllable duration (ASD in msec), phones per second, or average phone duration (in ms). That means that units in use for measuring speech rate are, among others, the word, the syllable and the phone (Trouvain, 2004).

Speech rate is also called speech tempo and is heavily affected by pauses and hesitations in the speech, therefore, it is common to distinguish speech rate *with* pauses (speaking rate) and speech rate *without* pauses (articulation rate). The latter is the rate at which a given utterance is produced; therefore, measured by it speech material excludes silent pauses by virtue of definition of an utterance, which begins and ends with silence (Laver, 1994: 158), but includes all audible speech material in the utterance – syllables together with any filled pauses – and is measured as syllables per second (SPS). The former, on the other hand, relates to the rate of speech of the whole speaking-turn (Laver, 1994: 158) that includes all linguistic and non-linguistic material, and is measured in words per minute (WPM).

Before analyzing the role speech rate plays in AVT it is important to understand, which of these rates is more suitable for the purposes of this thesis, since AVT is a **text**, either vocalized or rendered as written medium, and the focus of the analysis is an impact of speech rate on the way, how such text is created. On the other hand, pauses play an important role in AVT as natural text dividers into segments or logical and dramatic markers inserted by speakers.

Speech rate can directly affect articulation, intelligibility, voice production, and fluency. If it is too fast, that is, with too many words per minute and few pauses, the listener cannot understand the message upon the first hearing. In VO and dubbing, translation is received within a certain timeframe and cannot be reviewed if the content, for example, is aired on television; therefore, clarity and brevity become the most important factors. A translation must not be too long for a voice-talent to rush through the text, otherwise the quality of VO drops; voice-talent cannot spell

the words in coherent manner and is more likely to make a mistake of mispronouncing a word or making a wrong accent.

The following example in Latvian language, *JAMIE LATVIAN VO AND SUB.mp4*, available on GOOGLE DRIVE, shows how overlong translation tracks behind the original speech. But the example of the same segment in Russian language, *JAMIE RUSSIAN VO AND SUB.mp4*, also available on GOOGLE DRIVE, shows how text is more tailored to original and is even shorter for voice-talent to *run* ahead of the recording. The list of all videos is presented in Appendix 1. Transcripts of English, Latvian and Russian versions of the video are available in Appendix 2.

In Latvian VO, voice-talent trails behind Jamie Oliver's narration in the interval between 01:00 and 01:19 and makes a mistake mispronouncing the term *chilli con carne*. It is also noticeable that the voice-talent skips endings of every other word in the beginning of the segment. The first phrase sounds as follows: *Lai ietaupītu laik, no iepakojum apakšas izņem šo papīr gabaliņu.* Although, it should sound like this: *Lai ietaupītu laiku, no iepakojuma apakšas izņemam šo papīra gabaliņu.* It is common in some languages to omit the endings of words because the audience understands the idea anyway. But is this viable in the recording of an audio content? The interval from 01:00 to 01:26 includes 72 words. It is easy to calculate that during the last 26 seconds of the video, the voice-talent reads the text at 166 WPM, but the average speed for the entire section is 145 WPM. This is compared to Jamie Oliver's 193 WPM during the entire interval of 86 seconds and 207 WPM during the last 26 seconds in question. Russian translation is 188 words long and is voiced at the rate 131 WPM; the last 26 seconds have 61 words with VO speed 140 WPM.

According to Laver (1994), for English a medium speaking rate is a little over 200 WPM. Therefore, it means that the speaker in the video speaks at a rate close to average. If Latvian translation is longer than it should optimally be, then the WPM close to 166 WPM is higher than average speaking rate in Latvian language; therefore, Latvian speech is slower than English at least by 20%. According to the same logic, Russian speech is slower than English by 30%.

The table 2.1 illustrates differences in speech rate between all three languages in the specified example with English at 100% rate.

Table 2.1. **Speech rate differences in the video *JAMIE VO AND SUB (RU and LV)***

Language	WPM for 86 sec	Ratio	WPM for 26 sec	Ratio
English	193	100%	207	100%
Latvian	145	-25%	166	-20%
Russian	131	-32%	140	-32%

According to data above, Russian VO is slower by 32% compared to English. Latvian is slower too, but, given the fact the voice-talent struggled with the text, the WPM values are logically higher by 7-12% – the voice-talent speaks faster. Therefore, Latvian VO, on average, is 8% faster than Russian and 23% slower than original speech. This corroborates the statement made by Laver (1994).

It is arguable that both translations are shorter than the original but still are too long to keep up with English audio track: Latvian translation is shorter by 25% and Russian – by 32%. On one hand, texts are too long (both voice-talent have difficulties following the original audio track), on the other, too short (according to word count). It means that text is segmented during vocalization – and these segments add more volume to it. In their essence, words exist only as a written medium. When pronounced or read they take a different form, which is also different in length. Something that is pronounced within a certain amount of time and can be measured. Words are split into syllables.

Syllable is the smallest phonetic and phonologic unit. If phonemes are the minimal acoustic units, then syllables are the minimal spoken, or articulative, speech units. The prosodic method divides the speech into spoken syllables and measures it in syllables per second (SPS).

In a study recommending standard speech rates for foreign language training, Tauroza & Allison (1990) compared the word rates and the syllable rates of four different speech styles. For reasons of different word-to-syllable relation for each style (news texts having more syllables per word than interview speech), the two rates were not at all in agreement with each other. Syllable rate was found to be better as an expression of one standard tempo for various styles than word rate (Trouvain, 2004).

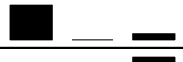
Translators that work with VO and dubbing are more interested in the phonetic structure of sentences, including rhythm of the each phrase so that it mirrors all possible nuances of the original speech. Yes, it is possible to compare original phrase with its translation using word count, or speaking rate, but such method gives representation of phrase's written form and not its phonetic

length. It is known that phonetic transcription of each phrase will be different from its written form, therefore, in VO and dubbing, it is important to compare original text and its translation in their syllabic form and, subsequently, establish the syllable ratio of any pair of languages comfortable for reading and perception.

The division of speech into such smaller phonetic units gives more precision and allows to measure speech tempo rhythmically. In specialist literature the normal articulation tempo: 4 – 5.3 syllables / second, fast tempo: 5.6 – 6.7 syllables / second (Schevchenko, Uglova, 2002). The comparison between languages gives a variation between 4.4 to 5.9 syllables per second (Goldman-Eisler 1961: 171). Differences in speech rates between 4.4 and 5.9 syllables per second would be quite noticeable and should not be considered "a small range of variation" at all (Rodero, 2012). This means that the average speech rate of adults in *English* is between 150 and 190 words per minute (Rodero, 2012). A recent study reported different rates for different languages (Pellegrino et al., 2011): Japanese proved to be the language with the fastest rate with an average of 7.84 syllables per second, followed by Spanish (7.82), French (7.18), Italian (6.99), English (6.19), and German (5.97). But these measures were taken for the spontaneous speech – a more organized and careful rendering of information is expected to result in *lower values*.

The author calculated the number of syllables in all versions of the sample with the help of online syllable calculators. The Russian syllable calculator counts all vowels in a text since syllables in the Russian language consist of vowels that are pronounced separately or in conjunction with consonants: (https://planetcalc.ru/1426/). For English language, two online calculators were used (https://www.howmanysyllables.com/syllable_counter/, http://www.syllablecount.com/). For Latvian language, syllables were counted manually. The author has measured both syllables per minute (SPM) and syllables per second (SPS). The results for the entire video segment are presented in the following table.

Table 2.2. **Word and Syllable Differences in 86-second interval**

Parameter	English	Russian	Latvian	Graphic	%
Words	278	188	209		100 -32 -25
WPM	193	131	145		100 -32 -25
Syllables	366	427	445		100 +20 +22
SPM	255	298	310		100 +19 +22
SPS	4.25	4.97	5.17		100 +19 +22

The author did not calculate speech rate as a pure utterance rate without pauses but took a total running length of video instead spreading the time occupied by pauses over the total number of uttered syllables. In other words, the author lowered the pure speech rate, or articulation rate, by averaging out pauses along the entire length of the video. This method reflects average speech rate and is not viable for audiovisual content affected by major pauses as is demonstrated in section 3.

According to the table, Russian and Latvian translations are longer in total amount syllables, i.e. they are comprised of fewer words but of more syllables. Russian translation is longer by 20%, or 61 syllables, and Latvian translation is longer by 22%, or 79 syllables. In theory, both translations should perfectly match English text in length to be in accord with it. In other words, despite being 90 and 69 words shorter, according to the average syllable count required to pronounce one word, Russian translation is 61:(427:188)=27 words longer and Latvian translation is 79:(445:209)=37 words longer.

In this video, Russian voice-over is faster by **43** syllables per minute, Latvian – by **55** SPM. According to syllable count, on average, Latvian and Russian translations are similar, with Latvian translation being longer by mere 18 syllables. Both translations are longer and are voiced at a faster rate. One can argue, after listening to both recordings, that Russian VO sounds more natural and not rushed like the Latvian one. However, both translations have phrases that are shorter and longer than original. Therefore, it is possible in VO to deviate slightly from the original speech but still keep in line with it. In order to prove this statement it is necessary to break the text into separate phrases and visually follow the flow of all three audio tracks.

Figure 2.1 demonstrates that the video consists of 23 phrases. Syllable averages for English (19.26), Russian (22.47) and Latvian (23.68) point at a difference of 3 syllables per phrase between English and Russian phrases, 4 syllables between English and Latvian, and only 1 syllable between Russian and Latvian. It is obvious that translations Russian and Latvian translations are similar in length. Latvian translation is too long is some points, namely phrases 6, 7, 10, 13, 15, 17, 19, and that forces voice-talent to increase speech tempo. Russian translation is also too long in certain points but still sounds more natural and less forced by the voice-talent. It is possible, that these longer phrases coincide with pauses made by the TV-host; therefore, added syllables occupy blank spaces – they add to the total syllable count but do not overtake the space of the next phrase. On the other hand, if longer phrases are gathered in clusters with no pauses between phrases in the original they generate a so-called *snowball* effect when syllables add up with each phrase resulting in backwards horizontal shift of translation. In case of Latvian VO, the problem was with several

long phrases clustered together and with the voice-talent, perhaps, being lost in the text at some point because Latvian translator did not add orientation marks, or pauses, and the translation looked like a wall of text.

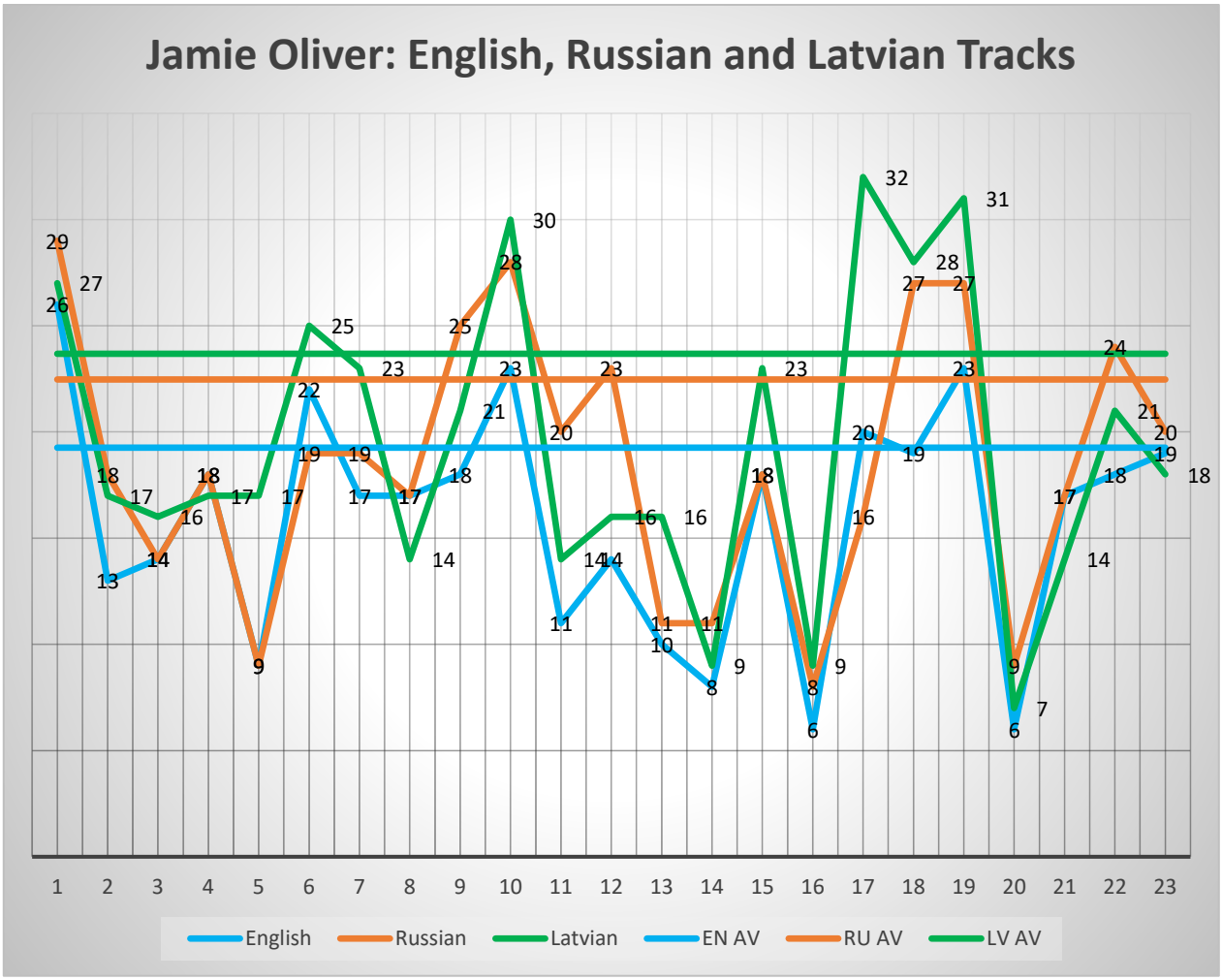


Figure 2.1. **English, Russian and Latvian Tracks on *Jamie Oliver* Video Timeline: Actual Numbers and Averages**

The author concludes that speech rates of the recorded content, especially in relation to AVT, should be measured in syllables per total running length of each text-filled segment of the recording. The author also concludes that Russian and Latvian languages have similar speech rates measured in syllables. On the other hand, Russian and Latvian languages have higher speech rates than that of English language – again if compared by the number of syllables.

In other words, English language uses more words to express the same meaning but less syllables, which is opposite with Russian and Latvian languages because phonetic structure of

words is longer. Although, two questions arise. *How faithfully do translations mirror the original text? How many blank spaces (pauses) are there between phrases and words in the recording?*

There are various contradictory studies about the influence of languages on speech rate – some speak in favor of such influence, others claim that there is no or little difference in speech rate between languages.

