

University of Latvia
Faculty of Modern Languages
Department of Contrastive Linguistics, Translation and Interpreting

Guidelines to Voicing-Over

Filmu ieskaņošanas pamatprincipi

Bachelor Paper

Anna Savenkova
Matriculation Card # AngF 030024

Adviser: lect. S. Koroļova

Riga
2007

Declaration of Academic Integrity

I hereby declare that this study is my own and does not contain any unacknowledged material from any source.

Date:

Signed: _____

Acknowledgements

I would like to express my gratitude to Ms Svetlana Korolova for her guidance in the development of this research.

I also wish to thank Mr. Viktors Freibergs for his kind help and good advice.

Anotācija

Šajā darbā tiek aplūkotas dažādas tulkojuma metodes, kuras ir izmantotas, tulkojot filmas. Autore koncentrējas uz kultūras sniegšanas aspektiem, kā arī uz audiovizuālā konteksta svarīgumu tulkošanā no vienas valodas uz citu.

Kursa darba mērķis ir, izskatot teorētisko materiālu par kultūru, filmu teoriju un filmu tulkošanas metodēm, izvēlēties vispiemērotākās pieejas sekmīgai filmu tulkšanai un ilustrēt tos ar analizētu piemēru.

Izmantojot sakrāto teorētisko materiālu un analīzes rezultātus, darba rakstīšanas procesā tiek atklāts, ka audiovizuālo tekstu tulkošana ir speciāls, atšķirīgs no citiem, tulkojuma veids, un ka sekmīgai tulkošanai ir nepieciešama dziļa tēlu, vizuāla konteksta un to funkciju saprašana.

Abstract

The given paper deals with the problems of film translation in general, and particularly with voicing-over. It provides an overview of the methods, approaches and theoretical terms used in translation in general, as well as on the three types of audiovisual translation. The present theme was chosen by the author for the reason that audiovisual texts comprise an important part of cross-cultural communication that is vital in today's multicultural world. Moreover, the given theme has not been much investigated and provides a rich field for the further research.

The goal of the paper is to investigate the challenges and difficulties the film translators face, to find out how the various strategies of translation influence the audience's perception, understanding and interpretation of audiovisual texts and select the strategies suitable for film translation by means of a comparative analysis of a successful voicing-over translation and a translation of the same film script without its audiovisual context.

In her study the author has compiled, investigated and analyzed various theoretical sources, and provided a brief analysis of the original script as well as a comparative analysis of translated materials.

Table of Contents

Introduction 1

Chapter 1. Translation 3

1.1 Translation and its role 3

1.2 Approaching translation 4

1.3 Domestication and foreignization 5

1.4 Functional equivalence 5

1.5 Adaptation 6

1.6 Vinay and Darbelnet's model 6

1.7 Berman's Deforming Tendencies 7

Chapter 2. Culture 10

2.1 Problems of cross-cultural translation 10

2.2 What is culture? 11

2.3 Cultural components 12

2.4 Cross-cultural communication 13

Chapter 3. Films 15

3.1 What is a film? 15

3.2 Classification of films 15

3.3 Film Production 18

3.4 Dealing with Audiovisual Texts 18

3.5 Translating films 19

3.5.1 Subtitling 20

3.5.2 Dubbing 21

3.5.3 Voice-Over 23

Chapter 4. An analysis of the comedy 'Stuck on You' 25

4.1 Short summary of the plot 25

4.2 A comparative analysis 26

Results 41

Conclusion 43

Theses 44

Bibliography 46

Introduction

Audiovisual texts as films and TV shows are an integral part of almost every culture and an aspect of everyday life. Quoting James Monaco (1981:vii), “film is clearly a sophisticated art - possibly the most important art of the twentieth century- with a rather complex history of theory and practice”. Nevertheless, translation of audiovisual texts has seldom been discussed in the works of scholars. A film has become something so rustic and simple that there is seemingly hardly any use in analyzing and reflecting on how it actually works. Referring to James Monaco,

“Film and the electronic media have drastically changed the way we perceive the world and ourselves during the last eighty years, yet we all too naturally accept the vast amounts of information they convey to us in massive doses without questioning how they tell us what they tell.” (ibid.)

The goal of the research is to prove or disprove the hypothesis set by the author. The hypothesis suggests that audio-visual translation is a special type of translation with its own specific peculiarities, depending greatly on the audiovisual context and involving a condensed version of translation. In order to prove or disprove this hypothesis the author has completed the following objectives:

- to compile and analyze theoretical material concerning cross-cultural translation;
- to investigate theoretical material dealing with filmmaking, film classification and interpretation;
- to investigate and compare various types of audiovisual text translation;
- to analyze a post-production script of an American film ‘Stuck on You’;
- to translate the above named film into the Russian language;
- to analyze in detail the translation of a dialogue from this film and compare it with another translation.

For completing these tasks the author has used the following methods: compiling, investigating and analyzing various theoretical sources, and providing a brief analysis of the original script as well as a comparative analysis of translated materials.

The paper includes a theoretical and a practical part. The theoretical part of the paper consists of three chapters. The first one deals with the notion and role of translation, its main approaches, strategies and models. The second chapter covers the theory concerning the concept of culture and cultural components, and touches upon the problems of cross-cultural communication, including cross-cultural translation. The third chapter gives an overview of film theory, classification and the process of filmmaking. Further on the chapter deals with the three types of audiovisual translation, namely subtitling, dubbing, and voicing-over. The advantages and disadvantages of each type of translation are discussed.

The practical part contains a short summary of a well-known American comedy 'Stuck on You'. The author offers a comparative analysis of her own translation of a dialogue from this film and a 'blind' translation. The 'blind' translation was made by a person unacquainted with the visual material of the film, using only a post-production script.

Chapter 1. Translation

1.1 Translation and its role

According to Peter Newmark, translation is ‘rendering the meaning of a text into the other language in the way that the author intended the text.’(Newmark, 1988:5). In today’s multicultural world, as cultures are brought into greater contact with one another, the necessity of intercultural communication increases. The importance of the language in this case is obvious, for language is the only social component without which no other social component can function.

Thus, translation is not merely a mechanical transfer of text word for word, as many may think, but a creative task, a process of reproducing as precisely as possible both the meaning and the form of the source work into the target language in a natural way. And even more: apart from the meaning and the form, a good translation must reproduce the very effect the source work is intended to produce on the audience. Therefore, even a supreme knowledge of both source and target languages is still not enough to create a successful translation. Translation in reality is a much more complex process. It demands taking into account a whole variety of factors - linguistic, cultural and aesthetic. K. Reiss thinks one could evaluate the adequacy of a target text by intra-linguistic criteria like semantic, grammatical and stylistic features and extra-linguistic criteria like situation, subject field, time, place, receiver, sender and implications like humour, irony, emotion etc. (<http://www.anukriti.net/translation2.asp>)

In any case, translators face an alien culture that requires its message to be conveyed to the world. Translations are those substitutes for the original that give people without the knowledge of the source language the opportunity to get acquainted with a film, for example. This imposes a heavy responsibility on the translator. The success of the result depends on translator’s understanding, firstly, of the source culture, and secondly, of the target culture. But which then of the two cultures is to be dominant and requires more concentration upon? First of all the author of this paper would like to investigate the theory and strategies of translation as tools for a successful cross cultural communication.

1.2 Approaching translation

Translation is indeed a challenge. There is no 100% correct strategy for this kind of job. Here however are provided some guidelines, or key methods, mentioned by various scholars as most often used in translation.