In one study, Tauroza G. (1990) measured the number of words per minute, the number of syllables per minute and the number of syllables in words in different styles spoken English and found substantial differences (Roach, 1998: 150). Osser and Peng (1964) measured sounds per second for speakers of Japanese and of American English, and found no significant difference between them. Kowal et al. (1983) compared story telling with speaking in an interview, looking at English, Finnish, French, German and Spanish languages, and found no significant differences in rate between the languages, but highly significant differences between the speaking styles. Speech rate may be affected by speaker's culture, geographical location, subject matter, gender, emotional state, fluency, profession or audience. It means, that precise speech rate index is hard to determine in each language and it is even harder to compare languages between each other but it is possible to establish certain averages. Although, it can be stated that speech rate is a factor, which depends partially on the language employed (Rodero, 2012: 393)

It is impossible to compare speech rates using the smallest phonetic units – sounds and their written counterparts – letters. If any word or a phrase is dissected into such units – only the amount of units that exist separately from each other will be received. Such units will represent a phonetic or grammatical structure of a word or a phrase but not their acoustic functionality, especially concerning speech rate, i.e. how short or long they sound. Words *fondness* and *valuable* consist of eight letters each but the former consists of two syllables and the latter of four syllables. Two words grammatically equal in length are different prosodically. Therefore, any measurement of the phonetic units that do not function as a natural articulator in person's speech will not give a real representation of that person's speech rate. Moreover, the author insists that any oral speech should only be measured in syllables. If words are the written representation of a described meaning, then the letters are written building blocks that compose words for us to be receive them with our eyes and decipher their visual code. Acoustically we receive words as unity sounds that are constructed from smaller sounds – phonemes. If a speaker would break words into phonemes – the audience will have difficulties understanding such speech. Therefore, the process of segmentation in speech happens on a higher level with larger phonetical building blocks that comprise a linear and logical

structure of each word and, consequently, a phrase. It is also important to mention that even mathematically word, phoneme, letter and syllable count will be different for each phrase.

Speech is not an automated process – it is a natural flow of words even if it is scripted. It has pauses, accentuations, variance in speed etc. It is linear in its written form where one word is followed by another but is not even in its articulative form and graphically looks like a wave. Translation of speech can either approximately mimic the flow or divert from it – the degree of diversion depends on the possibility to replicate the acoustic flow of the speech, translate particular phrase or phrases within their limits with a slight margin of error, the required precision of acoustic adjustment, quality of VO done by voice-talents and translators themselves. As was illustrated in the discussed example, translator has a decisive voice in the volume translation, among other things, if it is too long the voice-talent struggles. In turn, the voice-talent can also influence the outcome by reading too slowly or too fast, not following the flow of the narration, and making mistakes.

Pause is another factor that should be taken into account in translation of spoken content for, to higher extent, further voicing and, to lesser extent, subtitling. Pauses, as was mentioned above, influence speech rate of a person and serve as logical and punctuation markers in speech. Any audiovisual content has pauses whether they appear within the limits of one person's phrase or phrases, separate phrases of two and more characters in dialogues or separate one scene from another. These pauses have to be inserted into translation but not necessarily in their entirety. The amount of pauses in the voiced translation depends on each translator's approach to a text and the guidelines to a given job. Translator can offer a translation without pauses, and it will be possible to read it. However, the absence or lack of pauses slows the recording process because voice-talent can easily get lost in the text, and, by skipping crucial logical markers that correspond to visuals, translator might unwillingly alter the meaning or create a shift in the translation compared to the source text. In subtitling, on the other hand, pauses are mainly omitted; they mostly serve as accentuations within the limits of one phrase. Subtitlers do not incorporate pauses but tend to use them to add more text, therefore, pauses allow, in a way, to insert more text without too much truncation.

Any narration with few pauses in it is fairly even. Minor ones should not be marked in the translation since they are too small, are hard to recreate and would only confuse a voice-talent, but it is a subjective process and depends on choices of a translator. Voice-talent can fill them with text or recreate – it also depends on their choice and opportunities.

In the analyzed video JAMIE VO AND SUB, there is only one person that speaks on camera and there are no transitions from one scene to another. Therefore, it is possible to make translation slightly longer where needed as long as it reflects both visual and audio information. It is especially important in these types of cooking TV-shows – an audience have to see and hear what to do and at which moment. However, pauses also have a function of orientation marks – they help the voice-talent to notice breaks in the narration and adjust the VO accordingly.

Table 2.3. **Comparison of Prosodic Lengths of Translations with Source Text**

Phrase	English	Russian	Latvian	RU/EN Limit	LV/EN Limit	EN SPS	RU SPS	LV SPS
1	26	29	27	3	1	6.95	7.76	7.22
2	13	18	17	5	4	3.48	4.81	4.55
3	14	14	16	0	2	3.74	3.74	4.28
4	18	18	17	0	-1	4.81	4.81	4.55
5	9	9	17	0	8	2.41	2.41	4.55
6	22	19	25	-3	3	5.88	5.08	6.69
7	17	19	23	2	6	4.55	5.08	6.15
8	17	17	14	0	-3	4.55	4.55	3.74
9	18	25	21	7	3	4.81	6.69	5.62
10	23	28	30	5	7	6.15	7.49	8.02
11	11	20	14	9	3	2.94	5.35	3.74
12	14	23	16	9	2	3.74	6.15	4.28
13	10	11	16	1	6	2.67	2.94	4.28
14	8	11	9	3	1	2.14	2.94	2.41
15	18	18	23	0	5	4.81	4.81	6.15
16	6	8	9	2	3	1.60	2.14	2.41
17	20	16	32	-4	12	5.35	4.28	8.56
18	19	27	28	8	9	5.08	7.22	7.49
19	23	27	31	4	8	6.15	7.22	8.29
20	6	9	7	3	1	1.60	2.41	1.87
21	17	17	14	0	-3	4.55	4.55	3.74
22	18	24	21	6	3	4.81	6.42	5.62
23	19	20	18	1	-1	5.08	5.35	4.81
	366	427	445	7	9			

Perhaps, there is a safe margin that allows a certain degree of horizontal shift – translation becomes slightly longer than original but still keeps in line with the text flow. If the speaker makes minor pauses, these pauses occupy a certain amount of syllables on the recording. So, it is possible

to use some of these pauses in VO, *swallowing* the pause but inserting additional information or for the voice-talent to get on track with the recording if they trail behind. Of course, such margins will vary depending on the intensity of a speech or a dialogue. In cases of phrases changing each other non-stop, especially if uttered by different characters, such free spaces might amount to zero or one syllable between them.

The table above demonstrates that both voice-talents unevenly follow the spoken source text in the video, in some cases peaking over it and others – being shorter. The author has calculated the amount of syllables that exceed or do not reach the limit of each phrase or their group. The results in the table are categorized by colors:

1. *Green* for translations that stay within the limits of original phrases;
2. *Yellow* for translations that exceed such limits by 1-3 syllables;

Orange for translations that exceed the limits by a higher margin.

Russian VO has six phrases that stay in the *green* zone optimally utilizing acoustic space. Latvian, on the other hand, has only two – a sign of an overlong translation. However, the author argues that it is possible to exceed the limit of syllables and still closely follow the original audio track. The *safety gap* is individual in each case and depends on the density of information – whether it is a spoken or visually rendered text. The safety gap is ensured by three elements – pauses, shorter translation of previous phrases and faster speech rate of a voice-talent. These factors accumulate time measured in syllables and allow translator and voice-talent to mirror information with its longer equivalent in target language when it is necessary. The author further argues that in this case the safety gap is 1-3 syllables. It can be deducted in two ways – empirically and based on average syllable values. Empirical analysis of the video should give the number of pauses and number of possible syllables they occupy. The analysis based on average values takes average SPS parameters for English speech as the basis and assumes that everything beyond that is too fast. The method calculates the amount of seconds necessary to utter a phrase in question by dividing total amount of syllables in the recording with the total running length of the video and multiplying by a total number of syllables of a phrase. This way the average amount of pauses used by each of the speakers will also be reflected. Numbers “7” and “9” reflect the number of major horizontal shifts in VO, i.e. those that exceed 3 syllables. The table below compares these values to values expressed in seconds:

Table 2.4. **Comparison of Prosodic Lengths Measured in Seconds**

Phrase	English sec/ph	RU/EN Limit	LV/EN Limit	Russian sec/ph	Latvian sec/ph
1	6.11	3	1	5.84	5.16
2	3.05	5	4	3.63	3.25
3	3.29	0	2	2.82	3.06
4	4.23	0	-1	3.63	3.25
5	2.11	0	8	1.81	3.25
6	5.17	-3	3	3.83	4.78
7	3.99	2	6	3.83	4.40
8	3.99	0	-3	3.42	2.68
9	4.23	7	3	5.04	4.01
10	5.40	5	7	5.64	5.73
11	2.58	9	3	4.03	**2.68**
12	3.29	9	2	4.63	3.06
13	2.35	1	6	2.22	3.06
14	1.88	3	1	**2.22**	1.72
15	4.23	0	5	3.63	4.40
16	1.41	2	3	1.61	1.72
17	4.70	-4	12	3.22	6.12
18	4.46	8	9	5.44	5.35
19	5.40	4	8	5.44	5.92
20	1.41	3	1	**1.81**	1.34
21	3.99	0	-3	3.42	2.68
22	4.23	6	3	4.83	4.01
23	4.46	1	-1	4.03	3.44
		7	9	14 vs 9	13 vs 10

Calculated averages confirm the hypothesis that there *is* a safety gap in the analyzed video segment – in green color. This example illustrates that syllable values expressed in seconds give a more precise rendering of speech because they include the average time each speaker spent on pauses, but in this table the averages are not taken for the entire length of the video but for each phrase instead. The table also shows that, at least in this case, the safety gap of three syllable is the maximum limit that would still allow the almost perfect synchrony with the original – it is reflected in underlined numbers marked in bold. There can be several reasons for such deviation from other values:

1. Phrases are uttered very fast by the TV-host;
2. There are no pauses before, during and after phrases;
3. Pauses before, during and after phrases are made by all three speakers;

4. The syllable count does not reflect the speed at which the phrases are uttered by voice-talents.

Author argues that it is exactly the third reason that is valid. The syllables in the table are not expressed as building blocks of phrases that exist separately from the rest of the speech. These syllables exist on the timeline of the recording – they have their exact placement on that timeline together with pauses that also exist on that timeline. Therefore, the author goes back to his argument that pauses fulfill the role of *silent* syllables, or syllable gaps, which can be either filled or left empty, and that is the case with phrases number 11, 14 and 20. In other words, the gaps in these phrases exceed the optimal time due to interference by voice-talents. The pauses were made by them. Did the pauses interfere with perception of the text? Was there a significant horizontal shift in the VO? No. It is evident from comparison of phrases in question. Do these segments warrant their inclusion into the safety gap? Yes. Author states that values reflected in columns three and four do not include pauses. They only compare syllables of each corresponding phrase – not the time required to utter them. These values represent the pure length of translations without any pauses (articulation rate) neither within the phrases nor between them. Since it was already stated that voice-talents choose *themselves* when to make pauses, the data in columns 5 and 6 is affected by *their* subjective choices. If data in columns 3 and 4 reflects the intended text placement in written form by translators, then columns 5 and 6 reflect the implementation of their vision by voice-talents during the recording. Therefore, data in columns 3 and 4 is more viable in establishing the safety gap, but columns 5 and 6 reflect the way this gap was used, or not, by voice-talents.

Going back to the segment where the Latvian voice-talent makes a mistake – values in rows 15-19 and columns 4 and 6 point at the horizontal shift in translation resulting in loss of time by the voice-talent. The phrase in question was voiced within the limit of the original but the beginning of it was rushed to make up for the lost time. Another assumption, purely subjective on author's part, is that voice-talent got distracted, lost in the text or was tired.

Overall, results prove that the safety gap does not exceed three syllables as was assumed above. One can argue that this analysis is only valid for this case but the author believes otherwise. This sample has an evenly spread speech rendered in conversational manner by one speaker – perfect at drawing initial average values of speech rate and possible acoustic length of translations imposed on original speech.

It can be argued that both translations are too long, read at faster than optimal speech rate, and, therefore, cannot serve as average or optimal representation of speech rate. Values in table 2.4.

demonstrate that in Russian VO 16 out of 23 phrases stay within the safety gap – 14 of them were used by the voice-talent. In Latvian VO, 14 out of 23 phrases are within the safety gap – and 13 were used by the voice-talent. Numbers in columns 3 and 4 reflect the degree of proximity of translations to original length of each corresponding phrase measured in syllables. In other words, higher numbers mean more time to read a translated version of a particular phrase. In terms of speech rate, lower numbers correspond to closest rendering of each phrase in translation. That means that the optimal values will mirror the syllable count of each phrase in English. Furthermore, English speech in the video, measured in syllables (4.25 SPS), is within the range of conversational speech rate already mentioned in this thesis with the reference to other researchers (Schevchenko, Uglova, 2002). One can argue that in this case the optimal speech rate for Russian and Latvian translations is 4.25 SPS. Although, hypothetically, it is possible to improve both translations by applying the maximum values of safety gap where is needed. That way different speech rates will be received – 4.64 SPS for Russian translation and 4.73 for Latvian translation. The analysis allows to make the following conclusions:

1. Measured in syllables, Russian speech is faster than English;
2. Latvian translation is longer than it is supposed to be by at least 0.09 SPS;
3. Latvian and Russian have similar speech rates.

These are the results merely for one example; therefore, the optimal speech rate of VO will depend on the rate at which the text is spoken, number of pauses and, most importantly, the quality of translation. It is not possible to give an average estimate of speech rate of any of three languages based on the results of just one sample. Further research is necessary with segments, which should represent various speech tempos, speaker groups, content categories and pause densities in order to calculate corresponding averages.

Although, this segment was evenly filled with text, in reality, any content will have pauses of various length in the form of transitions between scenes, dialogues, long pauses in dialogues and monologues, and musical scores. It is suggested to differentiate a pause that is filled with meaning and should be included in the dialogue and a pause that can be omitted in the analysis. It is also important to establish the maximum length of the pause included into a content-filled segment. In short, speech rate analysis in AVT should only cover timeline filled with written and spoken content.

To prove this point, the author has calculated SPS index for the entire episode of this TV-show taking Russian video as a point of reference. Total running time of the episode is 23 minutes 36 seconds, or 1416 seconds. There are 5124 syllables in the original and 5984 syllables in Russian

translation, or 3.62 SPS and 4.22 SPS accordingly. These lower values of speech rate are explained by pauses – the transitions between narration segments. The difference in speech rates of English and Russian languages, compared between the analyzed segment and the entire video, does not change a lot – 0.72 SPS in the 86-second segment and 0.6 SPS in the entire video. Judging by average values, Russian VO is still faster during the entire length of the video but at a slightly lower rate – 0.12 SPS compared to 86-second segment.

This video material has another limitation – only one speaker. Content with dialogues might give different results depending on the density of dialogues and speech tempos of characters. Of course, this might be, or not, addressed by translators by adjusting the translation to syllabic speech tempos of characters.

Based on the results of the analysis, author concludes that SPS of translated phrases closest to SPS of corresponding original phrases will give an optimal VO experience during the recording and, subsequently, viewing experience. Translations can be affected by initial speech rate but most definitely affect the speech rate of the VO itself.

Translation of audiovisual content, though limited by acoustic factors, is a subjective process and can give different results in terms of acoustic text synchrony having a higher degree of freedom compared, for example, to dubbing, although, average speech tempo values are still possible to calculate. The video in question has two conditions that created an almost perfect environment for such calculations – presence of only one narrator and few major pauses in the narration. Content with dialogues, especially intensive ones, or with long intermittent pauses would require slightly different approach.