Ieva Zauberga names two basic ways of approaching translation. The first one, so called source-oriented approach, is defined as ‘creation of equivalent textual material in another language’ (Zauberga, 2001:12). This can be explained as close translation based on formal equivalence and requiring more or less strict correspondence between the elements of the ST and TT. Peter Newmark sums it up to a sort of a motto: ‘Translation should be as close as possible and as free as necessary’ (Newmark, 1988). Such type of translation is rather writer-oriented. However, this approach arouses a variety of problems for the translator, the major of them being the lack of grammatical correspondence between the source and target languages, cross-cultural differences, text conventions, the difference between the individual style of author and translator as well as the expectations and background knowledge of the readership. (Zauberga, 2001:12-13)

The second approach that is distinguished is target-oriented translation. I. Zauberga defines it as ‘rendition of the source text in the target language according to the purpose assigned to it by the new communicative situation’ (ibid.:14). In this case the translator takes up the point of view of the recipient and focuses mainly on the target culture. The process of translation consists therefore not of a mere finding of equivalents, but also of analysing and recognizing the purpose of the target language text. Following the target-oriented approach the translator should not be focused exclusively on language transfer, but primarily on culture transfer.

Andrew Chesterman (<http://www.helsinki.fi/~chester/2000bTypes.html>) names such translation typologies as “free vs. literal”, or “word-for-word vs. sense-for-sense” translation; semantic vs. communicative translation. Semantic translation is closer, more literal; it gives highest priority to the meaning and form of the original. Communicative translation is freer, and gives priority to the effectiveness of the message to be conveyed. This translation type gives priority to naturalness. Another kind of binary typology Chesterman mentions is that proposed by Juliane House (1997) – covert vs. overt translation. In the first case, the fact that a text is a translation is not obvious. Such translations imitate the original texts from the target language. Overt translations, on the

opposite, represent the source culture and are obvious translations. In film translation, where the text is accompanied by the visual information, the audience is obviously aware of the presence of another culture. This automatically makes film translation overt even in case of dubbing, where domesticating tendencies prevail.

1.3 Domestication and foreignization

Now, what exactly is a domesticating approach, and what is its alternative? Lawrence Venuti, as quoted in Jeremy Munday, suggests two translation strategies. One of them is **domestication**, which involves adapting the foreign text to the peculiarities of the target language and structure. In this case the translation tends to be a covert one and the translator tries to be 'invisible' (Munday 2001:146). This method is widely applied in larger language communities like for example, English or French-speaking communities. Venuti criticizes this approach and supports so called **foreignizing translation** (as opposed to **domestication**). This type of translation allows to preserve the elements of the source culture for the target audience instead of converting them into target culture units. The target culture conventions are broken in order to retain and even highlight the foreignness, the cultural identity of the original (ibid.:147).

1.4 Functional equivalence

According to this approach, 'the target text unit is supposed to function in the same way the source text does, that is to evoke similar responses from source and target readership' (Zauberga, 2001:68). In this case, the direct correspondence between the source text and the target text elements is not required (as in **formal equivalence**, which demands the closest possible match between form and content) but rather decides in favour of natural sounding of the target text as in Nida's **dynamic equivalence**. Eugene Nida also calls it 'the principle of equivalent effect' and its goal to be 'seeking the closest natural equivalent to the source-language message', as quoted by J. Munday (Munday, 2001:42). This may require adaptation of the text due to cross-cultural differences. In fact, Jeremy Munday names four basic requirements of translation, singled out by Nida:

1. Making sense;

2. conveying the spirit and manner of the original;
3. having a natural and easy form of expression;
4. producing a similar response.

(ibid.:42)

It is easy to understand how vital these requirements are when translating a film. The question is, whether the full equivalence is ever achievable, taking into consideration the fact that in film translation one has to deal not only with text, but also with audio and visual information.

1.5 Adaptation

Adaptation is a free translation which implies considerable changes of the text in order to make it suitable for a particular purpose or a specific audience. Often adaptations can be altered to such an extent that they practically become independent literary works and not translations in the conventional sense of the word. (Zauberga, 2001:48) This method is often used, e.g. in translating for children.

A variety of adaptation is known as **localization**, ‘a method of cross-cultural transfer when the source text culture or the whole of the text are converted into a target culture specific unit.’ (ibid.:79) This method allows the target audience to perceive the translation as having originated in their own culture. This approach, however, is impossible with audiovisual texts, where the presence of a foreign culture is revealed at least through the visual information.

1.6 Vinay and Darbelnet’s model

Jeremy Munday names seven procedures of translation (including film translation) singled out by Vinay and Darbelnet. These are quoted here:

- **Borrowing:** the SL word is transferred directly to the TL.
- **Calque:** SL expression or structure is transferred.
- **Literal translation:** word-for-word translation*

*such translation may be unacceptable if it:

- gives a different meaning
- has no meaning

- is impossible for structural reasons
- doesn't have a corresponding expression in the TL
- corresponds to something at a different level of language

In such cases Vinay and Darbelnet suggest using 'oblique translation', which includes the following procedures:

- **Transposition:** a change of one part of speech for another without changing the sense. Transpositions can be obligatory and optional.

- **Modulation:** change of the semantics and point of view of the SL in case literal translation sounds unsuitable or awkward, although grammatically correct. Also modulation can be obligatory and optional. Modulations are subdivided by Vinay and Darbelnet in a following way:

abstract for concrete

cause-effect

part-whole

part-another part

reversal of terms

negation of opposite

active to passive

space for time

rethinking of intervals and limits

change of symbols (including metaphors)

- **Equivalence:** describing the same situation by different stylistic or structural means, especially in translation of proverbs and idioms.

- **Adaptation:** involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

(Munday 2001:56-8)

1.7 Berman's Deforming Tendencies

In process of translation the work often may suffer considerable loss in terms of meaning as well as form. In his writing 'Translation and the Trials of the Foreign' Antoine Berman singles out so-called 'deforming tendencies' that occur in process of translation, including film translation. The author of the paper provides them here, as one needs to be aware of these losses when translating audiovisual texts.

1. **Rationalization**, which includes altering syntactic structure, as well as changing one part of speech into another.
2. **Clarification**, which is making explicit in the TT, what was implicit in the ST, clarifying it.
3. **Expansion**, which implies making the translation too wordy by unnecessary explicitation and ‘overtranslation’.
4. **Ennoblement**, which involves rewriting the original in a more elegant style, leading in its turn to the deformation of the ST style.
5. **Qualitative impoverishment**, which is replacement of words of the SL with more neutral ones of the TL, thus depriving the translation of its richness and specific sounding.
6. **Quantitative impoverishment**, which is the loss of lexical variety in translation.
7. **The destruction of rhythms, which is important not only in poetry**, which can occur because of deformation of syntactical structures.
8. **The destruction of underlying networks of signification**, occurring because of the loss of some words that separately may seem insignificant, but play an important role in a network of words.
9. **The destruction of linguistic patternings**, which makes the translation asystematic and leads to loss of coherence.
10. **The destruction of vernacular networks or their exoticisation**, which mostly affects local speech and language patterns. Omitting them causes great loss for the work under translation, while replacing them with a parallel expression from the TC becomes absurd.
11. **The destruction of expressions and idioms**, which occurs when rendering idioms and proverbs by replacing them with their equivalents in the TL. Berman considers such treatment to affect negatively or even destroy the cultural background of the work under translation.
12. **The effacement of the superimposition of languages**, which is erasing the traces and levelling the influence of various forms of language (like dialects) co-existing in the SL.