Further, the author will explore the subtitling aspect of AVT and the effects of speech rate on this medium of translation. Subtitling is defined as *diasemiotic* form of AVT as it involves the shift from the spoken to written medium (Pérez-González, 2014: 16). The main problem in subtitling is the difference in speech and reading rates because generally people speak faster than they read. It results in diminished simultaneous transfer of spoken information in written form; therefore, based on the results of the empirical research, in order to match the temporalities of speaking and reading, subtitles can only accommodate 60 per cent of the source spoken text (Pérez-González, 2014: 16). These restrictions dictate that the number of characters used in each subtitle should be commensurate with the duration of the corresponding speech unit and the reading speed of the target audience.

Subtitles are a written medium; therefore, they are not measured in phonetic units – sounds or syllables. They appear on a screen and form linear grammatical structures – sentences. Every sentence is comprised of words but since, as was already illustrated above, words are different in length, there must be a different, and smaller, parameter for measuring subtitles. There are several such units: letters, digits, punctuation marks and spaces – cumulatively called *characters*. Space is considered a blank unit – it serves as a word divider and occupies physical place in the sentence and, accordingly, in the subtitle on the screen. Therefore, it is also a part of subtitle and is included in total character count. Subtitles are measured by the reading speed of these characters expressed in seconds and are limited to two lines at any given time. Subtitles are, in essence, a written representation of spoken or visual information, but mirror it only approximately. The margin of error can reach one second, or 24-25 frames, to the left and to the right of a mirrored segment on recording's timeline if conditions allow for that. In dialogues with higher density, this margin will be smaller but still is allowed if it is important for the flow of the dialogue, the accuracy of translation and transitions between shots, in other words, a safety gap. It allows the subtitles to be longer by a certain amount of frames. Moreover, according to guidelines of such major translation companies as *SDI Media* and *Sfera/ByDeluxe*, a subtitle should optimally start within the range of 11 frames before a corresponding bit information appears on the screen and should stay within the range of 11 frame after it disappears, unless it is preceded and/or followed by a another bit of information. In other words, both subtitling and VO do not offer perfect synchrony, and, on a side note, neither does dubbing.

Subtitling has been one of the major objects of research in the field of media translation. Broadcasting companies and translation agencies have been consistently conducting studies related to this method of translation. According to eye-tracking data obtained in the DTV4ALL project in 2011, when verbal content is served at a speed of 150 WPM audience 50% of the time focuses on subtitles and 50% on the images, at a speed of 180 WPM – that ratio is 60% to 40%, but at a speed of 220 WPM – the ratio is 80% to 20% (Cintas, Pinero, 2013: 47).

In the recent years, there have been a shift in how parameters that affect reading and perception of subtitled content are measured. Several years ago, there were target reading speed of corresponding languages and a maximum limit of characters that can physically fit into a subtitle. Generally, the maximum limit for *all* languages depended on a selected medium, or a service (broadcasting, theatricals, DVDs, internet-streaming etc), and were in the range of 17-21 characters per second (CPS) for adults, 15-19 CPS – for children. Now there is also an optimal (target) reading

speed, which also depends on a chosen medium. Reading in subtitles for *FOX* series, as a broadcast service, must not exceed 15 CPS and should be kept at an optimal reading speed of 13 CPS. On the other hand, reading speed for *Netflix*, as a broadcasting service, is higher: 17 CPS – target reading speed and 21 CPS – maximum limit. *Disney Channel* has different CPS rate: 15 and 19 accordingly. However, everything between the target and maximum reading speed, the so-called *yellow field*, is allowed only in 30% of subtitles, i.e. if there are 600 subtitles in the content, only 180 subtitles are allowed to exceed the target reading speed mark (be marked in yellow). This is only for SDI and GTS – other agencies might have other conditions.

In other words, the resulting translation will depend on CPS rate set by a client. This is not the only parameter that limits a translation. Subtitles are separated from each other by blank spaces called intervals. These intervals are required for the human eye to register the change from the current subtitle to the next one. The minimum interval varies from two to four frames. The length of interval usually depends on a medium for which the subtitles are made and the video file. The service, for which subtitles are created, also influences the parameters. If it is for broadcasting, the parameters are lower, within the limits of 13-15 CPS (a traditional approach to subtitling), if it is internet-streaming service like *Netflix* – they are higher reaching 17-21 CPS (newer pixel-based approach to subtitling).

The author aims to explore to what extent translations made for VO are viable in subtitling; how true is the statement that subtitles should reflect only 60% of spoken information (translation for VO); and how restricting are limitations set by the industry in subtitling. For that purpose, the author has created subtitles for the video segment analyzed above in each of two languages. The first version is for broadcasting, the second for video-streaming service *Netflix*.

The videos with running subtitles are available on GOOGLE DRIVE:

1. JAMIE DEFAULT BROADCAST RUSSIAN SUBTITLES.mp4
2. JAMIE NETFLIX VOD RUSSIAN SUBTITLES.mp4
3. JAMIE DEFAULT BROADCAST LATVIAN SUBTITLES.mp4
4. JAMIE NETFLIX VOD LATVIAN SUBTITLES.mp4

Table 2.5. **Comparison of Subtitle Lengths in char/ph**

Subtitle Nr	*Netflix* Russian	Broadcast Russian	*Netflix* Latvian	Broadcast Latvian
1	15.10	15.27	17.25	17.43
2	19.50	19.81	25.44	18.43
3	9.41	9.60	13.55	14.58
4	12.59	12.85	10.89	13.37
5	11.56	12.00	13.71	13.55
6	12.31	12.53	18.75	20.22
7	14.45	14.73	17.07	17.45
8	11.27	11.50	10.15	10.35
9	25.33	26.06	24.35	26.25
10	15.46	15.72	17.14	17.00
11	10.45	10.62	10.17	10.17
12	19.73	20.28	12.60	13.81
13	17.33	18.00	24.00	23.02
14	8.09	8.29	7.81	7.91
15	12.36	11.89	12.28	12.68
16	6.30	7.00	13.58	13.85
17	9.85	10.06	19.35	19.96
18	20.20	20.70	20.86	22.46
19	16.43	16.73	21.86	21.86
20	14.82	15.75	12.00	12.00
21	18.18	18.75	17.90	18.80
22	13.22	13.45	12.89	13.00
23	19.20	19.50	11.45	11.45
Ratio	G-16; Y-6; R-1	G-8; Y-4; R-11	G-12; Y-7; R-4	G-4; Y-7; R-12
Exceeding	30%	65%	48%	83%
Shorten	1 subtitle	11 subtitles	5 subtitles	13 subtitles

The table above supports the conclusions made during the analysis of VO translations: both are longer than is optimally needed – Russian to a lesser extent, Latvian to a higher. The author have not divided several subtitles with three lines. The text is already too long for the duration of each subtitle and must be truncated to fit into one subtitle.

Although, the closer look and comparison of data in tables 2.4 and 2.5 leads to contradictory conclusions. On one hand, subtitling is more restrictive, compared to VO; on the other hand, it is not. According to exceed ratios, subtitles for broadcasting should contain roughly 40% less text. Ten out 24, or 40%, subtitles should be shortened in Russian version, and 14, or 58%, in Latvian. That confirms the findings of Cintas & Pinero (2013). In *Netflix* versions, Latvian translation again

has more subtitles to truncate – four compared to one in Russian. That corresponds to conclusions made during the analysis of VO – Latvian translation is longer.

According to *Netflix* parameters, 16 out of 23 subtitles in Russian translation, or 70%, stay within the optimal reading speed; in VO, there are 15 (voice-talent used 14) out of 23 phrases, or 65%, in the range of optimal speech rate, including safety gap. For Latvian translation, 15 out of 23 subtitles, or 52%, are in the green zone; in VO, there are 14 out of 23 phrases, or 60%. Average reading speed is 15.71 CPS, or 5.23 SPS in VO. It can be argued that higher reading speed gives opportunity to fit more text into subtitles and create a more accurate and detailed translation – not necessarily at a comfortable reading speed. Judging by six yellow rows and one red row in *Netflix Russian* column the maximum reading rate should be slightly lower; for Latvian translation, the discrepancy will be higher. Higher reading rates in subtitles for internet-streaming services and DVDs might be explained by the possibility of viewers to rewind content and re-read a subtitle if it was too fast for them. However, if viewers are not able to read information leisurely and are forced to rewind every second subtitle the viewing experience is far from optimal, hence the 30% requirement mentioned above. Calculations point at close correlation between optimal speech rates and average reading speeds in both translations. It can be coincidental but is worth analyzing in future studies.

Lower reading speeds in subtitles for broadcasting services, or TV-channels, are explained by the fact that their content is part of their broadcasting program and can't be paused or stopped by viewers. It requires a more relaxed approach to reading text off screen so that the audience with all reading speeds have a chance to read a subtitle and follow the content. Therefore, only 8 subtitles in Russian translation are marked in green – 35%. That is 35% less compared to *Netflix* settings. In Latvian translation, only 4 subtitles are within the target reading rate, or 17%. That is 35% less. It is argued that, compared to VO, all subtitles for broadcast will have lower values within the range of 35-40%, as was stated by Cintas & Pinero (2013).

The author have attached subtitles to corresponding voice-overs but synchronized them with original audio track in order to pinpoint locations with horizontal shift in VO. The videos are available on GOOGLE DRIVE:

1. JAMIE LATVIAN VO AND SUB.mp4
2. JAMIE RUSSIAN VO AND SUB.mp4

Table 2.6. **Horizontal shifts in VO vs. SUB**

Subtitle Nr	Russian +/- seconds	Latvian +seconds
1	0	0
2	1.1	0
3	1.15	0
4	0	0
5	0	0
6	0	0
7	0	1
8	1	1
9	0	0
10	2	2
11	2	1.15
12	0	0
13	0	0
14	1	1
15	1	1
16	1	0
17	0	0
18	-3	0
19	-4	2
20	0	3
21	0	4
22	0	4
23	1	1

The table supports the conclusion made during the analysis of VO versions of this segment: both VO do not provide perfect synchrony with the original, in fact, subtitles are much closer to the original. It is explained by a human factor – voice-talents start reading their text in reaction to speech, i.e. after the speech has started; therefore, minor discrepancies were marked as zero. The author is more interested in differences of one and more seconds. For the Latvian VO, they result in loss of time (subtitles 19-22 at TC 01:03 – 01:16 corresponding to phrases 13-16). Russian translation is faster in subtitles 18 and 19 because part of the phrase was not translated, namely, *and go nice and shiny* (phrase 13, or subtitle 17), and phrase number 14 was voiced without a pause in it.

Author points at noticeable changes of speech tempo during the duration of the VO. Some phrases are voiced faster, others – slower and with pauses. This is due to the changing nature of speech tempo. Average numbers reflect only the overall flow of speech but each phrase is voiced individually. Translations are able to create major shifts in oral rendering of information; therefore, translators should focus closely on each phrase or its segments and take into account pauses, which also can cause shifts in VO.

Subtitles closer mirror the original but are a subject to adjustment – they can appear earlier, disappear later, and should be adjusted to shot changes as it was done in video samples. Perhaps, it is for that reason, according to *Netflix* settings, subtitle to VO ratio is very close – within 2-3%. The text is spread more evenly, and subtitles themselves are with a higher reading speed. One can argue that the optimal reading speed of Russian subtitles under *Netflix* settings is 12.11 CPS and it corresponds to optimal speech rate of 4.58 SPS in VO, assuming that everything below 15 CPS is an optimal reading speed, which is not entirely true. It is an average of all CPS below 15 CPS threshold in the range 8.09 to 14.82 CPS. In other words, it is not necessarily an optimal reading speed but comfortable, nonetheless.

The analysis in this section illustrates the mutual influence of speech tempo and translation. The length of a translation affects its rendering in VO but the translation itself is also affected by the speech rate. It tends to shortness but to extent chosen by a translator with overly liberal choices creating considerable backward and forward shifts in VO or resulting in high number of subtitles that exceed the CPS threshold imposed by a client. It can also be argued that in VO speech tempos affect the choices of translation strategies to a lesser extent than in subtitles.

In Section 3, the author will analyze the strategies employed by translators in the translation of three video samples, including the one analyzed in this section, and impact of speech rate on these strategies.

Before moving to next section, there are some conclusions to be drawn:

1. According to data comparison between English and Russian languages, the optimal speech rate of VO in Russian language might be within 10-15% that of English.
2. The so-called *safety gap* of 1-3 syllable per segment or phrase reflects any number of syllables before or after the segment that, if occupied by voiced translation, will not give a noticeable horizontal shift in rendering information. While studying in Portugal, author showed both Russian and Latvian voice-overs superimposed on original recording with running subtitles to a small group of foreign students who do not know Russian

and Latvian languages. They immediately noticed the major discrepancy of Latvian VO with subtitles and original in phrases 17-19. That difference amounted to 8-12 syllables, or 3-4 seconds, but these numbers will be lower for native audiences.

3. In reality, VO will never provide perfect synchronicity even with safety gap in mind due to such reasons as voice-talent's ability to render the text, the acoustic, grammatical and lexical structure of translation (how it is easy to ready it), absence or presence of pauses etc.
4. The horizontal shift in VO can be at times higher than 3 syllables (roughly half a second) – although, if that shift becomes a norm rather than an exception then a *snowball* effect comes into play – translation starts trailing behind the original significantly.
5. Subtitles are a subject of limitations imposed by clients. They already have established values, which are based on earlier extensive studies of other researchers and statistical data that is collected by broadcasting companies, translation agencies and other parties.
6. Subtitles with maximum reading speed of 21 CPS and target of 17 CPS are close to optimal speech rates of VO analyzed in this Section. It is argued that 15.71 CPS corresponds to 5.23 SPS but that is the subject of further studies.
7. Broadcasting subtitles with target reading speed 13 CPS should have 35-40% less text compared to VO.

3. THE IMPACT OF SPEECH RATE ON TRANSLATION STRATEGIES IN AVT

3.1. Classification of Translation Strategies

Translation is a conscious process of coordinated interlingual text manipulation with the goal of rendering the meaning of source text into target language. Every text can be divided into segments – each presents its own set of tasks that a translator should solve. These tasks can be of lexical, grammatical, cultural, phonetical, stylistic, acoustic nature etc. and require a certain set of tools to their solving, or strategies. These strategies can be classified according to their goals and approaches. Jääskeläinen (1993) makes a distinction between global strategies (i.e., 'the translator's general principles and preferred modes of action') and local strategies (i.e., 'specific activities in relation to the translator's problem-solving and decision-making') (Sun, 2012). Moreover, global strategies are often dictated by the conditions of a specific text when a translator has to think about the goal of the translation and how the target text should affect the readers. Therefore, global strategies affect the translation process. Local strategies, on the other hand, are specific techniques, which affect the translation result and the micro-units of the text and are classified by comparison with the source text.

There are various classifications of translation strategies – each developed from a particular perspective. For example, Lörscher's (1991) classification is based on a cognitive approach, while Chesterman's (1997) differentiation – on a textual approach. Although, there are two archetypical translation strategies – literal translation and free translation. One focuses on the level of words and the second emphasizes the creation of a target text that sounds natural in the target language:

1. Literal vs. Free;
2. Word vs Sense;
3. Source vs. Target;
4. Direct vs. Oblique;
5. Adequacy vs. Acceptability;
6. Formal Equivalence vs Dynamic Equivalence;
7. Semantic vs Communicative;
8. Overt vs Covert;
9. Documentary vs Instrumental;
10. Foreignization vs Domestication etc.

All pairs have common characteristics but each reflects different perspectives and emphasizes different translation aims and effects. AVT is a peculiar field of translation. It requires a separate set of strategies that are affected by the time a translation occupies on recording's timeline and its level of synchronicity with the original. Gottlieb (1992: 161) offers an extensive classification of translation strategies in AVT from the most space-consuming to the shortest possible.

Table 3.1. **Typology of AVT Strategies (Gottlieb, 1992)**

Types of Strategy	Character of Translation
1.Extension	***Expanded Translation*** Explanation of original text because of some cultural nuance not retrievable in the target language.
2.Transfer	***Full Translation*** Complete and accurate translation of source text.
3.Paraphrase	***Altered Translation*** Syntactic alteration of the source text into the target language.
4.Imitation	***Identical Translation*** Preservation of the original text (usually names of people and locations).
5.Transcription	***Non standard Translation*** Preservation of words and expression that are unusual to both languages.
6.Dislocation	***Adjusted Translation*** Preservation of a certain special effect more important than meaning.
7.Condensation	***Condensed Translation*** Reduction of text without reducing its meaningful content.
8.Deletion	***Abridged Translation*** Less important parts of text are omitted but the meaning is intact.
9.Decimation	***Omitted Translation*** Some important parts of text are eliminated (usually due to reading speed limits).
10.Resignation	***Zero translation/Mistranslation*** The loss of meaning or wrong meaning.

According to this table, types 1-7 provide correspondent translations of segments. Type 7 involves quantitative reduction not the semantic reduction and, therefore, conveys the meaning and most of the stylistic content of the original. Normally, the only loss implied in a condensation is the loss of redundant oral language features – especially when dealing with spontaneous speech. However, semantic or stylistic content suffers in case of type 8 and 9 strategies. They involve major cuts in the original, but the translated version as a whole conveys the message. Unlike types 5-9, which are all supposedly more common in subtitling than in printed translation, resignation (type 10) occurs in all types of verbal transmissions. In AVT, it is often found in situations where the translator finds himself unable to render tricky idioms and other specific elements.

Nevertheless, these subtitling strategies are frequently overlapping and subjective, entailing the difficulty to differentiate each of them. Furthermore, more than often, subtitling process utilizes two or more strategies in creating the product. In other words, these strategies appear in combination and it is almost impossible to put a single label of the strategy being used in the translation (Michael, 2008).

This classification will be used further in this thesis on the grounds of it listing strategies from the most space-consuming (making text larger than the original) to the most time-saving – no translation; however, several factors should be taken into account:

1. Speech rate of each translator is unique; a translator would not adjust their speech to average parameters, even more, a translator would adjust their speech rate to the one in original but within the limits of something comfortable to them. The same goes for voice-talents.
2. VO does not require strict phrase-to-phrase adjustment in phonetic length. Translators are free to regulate the length of each phrase according to their needs, their style and their approach to translation.
3. The density of dialogues varies – some dialogues have many pauses but the speech rate between pauses is high, others have slow to average speech rate with small amount of pauses, or several people talking at the same time interrupting each other in an attempt to create a natural dialogue. This difference in densities each time requires a different set of approaches for translating such dialogues.
4. There are no strict rules in mirroring pauses – not all of them are important, many can be omitted – and that is a subjective choice of a translator.

Table 3.2. **Transcript for *Fact of Faked* Video**

Original	Translation	Stra-tegy	Syllable count	Back translation
1. Oh my goodness! Words: **3** Syllables: **4**	1.Боже мой! 2.Господи! 3.Господи! 4.Ничего себе! 5.О, боже мой! 6. Ну и ну!	TRA CON CON PAR TRA PAR	3 3 3 5 4 3	1. My god! 2. Goodness! 3. Goodness! 4. Holy cow! 5. O, my god! 6. Wow!
2. There's a flying saucer. Words: **4** Syllables: **7**	1.Летающая тарелка. 2.Летающая тарелка. 3.Летающая тарелка. 4.Летающая тарелка! 5.Летающая тарелка! 6.Это летающая тарелка.	CON CON CON CON CON TRA	8 8 8 8 8 10	1. Flying saucer. 2. Flying saucer. 3. Flying saucer. 4. Flying saucer. 5. Flying saucer. 6. It is a flying saucer.
3.UNEXPLAINABLE VIDEOS Words: **2** Syllables: **8**	3.Загадки… 4. Необъяснимые кадры со всего мира	DEL PAR **RES**	3 13	3. Mysteries… 4. Unexplainable shots from around the globe
4. There's a series of lights right there. Words: **7** Syllables: **9**	1.Тут целая череда огней. 2.Скопление огней. 3.Скопление огней. 4.Там скопление огней. 5.Вижу серию вспышек. 6.Вижу множество огоньков.	TRA CON CON TRA PAR PAR	9 6 6 7 7 8	1. Here is a whole series of lights. 2. Cluster of lights. 3. Cluster of lights. 4. There is a cluster of lights. 5. I see a series of flashes. 6. I see many lights.
5. So you're seeing what I'm seeing? Words: **6** Syllables: **6**	1.Вы видите то же, что и я? (pl; form.) 2.Ты это видишь? 3.Ты это видишь? 4.Ты тоже их видишь? 5.Ты видишь то же, что и я? (sing.) 6.Значит, мы видим одно и то же.	TRA CON CON PAR TRA PAR	9 5 5 6 8 10	1. Do you see what I see? 2. Do you see this? 3. Do you see this? 4. Do you see this too? 5. Do you see what I see? 6. So we see the same thing
6. GATHERED FROM AROUND THE GLOBE Words: **5** Syllables: **8**	3.Команда экспертов…	TRA **RES**	6	3. Team of experts…
7. What the heck is happening? Words: **5** Syllables: **7**	1.Что за чертовщина? 2.Что это такое? 3.Что это такое? 4.Что это?! 5.Что, черт возьми, происходит? 6.Что же происходит?	PAR PAR PAR DEL TRA TRA	6 6 6 3 8 6	1. What is this devilry? 2. What is this? 3. What is this? 4. What is it? 5. What the hell is happening? 6. What is happening?

The author has chosen a small set of several phrases in the translation of *NBC* series *Fact or Faked* to demonstrate the mentioned subjectivity of instruments and approaches. The second season of the series were translated by *six different* translators. The table 3.2 shows differences in approaches and compare syllable counts in translations. The section in question starts at TC 0:30 and ends at TC 0:38. The video is available on Youtube at this address: Fact or Faked Season 2 Episode 1 The Real Battle of LA Queen Mary Menace English

Table 3.2 illustrates that even the simplest sentences can be translated differently according to individual tastes of every person. Only the first part of the teaser serves as an example because the rest are the titles that can be voiced during the time they are on the screen and beyond that. This example also includes two inserts marked in CAPITAL LETTERS – the first insert was translated by two translators, the second – only by one. Inserts were not touched by other translators because there is no or very little time to voice them; therefore, those are omitted in the analysis. They exist on recording's timeline, and, in general, should be added in the analysis. Inserts, or titles, can also refer to something on screen in that particular moment but both subtitling and VO do not need perfect synchrony, so the safety gap works here too. Although, in this case they were omitted to have only speech analyzed. Inserts indeed occupy a place on recording's timeline but their behaviour is dictated by factors other than speech rate. Each insert has different interval and is only regulated by creators of the recording not by a speaker. In other words, for the purpose of measuring the rate of VO or subtitles in a recording (the length of translation), inserts should be included in the analysis, but must be omitted if the goal is to measure an impact of original speech on translation because they are not *speech*.

The variety of individual patterns in the example indicates the degree of proximity of each translator to the original. The loyalty to source text is important but is preceded by the possibility to read the phrase clearly and within the allotted time. The most straightforward phrase in row 2 is rendered faithfully by everyone with only one translator adding unnecessary word *это*. This is the case for two reasons:

1. it is easy to translate into Russian because this collocation also exists in English;
2. the rhythm of the phrase and amount of syllables are close to the original.

It should be noted, that the literal translation of the phrase should be the following *там летающая тарелка*. *Там* – a pragmatical unit that indicates the location, i.e. flying saucer is somewhere there. It does not matter where – most important is that it is seen by someone. But in this case the phrase is complemented by a visual, therefore, a translation into Russian is rendered

as a surprise and a signal to someone to look in the direction a speaker is looking, and the flying saucer serves as identifying object that should attract everyone's attention.

Phrases in rows 4, 5 and 7 demonstrate an entire spectrum of extra meanings added by some translators, e.g. three ways of translating the exclamation *heck – чертовщина, же, черт возьми*; or four versions of the word *series – череда, скопление, серия, множество*.

Notice the difference in the use of formal and informal address to another person or people in the row 5. Only the first translator translated a question as an address to several people, the last translator turned it into a statement addressing to other person or people. Other translators used an informal address to only one person.

The diversity of translations in row 1 is easily explained by variety of such expressions in every language and can be expected – the most important is that they serve their function and render the meaning of the phrase, i.e. bewilderment.

The segment runs for 8 seconds. The density of the content is 33 syllables with one minor pause between phrases 2 and 4 and a bigger one between phrases 5 and 7. According to data from Section 2, most versions are viable since they fit the limits of safety gap. Speaking in terms of speech rate, author would choose the most optimal translations of phrases, which are not separated by pauses, but the rest are a subject of free choice. In this example, average rate of the original speech is 4,125 SPS. All translation strategies are viable, except for version 5-10. Versions 1-5, 2-10 should not give a noticeable shift but will overlap with the next phrase.

This simple example points at the dominance of three employed strategies: 12 cases of *reduction*, 8 cases of *transfer*, 9 cases of *paraphrase* and 1 case of *deletion*. Were these strategies affected by speech rate? Yes. There is no comparison with other speech rates but it is possible to compare syllables in translations with original. *Reduction* is the most straightforward method to make a translation shorter. This statement is corroborated by data in the table – all translations with the signs of *reduction* are 1-3 syllables shorter (11 phrases in total). *Paraphrase* is also a method of making a sentence shorter. It is used by translators for rendering the same meaning but with different tools and, frequently, in a concise manner. In this example *paraphrase*, out of 8 samples, was arguably used in translations 4-5 and 7-1 to 7-3, three in total. Therefore, the use of this strategy as a reduction tool is not definitive but is present in three cases. *Transfer*, being a full translation of segment, demonstrates the range of -2 to +3 syllables, so its use as reduction tool is not definite. One case of deletion demonstrates an extreme example of text omission. It is viable but not an optimal rendering of meaning.

Condensation was used in 14 cases, but it does not mean that other translations were not aiming for the goal of rendering the meaning in a more concise manner. Strictly saying, 47% of translations demonstrate reduced content. Although, the author thinks that all translations with the same or lower amount of syllables, or with the signs of reduced content, were tailored to the original sound and, therefore, affected by speech and, subsequently, by its rate. According to this statement, which is a subject to discussion, there are 23 translations that fit these criteria, or 77%.

This example demonstrates that the majority of translators were translating text with the rate of the source speech in mind. Their main goal was to adjust the translation to the acoustic length of each phrase by predominately adhering to reduction technique. However, despite mainly employing only three global strategies, every translator referred to their own stylistic, lexical and grammatical methods, and their personal preferences, to achieve the same goal. That proves the point made in the beginning of this section – global goals can be achieved by various means.

With that in mind, the author moves to cases in study – video segment analyzed in the previous section and two other video segments. The author points out that comparisons of strategies used in Russian and Latvian languages should be done with caution since they frequently employ different strategies in translation of the same sentences. One can argue that it is the case with any pair of languages but this condition should be taken into account during the analysis.

3.2. Methodology of Analysis

The author will conduct a two-fold comparison of three samples:

1. vertical – the samples will be analyzed according to their speech rate and language;
2. horizontal – comparison of translation strategies used in both languages at the same speech rate.

The author will first analyze samples without the video to apply the theory of averages and safety gap without relying on the video, compare with them with the recording and, finally, analyze employed translation strategies. The samples are listed from the lowest to the highest speech tempo:

1. Luc Besson. Speech Rate – 2.60 SPS. 60 seconds.
2. Jamie Oliver. Speech Rate – 4.25 SPS. 86 seconds.
3. Project Almanac. Speech Rate – 6.18 SPS. 62 seconds.

The small size of samples is justified by their transparency and possibility to analyze them beyond simple statistics on chosen strategies. These samples also give an insight into peculiar

patterns of speech in audiovisual content and their impact on translation. Also, only segments with translatable content must be analyzed and any other segments omitted from a total running length of a content; therefore, all three segments are content heavy to an extent with the first example have most pauses between the translatable content and third example having the highest density of content of all three.

The author had encountered several problems during the analysis. The first is related to lexical alignment of phrases necessary for comparison of strategies chosen by translators under the identical conditions but that also involved their syntactic alignment, and in the majority of segments, the syntax between all three texts was different. Since the change of syntax is also a strategy, that lead to another problem – how to compare strategies in each particular segment because, in conjunction with syntax changes, other strategies were used. The author had two options:

1. Splitting phrases into smaller segments to analyze possible effect of speech rate on a smaller range of chosen strategies;
2. Splitting all three texts into larger logical segments that will mirror each other globally, i.e. all three segments will start at identical points in the text and end at identical points regardless of syntax changes.

The former approach is relevant from pragmatic point of view – one would divide phrases into micro-segments to analyze their lexical relevance within their limits and compare their lengths in relation to each other. On the other hand, it would mean that each bit of text will be isolated from the entire phrase or group of phrases, and analysis would not reflect how all of them interact in the translation of a segment they construct. For example, it is possible to break the sequence *'You love films, you want to help? Good. Let's go.'* into four parts and analyze each bit. Technically, it is possible to do with Latvian translation since its construction is the closest to the original. But what about the Russian translation? It is descriptive, i.e. puts other words into speaker's mouth implying that this is the essence of what he said. In this case, it is impossible to break the phrase pragmatically into four parts and analysis will give different results – decimation and paraphrase – rather than just paraphrase that covers all three sentences in the original. Although, this approach of translation raises questions about its accuracy, it, ironically, represents a pragmatic approach to translation.

It is arguable that syntax changes can be also dictated by speech rate – translators alter sentences to avoid unnecessary words that occupy space on recording's timeline. The sentence "*But one day I went on the set of a friend of mine who asked me for my help*" in Luc Besson video

was rendered in two sentences by a Russian translator "*Но однажды я побывал на съёмках у своего друга. Он попросил меня помочь*". The goal here was to remove the word *who (который)*. It is argued that such solution to a problem presents a better rendering in Russian language from stylistic point of view – it sounds better. Here, the conjunction of paraphrase and condensation was used. The argument that the segment was translated fully, accurately and in the same word order is viable. However, the segment was altered either with the aim to condense it or for stylistic purposes. Therefore, the effect of speech tempo or segment's space restrictions are not definitive reasons for such choice. Latvian translator has chosen a more drastic set of strategies – altered the meaning of the phrase and decimated the last part of the sentence. One can claim that the ending could have been omitted accidentally – by negligence on translator's part. However, a closer look at the sentence gives a reason to believe that it was done intentionally for one of the following reasons: to avoid any horizontal shifts in VO, to omit a fragment that the translator thought unnecessary or for stylistic preference – to remove a part of sentence that would make it sound clunky.

No doubt, it is easier to look at texts superficially and state that higher speech rate results in reduction of content through, largely, condensation strategies and, to some extent, such altering methods as paraphrase. However, author insists that not all cases of condensation or deletion have any connection with speech rate limitations in AVT. They can be related to style, specifics of a target language and omission of redundant information.

The arguments above point at the validity of second approach to text segmentation. It also gives an opportunity to divide the excerpt into subtitles, compare the shift between VO, original and subtitles where it is possible, and see whether subtitles created with maximal allowed settings correspond to optimal VO speech rates calculated in the previous section.