(Berman, in Venuti 2000:286-95)

It is obvious that all of these losses often occur during film translation, as the translator is bound by the time or space limit and cannot compensate these losses. Moreover, the drawbacks of translation become even more visible within a film than within a usual text. This happens due to the fact that a film involves visual and audio information, that are inseparable from each other and have to be perceived as a whole, and depriving it of some detail would destroy or distort the idea the author intended it to convey. A film therefore, can be compared to a well-tuned mechanism – take away one part, and it will not function in the way it was supposed to.

Further on, the author will pass over to the concept of culture as such in order to get acquainted with the aspects of this complex phenomenon and find out how they are incorporated within a film as a cultural artifact.

Chapter 2. Culture

2.1 Problems of cross-cultural translation

Transferring texts from one language to another is indeed a challenge. However, the process of translation implies also transferring information from culture to culture. Language is inseparable from the elements bearing the deep impression of the unique culture it is bound to: cultural words, proverbs, idiomatic expressions... Speakers of different languages not only speak, but also think in different ways, different categories, they pay their attention to different sides of life. These categories of thinking, the cultural images are expressed through linguistic means. These images may have or may not have a linguistic equivalent denoting exactly the same meaning (that creates in the mind of the recipient of information exactly the same 'picture' or process of action). The translator's aim is then to capture the images and situations created by the author of the original work and project them in the minds of the representatives of the target culture, if possible, without distorting the meaning. Just as the light projected upon an object creates a shadow, which is the more distinct, the more direct is the light. It is thus up to the translator to choose correctly the direction of light so as to minimize the distortion.

A translator always has to be aware of two cultures. There is an uneasy task the translator faces: to balance between the need to preserve the identity of foreign culture and the necessity to be understood by the target audience. If the recipients are unfamiliar with the reality represented in translation it becomes difficult for them to perceive it.

As stated before, culture unites various aspects of reality: geographical and environmental elements, history, social structure, religion, traditional customs, everyday usage... Adapting E. Nida, Peter Newmark discusses the following groups of 'foreign' cultural words:

- Ecology: certain geographical or ecological features that bear a strong cultural colouring (e.g. tundra, moor, bush)
- Material culture: this applies to food, clothes, housing, transport, flora and fauna (e.g. hacienda, dacha, kimono, choucroute)

- Social culture: words and connotations denoting the structure of society, occupations and leisure activities (e.g. la classe ouvriere, corrida, badminton)
 - Social organisation – political and administrative: institutional, historical, religious, artistic and international terms (Storting, Saeima, Enlightenment, UNESCO, Jugendstil)
 - Gestures and habits
- (Newmark 1988:95-103)

Transmitting them naturally is indeed a complicated task. In various cases the cultural words are translated, transferred or expressed through a descriptive equivalent. Sometimes substitution for a more general term (Lisang Suchong → tea) is appropriate. Ms. C. Thriveni in her essay ‘Cultural Elements in Translation: The Indian Perspective’ stresses that “Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them.” (<http://www.translationdirectory.com/article24.htm>)

2.2 What is culture?

According to the document from the United Nations agency UNESCO, culture is the "set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs". (UNESCO, "UNESCO Universal Declaration on Cultural Diversity", issued on International Mother Language Day, February 21, 2002) (http://www.unesco.org/education/imld_2002/universal_decla.shtml)

Thus, not only the concept of culture includes art, literature and history, but also such less obvious aspects as beliefs, prejudices, folklore and so on. In general, culture can be seen as consisting of three main elements:

- values
- norms
- artifacts

(*Dictionary of Modern Sociology*, 1969:93), where values represent ideas about important things in life, norms are the patterns of behaviour in various situations, and artifacts – articles of material culture (e. g. art, technology...).

Another meaning of culture is identifying it with civilization as opposed to nature.

According to modern anthropology, culture is not a phenomenon that can be inherited genetically. It is learned through communication with the members of the group. This process of learning is what anthropologists call 'enculturation'. The process includes learning and (whether consciously or subconsciously) evaluating the rules of the society a person is enculturating in. The rules within a culture are more or less accepted by all the members of the group, being a part of the social contract allowing people to interact more effectively and predict each other's actions and reactions in particular situations. What must be emphasized is that the rules within a culture do not exist in isolation but are interwoven and affecting each other. Thus, for instance, religious tradition may affect eating habits of a group. That means that in order to become integrated into a culture it is not enough with a partial acquaintance with its rules and values, but a more or less general view over the whole system. Moreover, culture being dynamic and adapting to social and environmental changes, the rules of a culture tend to change to a smaller or greater extent even within a single generation. Therefore, in order to avoid so-called 'culture shock' (strong feeling of discomfort on the ground of not fitting into the cultural system) one should be aware of the changes.

2.3 Cultural components

Sean Hower distinguishes a number of components (groups of rules) that constitute the concept of culture. They correspond some aspects of life that these rules affect. The components may overlap, influence each other, culture being, as it is mentioned above, an integrity of rules. Here are the cultural components singled out by Sean Hower:

- **Adaptation:** as culture is supposed to thrive the existence of the group. The conditions of life changing, there appears a necessity for a culture to adapt to the new challenges.
- **Food:** specific cuisine and eating habits are present in every culture. The rules concern not only the ways of preparing food, but also taboos, proper ways of eating, traditional feasting ceremonies and more.
- **Technology:** this includes every device used by human groups to facilitate the process of work, from a stick to a complicated machine.

- **Language:** means of communication between members of a culture. Both verbal and nonverbal language is taken into account here, but not writing.
- **Community:** individuals in communities are connected through the culture they share and reach for a common goal following the rules set by this culture.
- **Enculturation:** history and tradition, the transmission of culture from one generation to the next. It can take place by informal means, such as story telling at bedtime, as well as through formal means, such as schools.
- **Religion:** influences greatly the rules of a society. Everything that is supernatural or unexplainable is most often linked to the sphere of religion.
- **Legend:** can have both religious and secular origins. Legend provides mythical and historical background for the culture
- **Aesthetics:** defines what is beautiful or pleasant. A culture's aesthetic values are represented in the artifacts: art, literature, material culture...
- **Sex and Marriage:** these cultural rules define which sexual behaviors are normal and which are abhorrent. This category also includes traditions and norms concerning many of the rituals (e.g. wedding). Often overlaps with family and religion.
- **Family and Kinship:** denotes not only the rules for the family relations, but also for the people inside and outside the community ('we' and 'they').
- **Politics:** the understanding of the concept of power and criteria for its legitimacy differ from culture to culture.

Shean Hower comments upon his classification as follows:

“Even though these components are presented in discreet chunks, it's important to remember that each component doesn't exist in a vacuum. Each defines, and is defined by, the others, producing a web of rules for every culture. These rules may compliment each other or contradict each other”.
http://hokum.freehomepage.com/Content/Anthropology/Anthro_WhatCult1.html

Cultural identity is an important contributor to people's wellbeing. Identifying with a particular culture gives people a feeling of belonging and security. An established cultural identity conveys to success in areas such as health and education. It also provides people with access to social networks that bring support and encourage sharing values and aspirations. These can help to establish a sense of trust between

people, although excessively strong cultural identity can also contribute to barriers between groups.

2.4 Cross-cultural communication

In today's multicultural world, as cultures are brought into greater contact with one another, the necessity of intercultural communication increases. The importance of the language in this case is obvious, for language is the only social component without which no other social component can function.

Communication between cultures occurs through translation. As a rule, translators face an alien culture that requires its message to be conveyed to the world. Translations are then those substitutes for the original that give people without the knowledge of the source language the opportunity to get acquainted with a literary work or a film. This imposes a heavy responsibility on the translator. The success of the result depends on translator's understanding, firstly, of the source culture, and secondly, of the target culture. But which then of the two cultures is to be dominant and requires more concentration upon? In the following chapter the author deals with general theory of filmmaking, and provides a closer view over cross-cultural translation of films, which comprise a high form of cross-cultural communication.