The methodology of analysis is as follows:

1. Segmentation of text;
2. Analysis and comparison of strategies;
3. Analysis of speech rate impact on these strategies.

3.3. Case in Study: Luc Besson

The 60 seconds long segment was chosen randomly to match two criteria – a speaker should speak slowly, there should be pauses in his speech. The monologue of 124 words, or 156 syllables, was split into ten segments. Each segment fits into two lines of a subtitle. Segments and calculations are presented in the table – in Appendix 4 of this thesis.

The data in the table represents average values. The only actual values are the lengths of subtitles, which can also be corrected. This data points at an obvious fact that the syllabic length of each segment does not reflect its average syllabic length in relation to the entire duration of the segment expressed in seconds. Therefore, the author has included the actual length of each subtitle and corrected the values with internal pauses deducted as a difference between an actual time and syllabic time. The estimates are approximate and do not take into account pauses made between the segments, although, those can also be partially filled with text.

This raises a problem mentioned in the previous section. Prior to analysis, any content must be divided into text-filled segments and its length measured in seconds must be reduced by the time filled with pauses. Although, he following questions should be answered:

1. How to classify such pauses?
2. Which factors and parameters would be a definite reason to render them redundant in the analysis?
3. Should pauses inside the analyzed segments and sentences be excluded or not?
4. What is the minimum length of a pause to be excluded?

Author offers a basic classification of pauses:

1. Speech-related – made by a speaker during their speech for a certain amount of time.
2. Non-related to speech – the ones which are not a part of any speech; that exist between monologues or dialogues.

It can be argued that any pause related to a speech is also related to its translation. On the other hand, any pause that is not filled with translation or cannot be physically filled with translation because it is too long is considered a loss in speech rate, and, therefore, has a distorting impact on calculations. It means that there should be an established limit on the duration of speech-related pauses. However, it is impossible to calculate average values or coefficients without doing an extensive empirical research and analyzing received data. Based on prior analysis, author offers a solution described lower.

According to author's calculations, English text is rendered at an average rate of 2.6 SPS, Russian translation tailored to 2.97 SPS, Latvian – to 3.03 SPS. These values are lower than the average speech rate of 4.2-4.5 SPS calculated in this thesis. It means that the speech is heavily affected by pauses. It can be said that the speech rate is low in all three cases. Speech rate of Russian translation was close to original speech rate in seven cases, of Latvian – in eight.

However, if syllabic length of segments expressed in seconds per phrase are compared to actual length of each segment measured manually with the help of subtitles that mirror the length of each original segment in original speech, a difference in their lengths will be noticed:

$$\frac{\textbf{Length of a phrase measured in syllables} \times \textbf{Total length of the video}}{\textbf{Total number of syllables in the video}}$$

The author argues that this is a difference in measurement of pauses – calculated averages of pauses in column 5 (Appendix 4), spread over ten segments, versus pauses included in the actual length of each segment measured manually. The values in column 5 also take into account pauses between the segments. Therefore, the actual length of all segments in the 60-second video is 55.34 seconds. This gives an opportunity to calculate new average SPS with the real running time of each segment:

$$\textbf{Number of syllables in a segment} / \textbf{Actual length of a segment}$$

The new average SPS values are as follows:

1. English version: 3.01 SPS versus former 2.62 SPS with 0.39 SPS occupied by pauses between segments;
2. Russian version: 3.39 SPS versus former 2.97 SPS with 0.42 SPS occupied by pauses;
3. Latvian version: 3.40 SPS versus former 3.03 with 0.37 SPS for pauses.

The goal of this example is to establish whether pauses coupled with a slower speech rate have any effect on translation strategies employed by both translators. The calculated data on the distribution of syllables in pauses (silent syllables) demonstrates that Russian translation at the rate of 3.39 SPS has 0.03 SPS higher distribution of syllables in pauses compared to original, and Latvian at similar rate -0.02 SPS distribution in pauses. Therefore, it can be concluded that on average Russian translation is influenced by pauses by a higher extent than Latvian.

The table 3.2 illustrates new distribution of phrases on video's timeline:

Table 3.2. **Case in Study *Luc Besson*: Distribution of Segments on Timeline**

Segment	Languages	Sec/Ph	Actual length	New SPS
1	EN	7.31	6.23	3.05
	RU	8.43		4.01
	LV	5.93		2.89
2	EN	8.46	7.50	2.93
	RU	6.07		2.40
	LV	7.25		2.93
3	EN	5.38	4.59	3.05
	RU	4.72		3.05
	LV	4.95		3.27
4	EN	7.69	4.23	4.73
	RU	7.08		4.96
	LV	7.91		5.67
5	EN	6.54	6.23	2.73
	RU	7.42		3.53
	LV	6.92		3.37
6	EN	3.85	3.25	3.08
	RU	4.04		3.69
	LV	4.62		4.31
7	EN	3.46	7.63	1.18
	RU	5.39		2.10
	LV	7.58		3.01
8	EN	5.38	3.14	4.46
	RU	4.72		4.46
	LV	3.30		3.18
9	EN	4.62	4.99	2.40
	RU	5.39		3.21
	LV	3.63		2.20
10	EN	7.31	7.55	2.52
	RU	6.40		2.52
	LV	7.91		3.18

The green fields indicate SPS equal or lower than SPS of the original. In fact, these values are close to initially calculated averages. Therefore, despite being inconsistent with actual values, they rather accurately reflect relation of both translations to the original – only three mismatches

out of 20 translated segments: two in Russian and one in Latvian. In other words, margin of error is 10% for Russian and 5% for Latvian translation. Given the small size of the sample, this margin is of little influence on the results but indicates that such discrepancies should be taken into account in an extensive empirical research.

Green fields correspond to translations that are acoustically equal or shorter than the source text, and, therefore, potentially, might have been produced with the use of condensation strategies. The first segment was described above. The *decimation* strategy used by a Latvian translator points at content reduction. This conclusion is corroborated by data in the table above. This might have been merely a stylistic choice but, even if indirectly, dictated by certain restraints. Paraphrase and condensation were not definitely chosen by a Russian translator to condense translation, although, it is also a possibility because otherwise the translation would have been even longer than it is.

According to data, three segments in Russian translation and four segments in Latvian translation are shorter or equal to original. One can argue that in this example the speech rate is low enough for translators not to be influenced by it in their choice of translation strategies. In other words, data in the table is not a definitive proof of influence or not the only proof of speech rate's impact on translation strategies. However, each part of the phrase is restricted by pauses. So, if translator chooses to respect these pauses, as borders between parts of a sentence or a segment, then translator *is* influenced by speech rate. In other words, any translation with the signs of text condensation, even if it is longer than the original, has a high probability of being influenced by speech rate. The choice of any strategy that alters a phrase to make it smaller compared to a word for word or faithful translation is dictated by the speed at which a particular segment is pronounced, i.e. frequent choice of text reducing strategies is more affected by speech rate. This way, one has to analyze each segment and look for signs of text condensation.

The analysis of changes made by translators in this segment can be summarized as follows:

- Russian translation:
    1. **Condensation**. Two sentences. Reduction by 1 word, or 3 syllables.
    2. Two cases of speech-related condensation:
        a. *Это был короткометражный фильм* – **paraphrase** with a goal to reduce content compared to word for word translation, i.e. *Я был на съемках короткометражного фильма* (reduction by 2 words or 4 syllables);

b. *Я влюбился* – insignificant **condensation** for logical connection of two sentences; conjunction *and* becomes redundant;
c. С первого взгляда – **paraphrase** and localization. Reduction by one word for content condensation, i.e. *буквально за десять секунд* (3 syllables);

3. Condensed translation:
    a. segment merged into one sentence;
    b. *Те люди работали бесплатно* - **condensation** of content compared to literal translation; a change of focus – *работавшим там людям не платили* (1 syllable); *за идею* – **condensation** and **paraphrase** compared to faithful translation, i.e. *деньги их не волновали* (4 syllables).
4. Condensed translation:
    a. **Decimation** of content and replacement by a descriptive translation on a global level.
    b. **Deletion** of the first part of the segment - *I arrived*.
    c. **Paraphrase** on a global level compared to *Я пришел. Они спросили: «Как тебя зовут?» «Люк». «Хорошо. Хочешь помочь?» «Да.» «Тогда вперед»* (5 syllables).
5. Faithful translation – full **transfer** with language-related reductions, one case of paraphrase with signs of **condensation** (second part compensates for the first part): *where I come from –> знания*, compared to: *откуда я родом*. (-3)
6. Condensed translation:
    a. **Decimation** of original structure;
    b. **Condensation** of three sentences into one;
    c. **Paraphrase** in a descriptive translation compared to: *«Любишь кино? Хочешь помочь? Хорошо. За дело»* (2 syllables).
7. Faithful translation – full **transfer**.
8. Faithful translation – full **transfer** with language-related reduction.
9. Faithful translation – full **transfer** with a minor paraphrase.

10. Altered translation:
    a. *which is the arts* - change in syntax and **condensation**: *искусство* compared to *которая является искусством*. One sentence is split into two to avoid redundancy. The level of change is subjective since initial versions can vary in length. (-1 compared to original)
    b. *Кино меня захватило* – change of focus, **paraphrase** compared to: *я сразу ушел в кино* (+1 syllable).
    c. *Я сразу бросил учёбу* – **condensation** with a preservation of meaning compared to: *на следующий день я ушёл из школы*. (4 syllables);

- Latvian translation:
    1. **Decimation** – part of the segment is omitted: *who asked me for my help*, i.e. *kurš palūdza man palīdzēt* (-8 syllables).
    2. **Paraphrase**: syntax change, three sentences merged into one, omission of non-significant information. **Condensation** with the aim to present information in a more concise way. Might be nothing more than a stylistic choice?
    3. **Paraphrase**, **condensation** and **deletion**. The meaning is preserved but rendered in a concise manner, i.e. *Cilvēkiem, kuri tur strādāja, nemaksāja. Viņiem tas nebija svarīgi.* (-7 syllables)
    4. **Deletion** (two cases) and **paraphrase** compared to *Es atnācu. Viņi pateica: "Kā tevi sauc?" "Liks". "Labi. Vēlies palīdzēt?" "Jā". "Labi, darbojies!"* (- 3 syllables)
    5. Faithful translation – **transfer** with one case of **paraphrase** with signs of **condensation**: *where I come from* –> ne izglītībai.
    6. Faithful translation – full **transfer**.
    7. Expanded translation – **extension** and **paraphrase** as opposed to: *Man patīk šī noskaņa un brīvība*. (+11 syllables)
    8. **Condensation** and **paraphrase** as opposed to: *Jums nav vajadzīga pase, vīza vai jebkas cits*. (-4 syllables)
    9. Minor **condensation** – possibly, for stylistic purposes: *Tu esi šajā teritorijā bez robežām*. (-3)

10. Paraphrase. One sign of condensation – omitted *right away*. Possibly, on the grounds of redundancy.

The results are summarized in the table 3.3:

Table 3.3. **Case in Study *Luc Besson*: Distribution of Translation Strategies**

Segments	**Russian**	Syllables	Impact	**Latvian**	Syllables	Impact
1	CON	-3	PARTIAL-	DEC	-8	RESTRICTIVE
2	CON, PAR	-8	RESTRICTIVE	CON	0	NONE
3	CON, PAR	-5	PARTIAL-	CON; DEL	-7	RESTRICTIVE
4	DEL, PAR	-5	RESTRICTIVE	DEL, PAR	-3	RESTRICTIVE
5	TR, PAR	-3	RESTRICTIVE	PAR	0	NONE
6	DEL, PAR	-2	RESTRICTIVE	TRA	0	NONE
7	TRA	0	NONE	EXT	11	EXTENDING
8	TRA	0	NONE	CON, PAR	-4	RESTRICTIVE
9	TRA	0	NONE	CON	0	NONE
10	CON, PAR	-4	RESTRICTIVE	CON	-3	PARTIAL
		-30			-14	

Fields marked in green correspond to values in the previous table, which indicated that certain segments were shorter than the original ones. However, they do not necessarily point at the impact of speech rate in each particular segment. The data in this table points at strategies that do one of three primary functions – condense, equally transfer or expand the content. The number of unused syllables compared to faithful translation points at saved space measured in syllables. However, this data does not necessarily reflect the impact of speech rate in any segment. It can merely imply such impact or suggest the intention of a translator to create a more fluent translation. Although, all these factors together increase the probability of such impact on translators in their choice of translation strategies.

In this case, translators were not influenced by the *average* speech rate of a speaker. They were influenced by a rate at which a speaker uttered segments of phrases between the pauses. In other words, translators largely respected the pauses and tried to mirror them; therefore, they *were* affected by speech rate but the local not the global. This statement can be corroborated by:

1. The use of extreme condensation and paraphrasing (that result in condensation) techniques – RU segments 4, 6, 10; LV segments 1, 3.
2. Translations equal or shorter than original and with signs of condensation – RU segments 2, 3, 10; LV segments 2, 8, 9.

3. Translations longer than the original but with sings of condensation – RU segments 1, 4, 5(?), 6; LV segments 3, 4, 10(?).
4. Translations with signs of expansion at low speech rate of the original indicate that translator does not respect internal pauses but uses the space to create a more coherent translation – LV segment 7.

The summary can be presented like this:

Table 3.4.

Case in Study *Luc Besson*: Distribution of Condensing Strategies in Segments

RU	1	2	3	4	5	6	7	8	9	10	
1											
2											
3											
4											
	1	1	1	2	1	2				2	10
LV											
1											
2											
3											
4											
	1	1	2	1			1	1	1	1	9

The table 3.4 indicates a high probability of translations being influenced by speaker's speech rate but in each separate segment. It means that, despite seemingly low speech rate, overall speaker's speech varies in tempo, and translators adjust their versions in accordance with that tempo. On the other hand, speech tempo affects each translator differently in the choice of both local and global strategies. This differing effect was illustrated in Table 3.3 and further proved in this case. The table below reviews the statistics of chosen strategies in both translations:

Table 3.5. **Case in Study *Luc Besson*: Summary of Employed Strategies**

Strategies	Russian	Strategies	Latvian
EXT	0	EXT	1
TRA	4	TRA	1
PAR	6	PAR	3
CON	4	CON	5
DEL	1	DEL	3

The comparison is purely illustrative since these are two different languages and approaches to translation of same segments can vary dramatically. However, the use of global strategies that, in their essence, resort to three functions has some similarities:

1. Expansion: 0 to 1;
2. Transfer – 4 to 1;
3. Reduction in all its forms – 11 to 11.

It is hard to establish that both translators were *equally* affected by speech rate in this segment but the results point at the reduction as the most prominent technique in the translation of this audiovisual content.

Subtitling, as was mentioned before, should reduce some of this content. Under DEFAULT settings, only segments 8 and 10 in Russian version needed minor changes, and subtitle 1 needed to be split into two. *Netflix* version remained untouched. Subtitles did not reduce the content because overall speech rate was slower than reading speed. Latvian subtitles needed some internal adjustment according to syntax rules. Under *Netflix* settings, no changes were needed. Under DEFAULT settings:

1. Subtitle 1 needed a change of a number into a digit form (desmit -> 10);
2. Subtitle 4 needed reduction of 2 words (*viņi* and *darbojies*);
3. Subtitle 6 needed reduction of 1 word (*tev*) to keep in yellow zone;
4. Subtitle 7 needed reduction of conjunction *un;*

Therefore, Latvian translation made for VO is more affected by restricting parameters of subtitles made for broadcast. It can be argued that it is longer than Russian translation: 4 reductions versus 2. On the other hand, the changes are minimal and there is no significant effect on the output because of low speech rate, which is close to reading speed set in default parameters.

3.4. Case in Study: Jamie Oliver

This video was already extensively analyzed in the previous section. It has 23 segments. The average speech rate for English speech – 4.25, for Russian VO – 4.97, for Latvian VO – 5.17. The analysis follows the same path described in the case above. The table with results and short comments can be viewed in Appendix 3. The table below summarizes results:

Table 3.3. **Case in Study *Jamie Oliver*: Summary of Employed Strategies**

STRATEGIES	RUSSIAN	STRATEGIES	LATVIAN
EXP	2	EXP	2
TRA	15	TRA	18
PAR	5	PAR	4
CON	2	CON	1
DEL	1	DEL	0
DISLOC	1	DISLOC	0
	26		25

Lexical analysis shows that in most cases translators used a *transfer* strategy: Russian translator in 58% of segments, Latvian – in 72% of segments. Most of these translations mirrored original sentences almost word for word with minor differences – segments 1, 3, 7, 19, 21 in both languages. Although some translations were inaccurate, possibly, due to human factor – translators misunderstood particular segments.

Paraphrase was also used mainly to transfer the meaning in other words without any loss in transferred content – segments 2, 11, 13 in Russian translation; segments 5, 9, 13 in Latvian translation. There are also cases of expansion. Russian translator (segments 9 and 12) has merely added 1 word in each segment that could be omitted without any effect on the content. Therefore, this strategy could be called a *free choice* not dictated by any factors other than translator's tastes. Latvian translator (segments 5 and 13) offered more detailed translations compared to the original phrases and structured sentences differently. On the other hand, that increased the length of both sentences. Therefore, such choice was also dictated by translator's preferences.

There were few cases of content reduction – segment 4 in Latvian translation and segments 15, 16, 17 in Russian translation. Russian translator also omitted part of the sentence in segment 17. The effect of speech tempo on condensation strategy used by Latvian translator in segment 4 is not definite. Values in table 2.4 show that it is shorter than the original – 3.25 sec/ph compared

to 4.23 sec/ph – but these numbers can indicate that the phrase was not translated optimally, and translator just used an easy way out. Russian translator reduced content in segments 15-17, and that is reflected in figure 2.1. The possible reason – translator tried to even out the text before content-heavy segments 18 and 19 or after content-heavy segments 11 and 12 with gradual reduction of syllables per segment in segments 13 and 14. Therefore, there is a high probability that such condensation was influenced by speech rate at any moment between segments 13 and 19.

According to criteria listed above:

1. Extreme condensation and paraphrasing (that result in condensation) techniques are used only in one case – RU segment 17;
2. Translations equal or shorter than original and with signs of condensation – RU segment 15 and LV segment 4;
3. Translations longer than the original but with sings of condensation – RU segment 16;
4. Translations with signs of expansion within the limit of original speech rate – none.

These results show that speech rate has seemingly affected the overall choice of translation strategies in three cases for Russian translator and one case for Latvian translator. That explains the horizontal shifts in both translations and subsequent VO, described and analyzed in the previous section. Therefore, speech rate indirectly affected translations – not the choice of strategies but the outcome of both recordings.

The choice of non-restrictive translation strategies further affects subtitles as was already described in the previous section. Both translations must be condensed in subtitles for broadcasting. After further condensation, Latvian translation was shortened from 209 to 158 words – by 24%; or from 445 to 329 syllables – by 26%. Under *Netflix* settings, seven segments needed adjustments that resulted in reduction of content from 445 to 415 syllables (by roughly 7%). It was stated in the previous section that Latvian translation is longer than the original text, and *Netflix* settings can be equalized with optimal speech rate in the context of this video. These calculations corroborate that statement and underline that the choice of translation strategies was not or was only partially influenced by speech tempo in the video. Russian translation also had to be reduced. Subtitles for broadcast required 20% reduction from 188 to 150 words (from 427 to 341 syllables). Under *Netflix* settings, six subtitles were corrected resulting in reduction by 25 syllables to 402 (by 9%). This data corrects initial statement made in the previous section. Russian translation is seemingly equal in length. These findings confirm – translations that are not tailored to original length of each segment cause horizontal shift in VO and have to be reduced further in subtitles.

3.5. Case in Study: Project Almanac

This video was analyzed from another angle. There is no VO – only original track, Russian and Latvian translations created for VO and subtitles based on these translations. This will prove or disprove the hypothesis that translations for VO tailored to an optimal speech rate and subtitles, made under *Netflix* settings (with max reading speed of 21 CPS), are in fact close to each other, or at least, have similarities. The videos are available on Google Drive (Appendix 1).

The initial transcripts for all three languages are presented in Appendix 6. English version has 370 syllables. In the video of 62 seconds, this corresponds to an average 5.96 SPS. That is 1.4 times higher speech rate compared to speech tempo in the Jamie Oliver segment. This can be for two reasons:

1. Characters speak 1.40 times faster;
2. There are overlapping phrases in the dialogue.

In contrast, Russian translation consists of 244 Syllables uttered with an average speech rate of 3.94 SPS; Latvian – of 302 syllables and an average speech rate of 4.87. It is possible to say without any further analysis that there are 126 and 68 syllables omitted in Russian and Latvian translations accordingly. Therefore, it can be concluded that such omission is affected by time restraints, i.e. omitted content is impossible to read. However, is this an influence of speech rate or just an overlap in the dialogue? The initial analysis of the video segment shows that there *is* an overlap in the dialogue. It should be accounted for the higher average speed rate. However, both VO and subtitles cannot render the entire dialogue with its overlapping parts. Therefore, there are two questions:

1. How to analyze such segment in terms of speech rate?
2. How to analyze an impact of such speech rate on translation?

If speech rate is analyzed separately from translation, then the segment should be divided into individual phrases and then either syllabic length of each phrase calculated or actual length in seconds measured. That way it is possible to receive an average speech rate of every character that speaks in a given dialogue.

However, such values will have little relation to translation in VO and subtitling:

1. VO is often created for two voices (although, one voice voice-overs are also frequent)
2. Subtitling further limits the dialogue – only two characters per subtitle are allowed with one line reserved for each character.

It means that for the purposes of VO and subtitling only phrases that can be read by a voice-talent or fit into a subtitle by a translator should be taken into account during the analysis of such dialogue. Therefore, the initial original text must be shortened and any significant overlap removed. The evaluation of significance or insignificance of segments in the dialogue is done at the discretion of a translator. Since both translators have already made their choices, their translations will form the foundation of new text segmentation. The validity of their choices is not the subject of this thesis. The author analyzes whether speech rate in this video has any impact on their choices and, if yes, to what extent.

It was already stated that high density of the dialogue forced both translators to decimate up to 35% of text. So, the choice was dictated by density not speech rate. It means that in reality the speech rate of the original dialogue can be lower than 5.96 SPS. The author has calculated an average speech rate of the translated original dialogue, i.e. something that, according to translators, can be read by voice-talents. The result of such condensation is reflected in numbers:

Table 3.3. **Case in Study *Project Almanac*: Distribution of New SPS Values**

SEGMENT	ENGLISH	RUSSIAN	RUSSIAN +/-	LATVIAN	LATVIAN +/-
1	11	9	-2	14	3
2	10	15	5	17	7
3	20	16	-4	17	-3
4	13	9	-4	15	2
5	21	15	-6	20	-1
6	9	8	-1	14	5
7	12	14	2	17	5
8	15	10	-5	15	0
9	16	7	-9	9	-7
10	17	13	-4	15	-2
11	30	15	-15	19	-11
12	17	15	-2	24	7
13	18	10	-8	21	3
14	9	10	1	10	1
15	37	27	-10	30	-7
16	27	18	-9	15	-12
17	20	15	-5	9	-11
18	24	19	-5	19	-5
TOTALS	326	245	-81	300	-26
	5.26 SPS	3.95 SPS	.-1.31 SPS	4.83 SPS	.-0.42 SPS

The SPS of translated English speech is lower and close to an actual average speech tempo of all characters in this dialogue – down from 5.96 to 5.26. Speech rates of Russian and Latvian translation remain on the same level with very slight shifts in averages. It means that values were re-calculated correctly.

The -81 value in Russian translation indicates that it was affected by speech rate. Possibly, the translator tried to optimize it for voice-talents. Additionally, it is slightly lower than calculated optimal VO speech rate within the range of 4.25-4.64 SPS. Therefore, it is quite possible that, judging by the numbers, the translator did not use the space on recording's timeline optimally – segments 9, 11, 13, 15 and 16 could have benefited from a more expanded translation.

Latvian translation, on the other hand, is tailored for a higher speech rate. It might mean that Latvian translator was less affected by speech rate in their choice of translation strategies.

According to numbers, both translations show signs of condensation from minor to extreme extent. Therefore, numbers confirm that both translations are affected by the speech rate of the translated part of the dialogue.

Subtitles created from Russian translation under *Netflix* settings show that most translated segments are much shorter than the target reading speed of 17 CPS and only one subtitle (Nr. 11) needs to be truncated to fit into two lines. Once again, it means that translation is affected by the speech rate because it was initially made for VO, and almost perfectly fits into subtitles.

Latvian translation fit into subtitles to a lesser degree: segments 4, 11 and 12 had too much text to fit into two lines; segments 8 and 13 had two much text for the running length of subtitles. The author has made corrections in six subtitles: 4 (removed the word *Neitanas*), 8 *(*rephrased pat of subtitle into *Mēs drīz tam nevarēsim izsekot)*, 10 (removed words *Deivid, mums*), 11 (removed words *nē, nē*), 12 (removed the sentence *mēs to nevaram*), 13 (removed the sentence *Tieši tāds jau ir mērķis)*. This lowered total syllable count to 275 and average speech rate to 4.43 (within the range of the optimal speech rate mentioned above).

It means that Latvian translation is roughly 10% longer that it should be optimally for VO and Russian translation is at least 7% shorter than it should be optimally, i.e. the translator was too cautious and underused this particular amount of text. In other words, Latvian translator was 22% less affected by original speech rate in comparison to Russian translator.

The following table shows the distribution of employed translation strategies:

Table 3.4. **Case in Study *Project Almanac*: Distribution of Translation Strategies**

SEG.	RUSSIAN	COMMENTS	LATVIAN	COMMENTS
1	CON	word omitted	TRA	minor omission
2	TRA	full translation	TRA	full translation
3	CON, DEL	sentence removed	CON	condensed transfer
		mistranslation in CON		
4	CON	possible mistranslation	TRA	full translation
5	PAR, CON	change of focus	CON	condensed PAR
		CON of 2nd sentence		
6	CON	words omitted	TRA	full translation
7	CON	3rd sentence condensed	TRA	full translation
8	DEL	omission of segment	CON	condensed transfer
9	DEL	omission of segment	DEL	omission of segment
10	PAR	sign of CON	PAR	CON not definite
11	**CON**	**less important part omitted**	**CON**	**less important part omitted**
12	**PAR**	**mismatch with original**	**PAR**	**partial mismatch**
13	CON	every sentence shortened	TRA	**partial mismatch**
14	TRA	full translation	CON	condensed transfer
15	CON	PAR with signs of CON	CON	concise rendering
16	DEL	omission of segment	CON	concise rendering
17	CON	PAR with signs of CON	DEL	omission of segment
18	CON	concise rendering	CON	condensed transfer

This distribution further demonstrates that Russian translation is more affected by content reducing strategies – 11 cases of *condensation* and four cases of *deletion* (15 in total) vs eight cases of *condensation* and two cases of *deletion* (ten in total) in Latvian translation. The latter, on the other hand, is more influenced by *transfer* strategy with minor deviation in the choice of words compared to original text (concise, or condensed, transfer) – eight in total.

This leads to a conclusion – dialogues with a high density of text and high speech tempo can influence the choice of translation strategies but the extent and manner of that influence varies. It depends on the choice of a translator to transfer the meaning in straightforward or altered way, the ability of target language to transfer the meaning with as little reduction as possible, the choice of translator to match the translation vocally to the original and other factor. However, every choice translators make affect the final product.

In this section, the effect of speech rate on the choice of translation strategies in translation of audiovisual content was explored. It is concluded that it is the decision of translator to respect such factor as speech rate, however, in subtitling its limiting conditions are already imposed by clients – any violation of those will result in client rejecting such translation. In VO, on the other hand, violation of such temporal limit will result in horizontal shift of translation on recording's timeline and will affect the final product, i.e. the VO itself.

The analysis of all three cases in study demonstrates that Russian translators used *expansion* strategy in 2 out of 54 segments, *transfer* strategies in 27 segments and *condensation* techniques in 29 segments (4%, 47% and 49% accordingly); Latvian translators used *expansion* strategy in 2 segments, *transfer* strategies in 31 segments and *condensation* methods in 22 (4%, 56% and 41%).

Speech rate plays some role in the choice of translation strategies but the extent of that role depends on individual choices of translators. VO allows certain freedom in those choices; therefore, the restrictive effect of speech rate is lower. Subtitles, on the hand, are more influenced by speech rate; therefore, its limiting effect is more prominent. However, regardless of extent of its impact in any given case, speech rate imposes temporal restrictions on translators forcing them to condense sentences even in cases of simple transfer of source meaning to target language.

CONCLUSIONS

1. Audiovisual translation is a mode of transferring spoken text, among other things, from source to target language, and is affected by the rate that text is delivered.
2. The delivery of a spoken text is associated with speech and its tempo affected by such factors as speaker's culture, geographical location, gender, emotional state, profession, fluency, audience or subject matter. In AVT, it manifests in intensity and density of delivered information, which should be dealt with by translators.
3. Based on the results of analysis in section 2, translation of audiovisual content should take into account speech tempo of each spoken segment in the recording not the average speech tempo for the entire recording since each phrase is usually uttered at a different rate. In video example 1 (Luc Besson), that rate varied from 1.81 to 4.73 SPS with an average 2.6 SPS; in video example 2 (Jamie Oliver), the rate varied from 1.60 to 6.11 SPS with an average of 4.25 SPS.
4. During the analysis, the author has calculated the margin of error, which he called a *safety gap*. This margin allows creating a translation longer than original and still keep the relevant synchronicity with audio track. It opens more possibilities in translating audiovisual content minimizing the condensing effect of speech rate. Moreover, the author has discovered that this method, to greater or lesser degree, was used by all translators.
5. In order to to keep the translation in sync with original, its SPS should be closer to the SPS of the spoken source text.
6. The speech rate of Russian and Latvian languages was higher in 2 out of 3 cases. Russian translation was tailored to English content but still had a higher rate of speech rate. Possibly, Russian speech is faster compared to English speech, if measured in syllables. According to data in section 2, Latvian speech was faster than in two other languages, but it can also be at the expense of a badly tailored translation. Calculations showed that Russian and Latvian languages have similar speech rates.
7. Video examples 2 and 3 demonstrated that translations un-tailored to the speech rate of the spoken source text cause horisontal shift and desynchronization with the original content.