Chapter 3. Films

3.1 What is a film?

The film critic Christian Metz has written "A film is difficult to explain because it is easy to understand." (<http://faculty.uwb.edu/mgoldberg/students/readafilm.htm>) And indeed - a motion picture is simply a series of still pictures shown quickly so they simulate motion. But a film can be so much more than that. It can tell a story, inform people of news, or educate. A film can shock, provoke, and stimulate the imagination. According to Wikipedia Encyclopaedia Online, "**film** is a term that encompasses individual motion pictures, the field of film as an art form, and the motion picture industry." (<http://en.wikipedia.org/wiki/Film>) Film is considered to be an important art form, a source of popular entertainment, and a powerful method of education and propaganda. If we look at them in the context of culture, films, same as other articles of material culture, are cultural artifacts. Not only do films reflect the cultures they are created by, but also affect them. In other words, not only do the films reflect reality, but also reality sometimes reflects films. A familiar situation, watching a film one says: the plot in this film is so life-like, it's just like real. And yet it happens otherwise, for example, one looking at a happy couple may exclaim: what a beautiful story! Just like in a film!

3.2 Classification of films

In film theory, **genre** is the primary method of film categorization. According to Wikipedia Encyclopaedia, "**genre** generally refers to films that share similarities in the narrative elements from which they are constructed." (http://en.wikipedia.org/wiki/Film_genre)

Films are usually categorized into genres according to the following criteria: **setting**, **mood**, and **format**. **Setting** is the location of the film. **Mood** is the emotional characteristics of the film. **Format** depends on the specific manner the film is shot in and on the equipment used. (ibid.)

Here the author of the paper quotes the examples of well-established genres in film, suggested by Wikipedia Encyclopaedia. The genres are often divided into subgenres, and can also be combined to form hybrid genres.

According to the **setting**, films can be classified into:

- **Crime** - places its character within realm of criminal activity
- **Film noir** - portrays its principal characters in a nihilistic and existentialist realm or manner
- **Historical** - taking place in the past
- **Science fiction** - a setting or plot defined by the effects of speculative (not yet existing) technology (i.e. future space travel, cyberpunk, time travel)
- **Sports** - sporting events and locations pertaining to a given sport
- **War** - battlefields and locations pertaining to a time of war
- **Western** - colonial period to modern era of the western United States

According to the **mood**, films are subdivided into:

- **Action** - generally involves a moral interplay between "good" and "bad" played out through violence or physical force
 - **Adventure** - involving danger, risk, and/or chance, often with a high degree of fantasy.
- **Comedy** - intended to provoke laughter
- **Drama** - mainly focuses on character development
- **Fantasy** - speculative fiction outside reality (i.e. myth, legend)
- **Horror** - intended to provoke fear in audience
- **Mystery** - the progression from the unknown to the known by discovering and solving a series of clues
 - **Romance** - dwelling on the elements of romantic love
 - **Thrillers** - intended to provoke excitement and/or nervous tension into audience

According to the **format**, films can be categorized as:

- **Animation** - the rapid display of a sequence of 2-D (or 3-D) artwork or model positions in order to create an illusion of movement.

- **Live action**
- **Documentary**
- **Musical**

(ibid.)

Films may also be classified according to their target audience, ranging from **children's films**, those especially attractive to young children, to **family films**, intended to attract people of all ages, and finally, **adult films**, which are meant for an adult audience. Such films may contain scenes of violence, obscene language or sexual scenes. Sometimes the terms 'adult film' is used referring to pornographic film. (ibid.)

The origin of these genres can be different. Robert Stam gives examples of different genre origins:

“...some genres are based on story content (the war film), other are borrowed from literature (comedy, melodrama) or from other media (the musical). Some are performer-based (the Astaire-Rogers films) or budget-based (blockbusters), while others are based on artistic status (the art film), racial identity (Black cinema), location (the Western) or sexual orientation (Queer cinema).” (Stam 2000:14)

Some genres are obviously more characteristic of particular cultures, like for example Westerns. Therefore some genres are considered to be culture-bound, and some – trans-cultural. It is obvious thus, that translating a culture-bound film with a domesticating approach is absurd. Localizing a trans-cultural genre may be successful, especially in case of children's films, where it is necessary to make the content more familiar to the audience.

3.3 Film Production

Before turning to various forms of film translation, the author of the paper would like to present the stages that precede the translation.

Filmmaking takes place all over the world using different technologies, styles of acting and genre, and is produced in a variety of economic contexts that range from state-sponsored documentary in China to profit-oriented movie making within the American studio system.

According to Wikipedia Encyclopaedia, typical Hollywood-style filmmaking production cycle comprises five main stages:

- **Development**, which is the stage of making a project, from an idea to the moment when a film can be launched into production
- **Pre-production**, which is basically the preparation of all the elements, involved in performance, including finances, cast, director and screenplay
- **Production**, when the film is actually shot
- Post-production, which involves editing and adding visual and sound effects, as well as music
- **Distribution**, which includes marketing and merchandising.

(http://en.wikipedia.org/wiki/Film_production)

3.4 Dealing with Audiovisual Texts

In the following part, the author of the paper shall provide information on some aspects of audiovisual texts. These are, for example, films and television programmes. Such texts are more complex than usual written texts, as they use several channels of communication. An audiovisual text combines language with a spectacle, it contains visual as well as acoustic images. The audio-visual text thus gives the viewer an opportunity to experience different forms of expression. It imitates a certain kind of reality, projecting an image, a reflection of the way in which we communicate with each other and with the world. The translator encounters verbal and non-verbal information. Tone of voice, intonation, gestures may all affect the perception of the verbal content. The translator thus faces the challenge of understanding and interpreting these images, so that they form an integrated whole with the translation. Moreover, the translator must be aware that the interaction of two screen images not only sums the meaning of these two images, but creates a new image (as referring to Lotman and Tsivian 1994:23).

Routledge Encyclopaedia of Translation Studies (1998:245) defines audiovisual texts as polysemiotic, where the translator has to deal with additional communicative

channels, like visual and auditory. In fact, the Encyclopaedia names four simultaneous channels a translator is to consider, namely:

- the verbal auditory channel that includes dialogues, background noises and lyrics;
- the non-verbal auditory channel, that is, music, natural sounds, and sound effects;
- the verbal visual channel, which are titles and written signs on the screen;
- and finally, the non-verbal visual channel, which is picture composition.
(ibid.)

Further on the author will speak on various forms of film translation to see how these information channels are dealt with in dubbing, subtitling and voicing-over.

3.5 Translating films

There exist three basic forms of film translation: dubbing, subtitling, and voicing-over. Generally, as stated in Routledge Encyclopaedia of Translation Studies (ibid.:244), when it concerns film translation the world is divided into four blocks:

- source-language countries, where most of the population is English-speaking, and most of the imported films are originally in English
- dubbing countries, which are mostly larger language communities like German-, Italian-, French-, and Spanish-speaking countries
- subtitling countries, which are mostly non-European communities and small European countries with high literacy rate
- voice-over countries, which include mostly large or medium-size East-European countries (like Russia or Poland) that cannot afford dubbing for television

Such division, of course, is not absolute, because in many countries the level of knowledge of the English language (as the basic language of the cinema) is rising fast. Therefore the popularity of subtitling is growing. At the same time, dubbing is used in

all subtitling countries for translation of children's films and programs, as children of pre-school age cannot read subtitles.