8. All video examples demonstrated that no matter how well translation adheres to speech tempo of each segment, the shifts in VO are unavoidable because of human factor – voice-talents read the text *after* the speech starts not *when* it starts.
9. The analysis of chosen translation strategies in all three video examples have shown the predominance of two large groups of translation strategies – *transfer* and *condensation.*
10. Based on the results, of analysis both groups of strategies were chosen in almost equal proportions: *transfer* strategies in 51% percent of segments and *condensation* strategies in 45%.
11. Based on the analysis of three samples, condensation strategy was chosen on average in every second translated segment, but equally as much transfer methods were chosen.
12. Therefore, speech rate plays a condensing role in audiovisual translation but it is not overwhelming and depends on individual choices of every translator.
13. The analysis also showed that, in some cases, the choice of transfer strategy caused a backwards horisontal shift in translation versus original; but the choice of drastic condensation methods caused a forward shift. In other words, the choice of translation strategies affected the result but it does not mean that translator made that choice under the effect of speech rate of that particular segment.

THESES

1. AVT adapts recorded information and presents it in accessible manner for audiences to perceive it correctly within a limited timeframe.
2. Subtitling and voice-over are two opposite approaches to AVT: the first one transfers audiovisual information in the form of text, the second uses the voice overlay to give its simultaneous oral representation.
3. The majority of audiovisual information comes in form of speech – its rate affects to an extent translations and the choice of translation strategies.
4. The optimal speech rate of VO in Russian language might be within plus 10-15% that of English.
5. The safety gap of 1-3 syllables per segment or phrase, if occupied by voiced translation, does not give a noticeable horizontal shift in rendering information.
6. Subtitles with maximum reading speed of 21 CPS and target of 17 CPS are close to optimal speech rate of translations for VO.
7. Broadcasting subtitles with target reading speed of 13 CPS usually have 35-40% less text compared to VO.
8. It is the decision of translator to respect such factor as speech rate in their translation, however, in subtitling its limiting conditions are imposed by clients; in VO, violation of such temporal limit results in horizontal shift of translation.
9. VO allows certain freedom in those choices; therefore, the restrictive effect of speech rate is lower. Subtitles are more influenced by speech rate; its limiting effect is more prominent.
10. Regardless of extent of its impact in any given case, speech rate imposes temporal restrictions on translators forcing them to condense sentences even in cases of simple transfer of source meaning to target language.

REFERENCES

1. **Pardo, B. S.,** *Translation Studies: An Introduction to the History and Development of (Audiovisual) Translation*. Linguax. Revista de Lenguas Aplicadas, 2013, p. 13-20.
2. **Orero, P.,** Voice-over in Audiovisual Translation. In: Audiovisual Translation: Language Transfer on Screen. Palgrave Macmillan, London, 2009, p. 130.
3. **Catrysse, P.,** Film (Adaptation) As Translation: Some Methodological Proposals. In: *Target. International Journal of Translation Studies*. John Benjamins, 1992, p. 54.
4. **Baranauskienė, R., Blaževičienė, R.**, Audiovisual Translation of Feature Films from English into Lithuanian. In: *Jaunųjų mokslininkų darbai*, Nr.4 (20), 2008, Šiauliai University, p. 14-21.
5. **Gambier, Y.**, The position of audiovisual translation studies. In: *The Routledge Handbook of Translation Studies*. Routledge, 2013, p. 45-59.
6. **Chaume, F.**, Film Studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation. In: *Meta*, vol. 49 (1), 2004, p. 24
7. **Pérez-González, P.** *Audiovisual Translation: Theories, Methods and Issues*. Routledge: Language Arts & Disciplines, 2014. 356 p.
8. **Gambier, Y.,** Screen Transadaptation: Perception and Reception. In: *Screen Translation: Special Issue of The Translator*, vol. 9, 2003, St. Jerome Publishing, p. 171-189.
9. **Almeida, P.A., Costa P.D.**, *Foreign language acquisition: the role of subtitling*. Available: https://www.sciencedirect.com/science/article/pii/S1877042814036362, 2013 [Accessed May 30, 2018]
10. **Díaz Cintas, J.**, Subtitling. In: *Handbook of Translation Studies*, vol. 1, 2010, John Benjamins Publishing Company, p. 345.
11. **Franco E.**, Revoicing the Alien in Documentaries: Cultural Agency, Norms and the Translation of Audiovisual Reality: PhD thesis. Katholieke Universiteit. Leuven. 2000. 200 p.
12. **Luyken, G.**, *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Düsseldorf: European Institute for the Media. 1991. 214 p.
13. **Gottlieb H.**, Multidmensional Semantics Turned Semiotics. *In: MuTra 2005 – Challenges of multidimensional Translation: Conference Proceedings*, Saarbrücken, 2-6 May 2005, p. 24.

14. **Trouvain, J.**, Tempo Variation in Speech Production. Implications for Speech Synthesis: PhD thesis, 2004.
Available from: http://www.coli.uni-saarland.de/groups/WB/Phonetics/homepage-alt/Research/PHONUS_research_reports/Phonus8/04_chapter4.pdf [Accessed May 30, 2018]
15. **Laver, J.,** *Principles of Phonetics*. Cambridge: University of Cambridge, 1994. 707 p.
16. **Goldman-Eisler, F.,** The Significance of Changes in the Rate of Articulation. In: *Language & Speech*, 1961, vol. 4, p. 171-174.
17. **Shevchenko, T., Uglova, N.**, Timing in News and Weather Forecasts: Implications for Perception, Moscow State Linguistic University, 2002. Available from: http://isle.illinois.edu/sprosig/sp2006/contents/papers/PS1-01_0005.pdf [Accessed May 29, 2018]
18. **Rodero, E.,** A comparative analysis of speech rate and perception in radio bulletins. Available from: http://prosodia.upf.edu/home/arxiu/publicacions/rodero/rodero_a-comparative-analysis-of-speech-rate-and-perception-in-radio-bulletins.pdf [Accessed April 20, 2018]
19. **Pellegrino, F.**, *et al.*, A cross-Language Perspective on Speech Information Rate. In: *Language*. Vol. 87. 2011.
20. **Roach, P.,** Some Languages are Spoken More Quickly Than Others. **In:** *Language Myths*. Penguin UK, London, 1998, p. 150-158.
21. **Díaz Cintas, J., Piñero, R.B.** *Audiovisual Translation in a Global Context: Mapping an Ever-changing Landscape*. London: Palgrave Macmillan UK, 2015. 291 p.
22. **Sun, J.**, *Strategies of Translation*. Blackwell Publishing Ltd., 2013, Available from: https://www.academia.edu/9966554/Strategies_of_Translation [Accessed June 5, 2018]
23. **Gottlieb, H.**, Subtitling: A New University Discipline. **In:** *Teaching Translation and Interpreting*. Amsterdam: John Benjamins, 1992. p. 161-170.
24. **Michael, B.**, *Analysis of Gottlieb's Subtitling Strategies in Trans 7's "Home Stay". Ninth Conference on English Studies*. Unika Atmajaya, Jakarta, December 1-2, 2008. Abstracts, 2008, p. 118

Internet Resources:

1. *Netflix English Timed Text Style Guide*, updated March 9, 2018, Available from: https://partnerhelp.netflixstudios.com/hc/en-us/articles/217350977 [Accessed May 30, 2018]
2. *Netflix Russian Timed Text Style Guide*, updated March 9, 2018, Available from: https://partnerhelp.netflixstudios.com/hc/en-us/articles/215346638-Russian-Timed-Text-Style-Guide [Accessed May 30, 2018]
3. *Baltic translations for Fox TV undergo Russian censorship* [online], LSM, 18.04.2018, Available: https://eng.lsm.lv/article/society/society/baltic-translations-for-fox-tv-undergo-russian-censorship.a275385/ [Accessed March 13, 2018]
4. *"О внесении изменений в статью 5 Федерального закона "О защите детей от информации, причиняющей вред их здоровью и развитию" и отдельные законодательные акты Российской Федерации в целях защиты детей от информации, пропагандирующей отрицание традиционных семейных ценностей"*, Federal Law Nr. 135-ФЗ, 29.06. 2013, Moscow. Available from: https://rg.ru/2013/06/30/deti-site-dok.html [Accessed March 13, 2018]

Appendix 1

The List of Analyzed Video Files

(available on Google Drive)

1. JAMIE OLIVER SEGMENT:
    a. JAMIE DEFAULT BROADCAST LATVIAN SUBTITLES
    b. JAMIE DEFAULT BROADCAST RUSSIAN SUBTITLES
    c. JAMIE LATVIAN VO AND SUB
    d. JAMIE NETFLIX VOD LATVIAN SUBTITLES
    e. JAMIE NETFLIX VOD RUSSIAN SUBTITLES
    f. JAMIE RUSSIAN VO AND SUB

2. LUC BESSON SEGMENT:
    a. LUC BESSON EN
    b. LUC BESSON LV
    c. LUC BESSON RU
    d. LUC BESSON VO AND SUB LV (default)
    e. LUC BESSON VO AND SUB RU (default)

3. PROJECT ALMANAC SEGMENT:
    a. ALMANAC RU DEFAULT
    b. ALMANAC LV NETFLIX CORRECTED

4. FACT OR FAKED SEGMENT

Appendix 2

JAMIE OLIVER: ENGLISH, RUSSIAN, LATVIAN TRANSCRIPTS

Nr	Original. Translations. Back translations.	W	SY
1	To save on washing up, I'm just removing the little bit of paper from the bottom of the dish here. Чтобы не пачкать посуду, я просто уберу бумажную салфетку, которая лежит снизу. Lai ietaupītu laiku, no iepakojuma apakšas izņemam šo papīra gabaliņu. **[RU]: In order not to dirty the dishes, I just clean the paper napkin that lies below.** **[LV]: To save time, we remove this piece of paper from the bottom of the package.**	20 12 10	26 29 27
2	You can do it in a bowl if you like washing up. Если вы любите мыть тарелки, переложите фарш в миску. Jūs to varat izņemt arī vēlāk, ja mazgāsiet šo trauku. **[RU]: If you like washing dishes, put the minced meat in a bowl.** **[LV]: You can also remove it later if you wash this dish.**	12 9 10	13 18 17
3	I wanna season this with a nice pinch of salt, ***[pause]*** pepper Теперь я щедро посыпаю фарш солью, перцем Es pievienošu gaļai vienu šķipsniņu sāls, piparus **[RU]: Now I am generously sprinkling mincemeat wuth salt, pepper** **[LV]: I will add one pinch of salt, pepper**	10 7 7	14 14 16
4	and my little sort of secret spice over here, ***[pause]*** is garam masala. и моей секретной смесью специй, вот она ***[pause]*** гарам масала. un šo īpašo garam masala garšvielu maisījumu. **[RU]: and my secret mixture of spices, here it is, garam masala.** **[LV]: and this special masala spice mixture to the meat.**	12 9 7	18 18 17
5	Right, it's a great spice. It's Indian. ***[pause]*** Отличная смесь. Индийская. ***[pause]*** ***[pause]*** Šis ir lielisks, ass indiešu garšvielu maisījums. **[RU]: Great mixture. Indian.** **[LV]: This is a great blend of Indian condiments.**	7 3 7	9 9 17
6	It's basically got, you know, five or six different spices in. It sort of varies. ***[pause]*** Состоит из пяти или шести ингредиентов, которые варьируются... ***[pause]*** Tā sastāvā ir piecas vai sešas dažādas garšvielas, un tam ir izteikta garša. **[RU]: Consists of five or six ingredients that vary.** **[LV]: It contains five or six different spices and has a distinct flavor.**	15 8 13	22 19 25
7	Add a heaped tablespoon and just very simply mix up your mincemeat. Высыпаем ложку с верхом, а затем просто вмешиваем смесь в фарш. Pievienojiet veselu ēdamkaroti un vienkārši samaisiet malto gaļu. ***[pause]*** **[RU]: We pour out the heaped spoon, and then just mix the mixture in stuffing.** **[LV]: Add a whole tablespoon and simply mix the minced meat.**	12 11 8	17 19 23

8	Then I wanna divide it in half ***[pause]*** and then divide it into four. ***[pause]*** Затем делим фарш напополам ***[pause]*** и ещё раз напополам. ***[pause]*** Tad sadaliet to uz pusēm un tad četrās daļās… **[RU]: Then divide the minced meat in half and again in half.** **[LV]: Then divide it into halves and then into four parts ...**	13 8 9	17 17 14
9	So that's your sort of portion control, 'cause we're making this for four people, Доморощенный способ контролировать размер порций, ведь мы готовим на четверых. …pa vienai katrai porcijai, jo mūsu ēdiens paredzēts četriem cilvēkiem. ***[pause]*** **[RU]: Primitive way to control the size of portions, because we cook for four.** **To make the meat well fried, I make four meatballs from each part.** **[LV]: ... one per serving, because our food is for four people.** **The balls should be small, so I will create four meatballs from each piece.**	33 22 23	18 25 21
10	and then I want this to be quite delicate, so I'm gonna do four meatballs out of each batch. ***[pause]*** Чтобы мясо хорошо прожарилось, я делаю по четыре фрикадельки из каждой части. Bumbiņām ir jābūt nelielam, tāpēc no katra gabaliņa es izveidošu četras gaļas bumbiņas. **[RU]: Primitive way to control the size of portions, because we cook for four.** **[LV]: ... one per serving, because our food is for four people.**		23 28 30
11	***[pause]*** So four times four equals, ***[pause]*** come on, play with me! Четыре раза по четыре будет... ***[pause]*** сколько, математики мои? Tātad, četri reiz četri ir… ***[pause]*** Sakiet, nu! Cik tas ir? **[RU]: Four times four will be ... how much, my mathematicians?** **[LV]: So four are four times ... Say it! How much is it?**	10 8 10	11 20 14
12	Sixteen lovely little meatballs going into my pan. Правильно, на сковороду отправляются шестнадцать маленьких фрикаделек. ***[pause]*** Sešpadsmit jaukas, mazas gaļas bumbiņas mūsu pannā. **[RU]: That's right, sixteen small meatballs are sent to the frying pan.** **[LV]: Sixteen nice, small meatballs in our pan.**	8 7 7	14 23 16
13	So, as I'm rolling them, a little trick. Чтобы их правильно скатать, есть секрет. ***[pause]*** Kamēr, es tās virpinu, pastāstīšu nelielu triku. **[RU]: In order to roll them properly, there is a secret.** **[LV]: While I am rolling them, I'll tell you a little trick.**	8 6 7	10 11 16
14	First of all, ***[pause]*** just get your hands wet. ***[pause]*** Для этого ***[pause]***смочите руки водой. ***[pause]*** Vispirms, saslapiniet rokas. **[RU]: For that, moisten your hands with water.** **[LV]: First, wet your hands.**	8 5 3	8 11 9
15	That'll pretty much make the meatballs just spin out of your hands Так вы сможете скатать шарики идеальной круглой формы ***[pause]*** Tādā veidā gaļas bumbiņas būs gatavas cepšanai dažu sekunžu laikā. **[RU]: So you can roll balls of an ideal round shape in a matter of seconds.** **[LV]: This way, the meatballs will be ready for baking within seconds. And they will be nice and shiny.**	19 11 16	18 18 23
16	and go nice and shiny. за считанные секунды. Un tās būs jaukas un spīdīgas. **[RU]: in a matter of seconds.** **[LV]: And they will be nice and shiny.**	5 3 6	6 8 9