The author will now look more closely at each of the translation types.

3.5.1 Subtitling

Routledge Encyclopaedia of Translation Studies defines subtitles as “transcription of film or TV dialogue, presented simultaneously on the screen” (ibid.:224-5). They can be either a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language. Most often there are two lines at the bottom of the screen, consisting of about 40 characters.

Subtitling tends to pay attention to the pragmatic function of the text, aiming rather at conveying the message as a whole than at transferring separate lexical elements. As well, it tends to make explicit what was implicit in the original. This happens because, for example, in some cases character's body language or intonation may contradict what is being said. Subtitles tend to reflect the actual meaning or tailor the dialogue in correspondence with the visual context to create stronger connection between the translation and the original picture.

Subtitling has gained greatest popularity in small language communities like Scandinavian countries, the Netherlands, Belgium, Finland, etc.; as well as Asian countries, mainly because it is the cheapest way of translation. Subtitling doesn't overlap with the music and sound effects, as well as retains the original dialogue, its voice and intonation, which are an inseparable part of the artistic process. Due to this fact the spectators who possess some knowledge of the original language of the film have an opportunity of watching it as integrity, as the author intended it to be. Moreover, a film becomes a good means of education, as can be illustrated by the fact that in Scandinavian countries (subtitling countries) the level of English is considerably higher than in Germany (dubbing country). In countries with a low level of literacy (for example, India) same language subtitles are used in order to educate people. One more advantage of subtitles is that such way of translation doesn't exclude deaf or hard-of hearing people from their audience.

Speaking about the disadvantages of subtitling, one of the most serious drawbacks is the great textual reduction that occurs in this type of translation. As the translator is

bound by space limits, he/she is obliged to reduce the original text leaving out some important linguistic features and distorting the form of the original. As pointed out in Routledge Encyclopaedia of Translation Studies (ibid.), in subtitling “intentions and effects are more important than isolated lexical elements”. Subtitlers are more focused on dynamic than formal equivalence (the author would rather call it resemblance than equivalence, for the quantitative restrictions in subtitling often impede following closely the idea intended in the original). Thus, although most general meaning is retained, this often leads to loss of puns and humour based on play on words. Moreover, in every film heroes are characterised implicitly through their language and manner of speech. Subtitling requires a considerable altering of this manner, which leads to the distortion of the hero’s image or loss of some parts of his character in translation.

Earlier, the author discussed the issue of communicative channels in audiovisual texts that have several communicative channels and are therefore polysemiotic. Translation of audiovisual texts occurs through one of these communicative channels and can therefore, according to Routledge Encyclopaedia (ibid.:245) be subdivided into isosemiotic translation (in case the translation occurs through the same channel or combination of channels as the original) and diasemiotic translation (in case it shifts to different channels). With dubbing and voicing-over each channel retains its original load. Thus, for example, dialogue is transmitted through the same verbal auditory channel as in the original, only with the replacement of languages. In subtitling, the translator has to shift from the verbal auditory channel (which almost completely loses its meaning) to the verbal visual channel (which in the original was limited to some titles and written signs but in translation carries a crucial information load). The dialogues read on the screen obviously create an impression different from that the audience gets from listening to same dialogues. The difference between the perception process of the original and of the subtitled translation is inarguable. Moreover, the subtitles interfere with the flowing picture and distract viewers’ attention. Actually, there occurs the deconstruction of a film as a polysemiotic whole.

3.5.2 Dubbing

According to Luyken, as quoted in the Routledge Encyclopaedia of Translation Studies (1998:74-5), dubbing is “the replacement of the original speech by a voice track

which attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue”. Dubbing can refer to a translation of the original dialogue or to revoicing in the same language, for example, if there is a necessity to eliminate background noises. Foreign-language films and videos are often dubbed into the language of their target markets to increase their popularity with the local audience by making them more accessible.

Dubbing is nowadays most popular within large language societies, like German-, French-, Italian-, and Spanish-speaking countries. Historically, in countries like Germany, Italy, and Spain with former totalitarian regimes, dubbing was the only accepted way of film translation. The reason for that was censorship, and dubbing allowed to alter foreign films according to necessity. In any case, all, even the subtitled countries use dubbing when it comes to translating audiovisual texts for children. (http://en.wikipedia.org/wiki/Dub_%28filmmaking%29).

The most prominent advantage of dubbing is that it helps maintain the audio-visual balance, as the semiotic channels each retain their original load. This creates a homogeneous discourse and allows the film to retain its integrity. The viewer does not perceive the film in separate chunks, torn apart between the action on the screen and running subtitles, but as a whole. The picture looks natural, as the speech is carefully synchronized with the movement of lips, gestures and actions of the heroes. There should as well be a strict equivalence of extra-linguistic features of voice, especially gender and age.

Dubbing is widely used in ‘localization’ of foreign films, trying to make the translation as covert and as culturally close to the target audience as possible. Sometimes the names of the characters are changed into TL names. The matching of such markers of speech as personality, class, and ethnicity is most difficult because these features are not universally comparable. It is obvious that the dubber is unable to eliminate completely the cultural markers present in the visual material. These markers are present in every slight detail of the film, the life of every person being composed of various cultural components named earlier. Therefore Zoe Pettit in her writing ‘The Audio-Visual Text: Subtitling and Dubbing Different Genres’ states that even in dubbing with its obviously domesticating tendency “culture-specific visual information tends to be left for the viewer to interpret.” (<http://www.erudit.org/revue/meta/2004/v49/n1/009017ar.html>)

An undoubted advantage of dubbing is that, as opposed to subtitling, it makes translations available for children of pre-school age as well as for illiterate audience. In the whole world audiovisual material for children is almost exclusively dubbed. Not only dubbing makes the translation accessible for them (without reading), but also with its domesticating tendencies adapts the translation so that it becomes more familiar, closer to the audience – a viewer-oriented approach. Moreover, adding aspects of the target culture into the translation can make it more fun or exciting to see.

Speaking about the drawbacks of dubbing, the author considers that although dubbing aims at making the translation sound as natural as possible, it often fails to achieve this result. This happens due to several reasons. One of them was discussed before, that is contradiction between the domesticated dialogues and cultural realia appearing in the visual material. Secondly, part of information is lost or distorted due to the necessity of lip-synchronization. Impossibility of adequate rendering of idiolects, dialects also distorts the effect of the film. Wikipedia Encyclopaedia Online provides a brilliant example of how it works: “Nazi officers in WWII movies can be distracting to some if not speaking German, while in the German-dubbed versions of these films, the contrast between the Nazis and the heroes is lost.” (http://en.wikipedia.org/wiki/Dubbing_in_film_making). A film thus becomes much less authentic. In addition, famous actors starring in original films are often associated with their voices, comprising an inseparable part of the artistic image. When these are replaced with voices of dubbing actors, the result often is an unnatural, clumsy combination.

Last, but not least argument against dubbing is the financial issue. Dubbing requires a considerable amount of time and finance, which makes this type of film translation unacceptable for small language communities or less affluent countries, for example, in the post-Soviet region.

3.5.3 Voice-Over

The author will now shift to the ‘East-European substitute’ of dubbing – voice-over. The term **voice-over** refers to “a production technique where a disembodied voice is broadcast live or pre-recorded in radio, television, film, theater and/or presentation”, as defined in Wikipedia Encyclopaedia Online. As well as dubbing, voice-over is a spoken

form of audiovisual translation, but it is not concerned with lip-synchronisation. It is a very overt form of translation. Voicing-over is not always synchronous with the speaker's talk, and it is usually performed without much acting. Revoicing actors may be of the same gender as in the original dialogue or may be replaced by one voice. This type of translation is especially popular in Russia, where it is also known as 'Gavrilov translation' (named after one of the most popular translators in this realm). It is notorious for its strange nasal sounding and collaboration with pirate industry.

A typical Gavrilov translation is very fast paced, though fully intelligible, usually trailing the original dialogue by a few seconds. The original audio can thus be heard to a large extent, allowing the viewer to grasp the emotions in the actors' voices, as well as hear the actors' musical performances if the film contains singing. The Gavrilov translation usually contains only a hint of emotion, as many of the interpreters have stated that they try to find balance between sounding monotonous and "overacting". A significant drawback of such dubbing is the ambiguity as to which character is speaking at a given time, as the interpreter usually makes very few changes in intonation to distinguish between different participants in a dialogue. Any text appearing on the screen is also read out by the interpreter. (http://en.wikipedia.org/wiki/Gavrilov_translation)

Now in Russian film translation very popular is the nickname of Goblin (Dmitry Yuryevich Puchkov) whose alternative voiceovers of famous films (for example, 'The Lord of the Rings', 'Lock, Stock and Two Smoking Barrels', 'Snatch', 'Terminator-2', and many others) are widely known for their humour (and notorious for their obscene language).

In large East-European countries voice-over actually occupied the place of dubbing as the former is much cheaper. In dubbing countries voice-over is sometimes used for translation of TV-shows and programs that do not require such qualitative and time-consuming translation as dubbing.

Although not restricted by the necessity of doing lip-synchronisation, voice over still requires a considerable quantitative reduction of dialogues, as the actors should speak slower and more distinctly than the original actors. Nevertheless, the translator has an opportunity of rendering more closely both the meaning and the form of the dialogues, which helps to retain a great deal of humour and factual information.

Chapter 4. An analysis of the comedy ‘Stuck on You’

4.1 Summary

The film tells a humorous story of two brothers Walt and Bob Tenor, who are conjoined twins. They live in a small town where everybody knows each other. They own a small restaurant ‘Quicke Burger’. In addition, Walt is a successful actor in the local theatre, and Bob is a great hockey player. Of course, everything they do, they have to do together, Bob has to come on stage with Walt, although he suffers from panic attacks, and Walt has to come out on ice, although he’s not too sporty. Walt is outgoing, witty and sociable. He is friends with everyone, and likes flirting with girls. Bob is calm, a bit reserved and shy. He’s not too popular among the girls and only has an Internet friend May Fong he is in love with.

They lead a peaceful life, until after a very successful theatre performance Walt decides to go to Hollywood to become a film star. Bob is shocked to leave their native town, but finally agrees to go the big city and try their luck. In LA the twins stay in a motel and meet April, who also wanted to be an actress, but works as a model. Walt (which of course means that Bob as well) tries hard to get a role in some film or at least commercial on TV, but in vain. At last they find a retired agent, Morty O’Riley, the only one that agreed to work with them. When the twins come to take part in the proposed project, it turns out to be a porn film. However, Walt and Bob are lucky enough to meet Cher, who is desperate to get rid of her role in a detective series ‘Honey and Beaz’. She immediately hires Walt as her partner in secret hope that if the conjoined twins will appear in this show, it will become unsuccessful and be closed. But the series gains a stunning popularity, as Walt is a good actor indeed. Bob is concealed by various technical means.

While Walt’s career’s going up, Bob is building his personal life. He meets with May Fong. Ironically, she doesn’t know Walt and Bob are conjoined twins and thinks Walt just always goes out together with Bob. Everything is just great until one day May comes and sees the brothers sleeping in one bed. She is shocked, she thinks they are lovers. Bob shows her that they are joint together and she leaves in great distress without saying a word.

Thanks to the series Walt becomes immensely popular. Bob is literally killed because of May. And Walt decides to make him do an operation to become separated.

Bob is against this operation, as it is very dangerous for Walt's life. Walt however insists on doing it. He makes Bob's life unbearable by going to all bars, strip shows, drinking, finally going to jail! What else can Bob do?

Some days before the operation May finally returns. She has thought long, and decided she loves Bob as he is, although he had lied her for so long.

The operation is successful, the brothers are separated. Bob returns home and Walt stays in LA. But both brothers are too used to being conjoint. Neither of them can work normally. So Walt comes back to the small town and returns to work in the restaurant. At the same time, he gives brilliant performances in the theatre. May and Bob get married and have a baby. Happy end.

4.2 The comparative analysis

Now the author of the present paper will provide an analysis of several dialogues from the film. She will also analyse two variants of translation of these dialogues. One of the translations is made by the author herself paying attention to the meaning and the form, to the audiovisual context as well as following the conventions for voicing-over (such as quantitative reduction of the dialogues). The second translation is a 'blind' translation made using only the post-production script, without access to the visual material. The author hopes that this comparative analysis will prove the great importance of the audio-visual context in film translation, including voice-over.

The first dialogue takes place in the twins' restaurant 'Quickee Burger' where Walt and Bob are preparing food for the diners. Mimmy is the elderly waitress, Rocket – a strange freakishly-looking waiter. They are serving food to a group of diners and two tourists. It must be told that in 'Quickee Burger' they have a rule: if the order is not served in 5 minutes, the food is on the house. So Mimmy is hurrying to feed the diners. Rocket, who always confuses things has a quarrel with the tourists and spills Pepsi on the lady's trousers. The tourists try to raise a scandal, but are turned out by the twins.

MIMMY: -Rocket, I need four Pepsi and two Seven-Up on number six. And don't forget you've got two Diet Pepsi on number nine.

Мимми: -Метеор! 4 Пепси, шестой столик. И не забудь, две диетические Пепси на девятый.

Мимми: -Рокет, 4 пепси и 2 севен-ап за шестой столик. Да не забудь принести за 9 столик 2 диетических пепси.

Rocket – a nickname which might normally be given to a quick-moving or quick-witted person. Here, it is a humorous nickname, as Rocket is not particularly quick and tends to forget or confuse things. A little catch is that a transcription of this name in Russian – ‘Рокет’(as in the second ‘blind’ translation) – loses its meaning and reminds rather of an untranslatable name than a humorous nickname. However, if we translate this nickname – ‘Ракета’ – it becomes unsuitable for a male character. Therefore, the author has found it necessary to transfer the nickname basing on its sense as ‘Метеор’, the word suitable for a man, denoting something quick and bright. The irony is thus retained. As the author doesn’t deal with dubbing, but with voicing-over the movement of the lips is not the point of concern.

Further on, the author has reduced Mimmy’s phrase ‘**I need four Pepsi and two Seven-Up on number six**’ to just short ‘Четыре Пепси, шестой столик.’ The amount of drinks is not important in this context, therefore the author drops ‘two Seven-Ups’. The phrase will be pronounced longer in Russian and needs to be reduced. The author of the ‘blind’ translation runs the risk of geeing a too long phrase outside the real action on the screen. Moreover, if ‘Pepsi’ is widely familiar to everyone in our culture, it is not so with ‘Seven-Up’. Therefore the author considers it a good decision to leave it out. ‘Number six’ is translated as ‘шестой столик’ to avoid ambiguity and because it sounds more natural than ‘номер 6’. The translation of the phrase in the whole is short and quick, because Mimmy is hurrying to serve the orders in time. The ‘blind’ translation is lengthy and monotonous, as if the speaker is not in a hurry, which does not correspond the audiovisual material.

ROCKET:-You got it Mimmy, threee Seven Ups coming up.