17	***[pause]*** *In about a minute you should be able to get* ***[pause]*** *all the meatballs you want done.* *Лично у меня уходит на это всего минута.* ***[pause]*** ***[pause]*** *Jums būs nepieciešama aptuveni viena minūte, lai sagatavotu visas gaļas bumbiņas.* **[RU]: For me, it takes me just a minute.** **[LV]: You will need about one minute to prepare all the meatballs.**	16 8 11	20 16 32
18	*I'm not doing anything chefy, I'm just breaking it up, balling it up.* *Я не строю из себя шеф-повара, просто отрываю кусочки мяса и скатываю.* ***[pause]*** ***[pause]*** *Es nedaru neko īpašu. Vienkārši ņemu gaļu* ***[pause]*** *un sataisu no tās apaļu bumbiņu.* **[RU]: I am not trying to be chefy, just tearing off meat and rolling it.** **[LV]: I am not doing anything special – just taking meat and making a round ball out of it.**	13 12 13	19 27 28
19	*I don't want 'em perfect,* ***[pause]*** *so if there's a bit of variant in size that's absolutely fine.* *Они не должны быть идеальными, могут отличаться по размерам, но это нормально.* *Es necenšos tās padarīt ideāli vienādas, tāpēc ja tās nedaudz atšķiras pēc lieluma, tas nekas.* **[RU]: They do not have to be perfect, they can differ in size, but that's fine.** **[LV]: I do not want to make them perfectly the same, so if they are slightly different in size, that's ok.**	17 12 15	23 27 31
20	***[pause]*** *It's cooking straight away.* ***[pause]*** *Это и есть кулинария.* *Tās cepas aci mirklī.* **[RU]: This is cooking.** **[LV]: The are cooking instantly.**	4 4 4	6 9 7
21	***[pause]*** *So let me just tell you about what on earth it is that I'm doing.* ***[pause]*** *Позвольте объяснить вам, что именно я сейчас делаю.* *Ļaujiet man pastāstīt, ko tieši es taisos darīt.* **[RU]: Let me explain you what I exactly am doing right now.** **[LV]: Let me tell you what exactly I want to do.**	15 8 8	17 17 14
22	*Chilli con carne is clearly a mincemeat dish that blips away* ***[pause]*** *for hours,* *ЧИли кон кАрне – это мясное блюдо,* ***[pause]*** *которое должно тушиться часами,* *Čili kon korne ir maltas gaļas ēdiens, kas gatavojas stundām ilgi,* **[RU]: Chile con carne is a meat dish that must be stewed for hours,** **[LV]: Chili kon corne is a minced meat dish that lasts for hours,**	25 17 21	18 24 21
23	*developing flavour and getting stodgy and gorgeous,* ***[pause]*** *and there's that kind of…* ***[pause]*** *чтобы насыщаться ароматом перца* ***[pause]*** *и специй, приобретая…* *līdz paradās visas garšas, un tas kļūst sātīgas un lieliskas…* **[RU]: to be saturated with the aroma of pepper and spices, acquiring ...** **[LV]: until all the tastes are flavored, and it becomes intense and great ...**		19 20 18

Appendix 3

TRANSLATION STRATEGIES IN JAMIE OLIVER SEGMENT

Nr	SY	STRATEGIES	COMMENTS	IMPACT
1	26			
RU	29	TRA	change of focus; full transfer otherwise	NONE
LV	27	TRA	change of perspective	NONE
2	13			
RU	18	PAR	two parts of text swapped	NONE
LV	17	TRA	mistranslation	POSSIBLE
3	14			
RU	14	TRA	added a noun	NONE
LV	16	TRA	added a noun	NONE
4	18			
RU	18	TRA		NONE
LV	17	PAR, CON	reduction: and my little sort of secret	RESTRICTIVE
5	9			
RU	9	TRA		NONE
LV	17	PAR; EXP	merged sentences; added words	NONE
6	22			
RU	19	TRA		NONE
LV	25	TRA	mistranslation	NONE
7	17			
RU	19	TRA		NONE
LV	23	TRA		NONE
8	17			
RU	17	TRA		NONE
LV	14	TRA		NONE
9	18			
RU	25	EXP	added adjective	NONE
LV	21	PAR		NONE
10	23			
RU	28	TRA	mistranslation	NONE
LV	30	TRA		NONE

Nr	SY	STRATEGIES	COMMENTS	IMPACT
11	11			
RU	20	TRA; DISLOC		NONE
LV	14	PAR		NONE
12	14			
RU	23	EXP; TRA	added exclamation	NONE
LV	16	TRA	sligh paraphrasing	NONE
13	10			
RU	11	PAR	focus on meaning	NONE
LV	16	EXP	added verb	NONE
14	8			
RU	11	PAR		NONE
LV	9	TRA		NONE
15	18			
RU	18	CON; PAR		POSSIBLE
LV	23	TRA		NONE
16	6			
RU	8	CON		POSSIBLE
LV	9	TRA		NONE
17	20			
RU	16	DEL	removed last part of sentence	RESTRICTIVE
LV	32	TRA		NONE
18	19			
RU	27	TRA		NONE
LV	28	TRA		NONE
19	23			
RU	27	TRA		NONE
LV	31	TRA		NONE
20	6			
RU	9	PAR	mistranslation	POSSIBLE
LV	7	TRA		NONE
21	17			
RU	17	TRA		NONE
LV	14	TRA	shift in verb tense	NONE
22	18			
RU	24	TRA	shift of focus *blips away*	NONE
LV	21	TRA		NONE
23	19			
RU	20	TRA		NONE
LV	18	TRA		NONE

Appendix 4

LUC BESSON: TRANSCRIPT, CALCULATIONS

Nr.	Phrases	Syl. ENG	sec/ph	Actual length
1	But, one day I went on the set of a friend of mine who asked me for my help.	19	7.31	**6.23**
	Но однажды я побывал на съёмках у своего друга. Он попросил меня помочь.	25	8.43	
	Kādudien aizgāju līdzi draugam uz filmēšanas laukumu,	18	5.93	
RU:	**But one day I was on the set with my friend. He asked me to help.**			
LV:	**One day I went with a friend to the film set,**			
2	I went to the set of a short film and I fell in love, totally, like in ten seconds.	22	8.46	**7.50**
	Это был короткометражный фильм. Я влюбился. … С первого взгляда.	18	6.07	
	kur tika veidota īsfilma, un desmit sekunžu laikā zaudēju galvu.	22	7.25	
RU:	**It was a short film. I fell in love. … At first sight.**			
LV:	**where the short film was shot, and lost myself in ten seconds.**			
3	Just the people working there, no one was paid. They don't care.	14	5.38	**4.59**
	Те люди работали бесплатно, … за идею.	14	4.72	
	Tur bija brīvprātīgie, kas nesaņēma samaksu.	15	4.95	
RU:	**Those people worked for free, ... for the idea.**			
LV:	**There were volunteers who did not get paid.**			
4	I arrived. They said "Oh what's your name?" "Luc" "Okay, you want to help?" "Yeah" "Okay, go."	20	7.69	**4.23**
	Они … спросили, как меня зовут, и сразу же дали мне задание. …	21	7.08	
	Viņi tikai pavaicāja manu vārdu: "Liks? Atnāci talkā? Lieliski, darbojies!"	24	7.91	
RU:	**They ... asked me what my name was, and immediately gave me an assignment. ...**			
LV:	**They just asked my name: "Luke?" "Came to help?" "Great, work! "**			
5	They don't care about my family, where I come from, my diploma.	17	6.54	**6.23**
	Их не интересовали моё происхождение, знания, … дипломы.	22	7.42	
	Nebija nozīmes ne manai izcelsmei, ne izglītībai, ne diplomiem.	21	6.92	
RU:	**They were not interested in my background, knowledge, diplomas.**			
LV:	**There was no matter for my origin, nor education or diplomas.**			

Nr.	Phrases	Syl. ENG	sec/ph	Actual length
6	“You love films, you want to help? Good. Let’s go.”	10	3.85	**3.25**
	Они были рады, что я пришёл помочь. …	12	4.04	
	Tev patīk kino? Vēlies palīdzēt? Jauki, aiziet!	14	4.62	
RU:	**They were glad that I came to help. ...**			
LV:	**Do you like cinema? Want to help? Nice, go ahead!**			
7	I love this energy and freedom.	9	3.46	**7.63**
	И мне понравилась … энергетика, … раскрепощённость. …	16	5.39	
	Esmu sajūsmā par noskaņu un brīvību, kas valda filmēšanas laukumā.	23	7.58	
RU:	**And I liked ... energy, ... emancipation. ...**			
LV:	**I'm excited about the atmosphere and the freedom that rules the film set.**			
8	You don’t need your passport or your visa or anything.	14	5.38	**3.14**
	Вам не нужны были паспорт, виза, документы.	14	4.72	
	Vīzas un pases zaudē nozīmi.	10	3.30	
RU:	**You did not need a passport, a visa or documents.**			
LV:	Visas and passports lose their significance.			
9	You’re just in this territory without frontiers,	12	4.62	**4.99**
	Это была … их стихия, не знавшая условностей.	16	5.39	
	Tā ir teritorija bez robežām.	11	3.63	
RU:	**It was ... their world that did not know any conventions.**			
LV:	**It is a territory without frontiers.**			
10	which is the arts. And so, I started right away. I quit school the day after.	19	7.31	**7.55**
	Искусство. … Кино меня захватило. Я сразу бросил учёбу.	19	6.40	
	Mākslas teritorija. Nākamajā dienā pametu skolu un pievērsos kino.	24	7.91	
RU:	**Art. ... The cinema captured me. I immediately dropped out of school.**			
LV:	**A territory of art. The next day I left school and turned to cinema.**			

Appendix 5

Project Almanac: Initial Transcript

1. Then the basketball team didn't make the playoffs, and that affected the players, their parents, hundreds of people who were supposed to be at the game. And it just kept spreading. Sarah Nathan's brother, he was on the team, right?

2. - Yeah.
   - Her dad was supposed to be at the game. He wasn't supposed to be flying that night.

3. - David, look. Dude, there's other shit, too. Robberies. Fires. None of this happened before.

4. - At some point, we're not gonna be able to track this, David. If we don't stop this now. it could just keep going out of control.

5. - David, we have to fix this.

6. - Look, Lollapalooza was a mistake. We have to go back and make it so we never jumped there in the first place. - No, no, no, no, no, no, no, we cannot go back.

7. - You're right, no, that's the only way.
   - We cannot do that, okay?
   - We have to, it's the only way.
   - It's gonna undo everything, all the work--

8. - That's the point!
   - We need to undo it!

9. - We got to fix this.
   - I'm not even buyin' it. I don't even think that this--

10. - Dude, you were the one who set the rules! You were the one who said that (on) we had to be all freaking careful!
    - Yeah. I did.

11. - We all followed them and we kept each other accountable on every single one!

12. - Do you know what?
    - I'm not gonna go and (off) play God with you guys and go back and ch--

13. - David, you know what, that, that is what we're doing!
    - I'm gonna get Jessie, we're gonna come over tonight and we're gonna fix this!

14. - You're just gonna do it? We're--
    - If you want to vote on that 'cause that'll make you feel better, then that's fine, but that's what we're doing!

Appendix 6

Redacted Transcript for *Project Almanac* Video

1. EN **Then the basketball team didn't make the playoffs,**
RU Команда не попала в финал.
LV Basketbola komanda neiekļuva finālā,

2. EN **and that affected the players, their parents,**
RU Это повлияло на игроков, их родителей,
LV tas ietekmēja spēlētājus, vecākus, simtiem cilvēku,

3. EN **hundreds of people who were supposed to be at the game. And it just kept spreading.**
RU сотни разочарованных зрителей и их знакомых.
LV kas būtu citādi bijuši spēlē, un tā tas turpinās.

4. EN **- Sarah Nathan's brother, he was on the team, right?**
- Yeah.
RU - Брат Сары тоже в команде.
- Да.
LV - Sāras Neitanas brālis bija komandā, vai ne?
- Jā.

5. EN **Her dad was supposed to be at the game. He wasn't supposed to be flying that night.**
RU Их отец должен был сидеть в зале, не за штурвалом!
LV Viņa tēvam todien bija jāskatās spēle, nevis kaut kur jālido.

6. EN **David, look. Dude, there's other shit, too.**
RU Дэвид, это ещё не всё.
LV Deivid, paskaties. Ir vēl citas nepatikšanas.

7. EN **Robberies. Fires. None of this happened before.**
RU Ограбления, пожары. Их тоже не было.
LV Zādzības, ugunsgrēki, kas nebija notikušas iepriekš.

8. EN **At some point, we're not gonna be able to track this, David.**
RU Это нужно как-то остановить,
LV Pienāks brīdis, kad mēs vairs tam nevarēsim izsekot.

9. EN **If we don't stop this now. it could just keep going out of control.**
RU иначе весь мир рухнет.
LV Tas viss var kļūt nekontrolējams.

10. EN **- David, we have to fix this.**
- Look, Lollapalooza was a mistake.
RU - Нужно что-то делать!
- Фестиваль был ошибкой.
LV - Deivid, mums kaut kas jādara.
- Festivāls bija kļūda.

11. EN - We have to go back and make it so we never jumped there in the first place.
- No, no, no, no, no, no, no, we cannot go back.
RU - Нужно сделать так, чтобы мы туда не попали.
- Да.
LV - Jāizdara tā, it kā mēs tur nekad nebūtu bijuši.
- Nē, nē.

12. EN - It's gonna undo everything, all the work—
- We need to undo it!
RU - Нет. Это невозможно. Всё изменится.
- Конечно!
LV - Mēs to nevaram. Tas padarīs visu par nebijušu.
- Tā ir vienīgā iespēja.

13. EN - We got to fix this.
- I'm not even buyin' it. I don't even think that this…
RU - Так нужно!
- Я не верю. Это чушь.
LV - Tieši tāds jau ir mērķis. Mums viss jāvērš par labu.
- Es tam neticu. Es pat…

14. EN Dude, you were the one who set the rules! You were the one who said that we had to be all freaking careful!
RU Блин! Ты сам установил правила! Говорил, что мы должны быть осторожны!
LV Tu pats uzstādīji noteikumus. Un teici, ka mums jābūt ļoti uzmanīgiem.

15. EN We all followed them and we kept each other accountable on every single one!
RU Да. Мы им следовали и следили друг за другом.
LV Tā ir. Mēs tos ievērojām un cits citam atskaitījāmies.

16. EN - I'm not gonna go and play God with you guys and go back and…
- David, you know what, that, that is what we're doing!
RU - Я не стану играть в Бога!
- Это как раз то, что мы делаем!
LV - Es negrasos ar jums tēlot Dievu.
- Mēs to jau darām.

17. EN I'm gonna get Jessie, we're gonna come over tonight and we're gonna fix this!
RU Я звоню Джесси. Мы соберёмся, и всё исправим!
LV Es aizbraukšu pakaļ Džesijai.

18. EN If you want to vote on that 'cause that'll make you feel better, then that's fine, but that's what we're doing!
RU Если хочешь – мы проголосуем, хорошо, но это решено.
LV Ja gribi balsot, lai justos labāk, labi, bet mēs to izdarīsim.

Maģistra darbs „The Impact of Speech Rate in Audiovisual Content on Translation Strategies Used in Audiovisual Translation” (Runas ātrums audiovizuālajos materiālos un tā ietekme uz audiovizuālās tulkošanas stratēģijām) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Maksims Bogdanovs

Rekomendēju darbu aizstāvēšanai

Vadītāja: profesore Gunta Ločmele

Recenzents: lektore Mg. philol. Svetlana Koroļova

Darbs iesniegts

Sastatāmās valodniecības un tulkošanas nodaļā 06.06.2018

Metodiķe: Samanta Matecka

Darbs aizstāvēts maģistra gala pārbaudījuma komisijas sēdē

…… prot. Nr. ……..,

vērtējums ……..

Komisijas sekretāre: lekt. Helēna Gizeleza