Метеор: -Конечно, Мим. 3 пепси.

Рокет: -Так точно, Мимми. Будет сделано – 3 севен- ап

In this phrase, again, the author prefers to replace ‘Seven-Up’ with ‘Pepsi’, as it is more familiar to our audience and associates with American culture. The translation,

however loses the nice-sounding play on words: ‘Seven-Up – coming up’. However, it is obvious that such aspects of the form cannot always be successfully transferred into the TL. Therefore, the author simply leaves this part out, at the same time shortening the phrase so that it could correctly fit into the time interval (remember that translation always tends to be longer than the original!)

In the ‘blind’ translation the original name of the drink is kept, making the phrase lengthy. However, in this case Rocket’s slow manner of speaking is perhaps better seen.

MIMMY: -No, no, it’s two Seven Ups.

Мимми: -2, а не 3!

Мимми: -Да нет, два севен-ап.

Here as before the author has just reduced the phrase to the numbers, the key words in Mimmy’s speech. Her talk thus is quick and fits perfectly with the image, while in the ‘blind’ translation, it will be timed-out.

**ROCKET:-I got it! I got it!/
/**

Метеор: -Понял, понял./

Рокет: -Все, все. Понял.

Here Rocket interrupts Mimmy and goes to get the ordered drinks. Both translations actually fit, there is no need in shortening as there is a long pause after this phrase (marked /).

MIMMY: -Come on. Come on!

Мимми: -Давайте, давайте.

Мимми: -Давай, Давай

The ‘blind’ translation transfers this phrase as if referring to one person, while on the screen we can see that Mimmy is speaking to the twins. Therefore, the correct translation here would be ‘давайте’, as speaking to several persons.

DINERS:-Twelve eleven...ten, nine... six, five...

Компания: -12... 11...10... 9... 8... 7... 6... 5...

Компания: -Двенадцать, одиннадцать... Десять, девять... шесть, пять

There are just a few seconds left for Mimmy to serve the order, or the restaurant will have to pay for the food... The diners are counting seconds...

БОВ: -Yeah, I think I'd go with the kimono.

Боб: -Да, я бы выбрал кимоно.

Боб: -Да, я думаю кимоно подойдет.

Here, Bob and Walt are discussing what Walt should wear at his theater performance. This 1 phrase shows that the twins are perfectly sure that they'll manage to get the order. The first translation, however, is shorter and more precisely keeps to the form of the original (Bob is telling, what he would wear in Walt's place) than the 'blind' translation. However, film translation being more focused on the general meaning than separate lexical elements, both translations are acceptable.

МИММУ: -Oh, sorry boys. Maybe next time

Мимми: -Извините ребята... в другой раз.

Мимми: -Извините, ребята. Может, в другой раз

Here, Mimmy hardly manages to serve the order in time. the diners are disappointed, they wanted to get free burgers. Therefore Mimmy says 'Sorry'. The author has translated this phrase as one sentence, with a pause in the middle (using dots). She does so because on the screen we can see Mimmy is breathing heavily after such a hurry. This makes such broken sentence appropriate, as opposed to the determined, precise tone of the 'blind' translation, which does not show any special intonation.

WALT: -Hey, see you downloaded another picture of your little California Internet pal. What's her name? Poon Tang?

Уолт: -Вижу ты скачал еще одно фото своей интернетской подружки... Как ее звали? Пу Тан?

Уолт: -Эй, ты как я вижу, получил еще одну фотку своей милой подружки из Калифорнии. Как ее звать? Пун Танг?

In this phrase Walt is being ironic about Bob's Internet affair. His tone is distinctly informal, he uses the word 'pal' meaning 'friend'. The translator has to be more specific about gender, at once using the gender-specific word 'подружка', as on the screen we see a photo of a Chinese girl. The author omits the words 'little' and 'California', the former to some extent implied in the informal word 'подружка' (not 'подруга') and the latter being of little importance. This is again a case of necessary quantitative reduction. The author considers the characteristics 'Internet' important in the phrase, as Walt is being ironic about Bob not having any real-life relationship. This detail also implicitly characterizes Bob as a shy and introverted person, as opposed to Walt. However, in the 'blind' translation this important detail is dropped, the author of the paper is convinced that this is a drawback. However, the 'blind' translation uses the word 'получил' instead of the author's 'скачал'. Such translation is more successful, as not everyone knows the meaning of the latter word, especially those belonging to the elder generation.

In translation of the second sentence: 'What's her name?' The author intentionally switches to the past tense: 'Как ее звали?' in order to add informality and intensify the meaning that Walt has long forgotten the name of his brother's friend. He considers this Internet affair unserious and unimportant. The 'blind' translation keeps to the present tense, as in the original.

Walt is being sarcastic, making an Asian-sounding name (on the screen we see a Chinese girl) out of the word 'pootang', slang for 'sexual intercourse' or 'woman regarded as sexual object', implying that Bob is only interested in his Internet sweetheart as a sex object, and also referring to her Asian ethnicity. In translation, the author has made use of the slang word 'путана', altering it to add the Asian sounding 'Пу Тан'. Such translation is quite close to the original, and not too obscene to be banned on TV. The 'blind' translation just transcribes the name, losing the humour of the phrase.

БОВ: -Her name is May Fong
Боб: -Мэй Фон.
Боб: -Ее имя – Май Фонг.

Bob's short answer to Walt's sharp remark characterises him as a calm and introverted person, who does not talk too much. In translation the author has dropped everything except the name for the sake of correct timing. The style of the answer has not suffered much because of such omission, even become more laconic and characteristic of Bob. No information is lost due to this omission. The 'blind' translation renders the phrase literally and transliterates the Chinese name instead of transcribing it.

WALT: **-So she says. For all you know she could be fifty-years-old circus freak with 6 teeth and a set of hairy walnuts.**

Уолт: **-Это она так говорит. А может быть, это престарелый клоун с гнилыми зубами и кое-чем еще.**

Уолт: **-По крайней мере, так она тебе говорит. С тем же успехом она может быть цирковым карликом, с шестью зубами и волосатыми яйцами.**

Once again, Walt is being sarcastic about the fact there is no certainty that a person one meets over the Internet is who he or she claims to be, with regards to gender, economic level, marital status, etc. The translation made by the author is more concise, which is better for the correct timing.

'Walnuts' is a euphemism for 'testicles', however, the author prefers to make the statement more vague in order to sound more decent, for in the Russian language such euphemisms are not too widely used. Therefore, she just leaves a hint 'кое-что'. The 'blind' translation is more direct, the euphemism is removed.

The author drops the precise number '6 teeth' as it sounds strange in Russian: 'с шестью зубами'. Instead, she generalizes the statement 'с гнилыми зубами'. The appalling image of the poor circus freak hasn't become more pleasant because of such altering.

БОВ: **-Nice**

Боб: **-Мило.**

Боб: **-Мило.**

The phrase shows again Bob's laconic manner and calm character. The translations correspond fully.

Mrs. Tourist: -They paid three point five nine. We could've gotten it for three point two...

Туристка: -Они выложили за это дело 3 куска. А мы...

Туристка: -Они заплатили 3 с половиной. Мы могли взять за три двести...

The tourists in the film look like they are rich, and they are talking money. The audience immediately gets an image of arrogant tourists as opposed to the hearty local people. In the original the tourists only name some figures. As the speech is highly informal, the author introduces the slang word 'кусок' which stands for 'thousand dollars'. Simultaneously the author cuts the second sentence short, as it does not contain any important information. In the 'blind' translation it is retained.

Mr. Tourist: -I don't care. I want my drink. Well, hallelujah. What do you know honey, we finally got our drinks.

Турист: -Да и бог с ними. Ого! Не прошло и полгода, как нам принесли попить.

Турист: -Мне все равно. Я хочу выпить. О, аллелуйя! Неужели мы наконец-то дождались заказа?

Mr. Tourist is speaking sarcastically, referring to their finally getting their drinks. In her translation the author drops the phrase 'I want my drink' and 'honey' for the sake of correct timing, as Mr. Tourist is speaking quite quickly. Interjection 'Hallelujah' is not very widely used in the Russian language and therefore is substituted by usual 'Ого!' as an exclamation of false surprise. The author adds to the sarcastic tone by a clear hyperbole 'Не прошло и полгода'. 'Drinks' is translated as 'попить' because the direct translation 'напитки' sounds too formal and high-flown. The 'blind' translation of this replica contains an imprecision: 'выпить' (which in the Russian language suggests having an alcoholic drink) instead of 'попить' (just drinking something). The 'blind' translation uses a rhetorical question when rendering of the last sentence.

ROCKET: -Sorry, the root beer machine had to be changed.

Метеор: -Простите, надо было почистить автомат с квасом.

Рокет: -Извините, у нас с оборудованием проблемы.

This sentence reveals the viewers that Rocket has brought two root beers, although it is not very clear from the image on the screen. Root beer is a popular American drink, which comes in two forms, alcoholic and non-alcoholic. This drink is not known to the Russian audience and the word does not have an equivalent in the Russian language. The author has taken liberty to adopt a domesticating approach and transfer ‘root beer’ as ‘квас’, although she is not really a supporter of this approach. ‘Квас’ is familiar to all the Russian viewers and is a kind of an analogue of root beer. The ‘blind’ translation suggests dealing with this problem of rendering a culture-specific word by means of omission, generalizing the phrase: ‘у нас с оборудованием проблемы’. This sentence, however, does not contain any information that Rocket has misunderstood the order (the tourists had ordered two diet Pepsis, as it was mentioned).

Mr. Tourist: -What the...? Hold on, pal. Diet Pepsi. We ordered Diet Pepsi.

Турист: -Что?! Приятель, мы заказывали диетическую пепси.

Турист: -Стоп, стоп... Мы заказывали диетическую пепси.

Mr. Tourist is being rude. He shows his superiority by a rude exclamation ‘What the...’ (implying a rude four-letter word). He also repeats his correct order twice, implying that Rocket is too slow on the uptake to understand it from the first time. The author considered translating the first exclamation as ‘какого черта?!’, but decided it would make too long a phrase and left just a short neutral exclamation of surprise ‘Что?!’. ‘Diet Pepsi’ had to be retained, as it sounds humorous for the Russian ear: Americans stuffing themselves with burgers and drinking *diet* Pepsi. The author also considered important to leave the word ‘pal’ – ‘приятель’, to stress the derogatory tone Mr. Tourist is using.

Mr. Tourist: -What are you dense?

ROCKET: -No, I’m Rocket. Dennis works at the post office. You need stamps?

Турист: -...Ты что, тормоз?

Метеор: -Нет, я Метеор... Томас работает на почте.

Турист: -Ты что, идиот?

Рокет: **-Нет, я – Рокет.**

This replica contains a humorous play on words. With the word ‘dense’ Mr. Tourist means ‘stupid’, ‘dim-witted’, but Rocket interprets it as a name ‘Dennis’. In the ‘blind’ translation this pun is omitted. The author tries to retain the pun, but alters the names according to the Russian sounding. For the translation of ‘dense’ she uses a Russian slang word for a slow-witted and slow-moving person ‘тормоз’. At the same time this word stands in contrast with the nickname ‘Мереоп’, which in Russian is used for a quick and energetic person. If pronounced quickly, ‘тормоз’ can sound close to English-American name ‘Thomas’, and the author makes use of this likeness to transfer the pun. However, the author finds it necessary to omit the question ‘You need stamps?’, as it does not contain any humour or important information. Otherwise, the phrase would not fit well into timing. The ‘blind’ translation fully omits everything that refers to the pun (mentioning the post office without reflecting the confusion of the names would be absurd).

Mr. Tourist: **-Oh, you’re a smart ass?**

Турист: **-Умничать будешь?**

Турист: **-Остроумно.**

‘Smart-ass’ – vulgar slang for ‘obnoxiously glib, self-assured person’. The author transfers the rhetoric question in the same form, while the ‘blind’ translation gives an affirmative sentence. Both variants are acceptable, both are concise enough to fit the timing.

In the film, Rocket moves back after this aggressive exclamation, knocking Mrs. Tourist’s soda onto her lap.

Mrs. Tourist: **-Huh? Oh, G—Oh! You idiot! Those are my good pants!**

Туристка: **-Идиот! Это мои любимые штаны!**

Туристка: **-А? Черт! Идиот, это мои лучшие брюки!**

Mrs. Tourist is furious, she starts yelling at Rocket. However, as it is important to avoid overacting in the translation, the author has decided to eliminate all the

unnecessary exclamations in the overt translation. The voice-over actors would sound at least strange while pronouncing all the endless ‘Ah!’ and ‘Oh!’ in an unemotional tone of voice. At the same time, the dialogue is reduced quantitatively. Therefore, the author just leaves the rude word ‘idiot’, while the ‘blind’ translation also retains some of the exclamations. The author has decided to translate ‘pants’ more informally, ‘штаны’, than ‘брюки’ as in the ‘blind’ translation. Both in the author’s and the ‘blind’ translation the adjective ‘good’ is intensified by using a superlative form: ‘любимые’, ‘лучшие’. The difference between the use: the former sounds more subjective than the latter.

The actual meaning of the phrase is: ‘he’s spoilt my good pants!’ Rocket understands it as a direct statement:

ROCKET: -Oh, those are her good pants.

Метеор: -Это ее любимые штаны.

Метеор: -О, это ее лучшие брюки.

Therefore Rocket repeats it to Mr. Tourist, which of course makes him even more angry. In this case, again, the author drops the unnecessary interjection ‘Oh’.

Mr. Tourist: - Unbelievable. I want to talk to the owner. Which one of you two is in charge on this dump? Your damn busboy just ruined my wife’ pants.

Турист: - Неслыханно! Я хочу говорить с владельцем! Кто из вас хозяин этого клоповника? Ваш тупой подавала испортил моей жене штаны!

Турист: - Невероятно. Я желаю видеть владельца. Кто из вас главный в этой дыре? Ваш хренов работничек только что испортил брюки моей жены.

The first sentence is translated directly in the ‘blind’ variant ‘Unbelievable’ – ‘Невероятно’, while the author of this paper uses the word ‘Неслыханно’ (literally

‘unheard of’). The author translates the following sentence literally word by word. The ‘blind’ translation puts the verb ‘видеть’ (see) instead of talk to (implying the same idea though). ‘Dump’ is slang for ‘unpleasant, disgusting place of business’. Both variants, ‘клоповник’ and ‘дыра’ are equivalent to this word, although the latter is shorter, and therefore, more successful. ‘Busboy’ is a restaurant attendant who sets tables, assists waiters and clears away dirty dishes. Therefore, the derogatory Russian slang word ‘подавала’ used by the author of this paper is more specific than general ‘работничек’ from the ‘blind’ translation. The author preferred to translate the rude word ‘damn’ (literally, ‘проклятый’) as ‘тупой’, making explicit Mr. Tourist’s idea of Rocket. The word ‘хренов’ perhaps is a bit too rude, although still acceptable.

BOB: -Well, I’m sorry about that. Uh you know club soda’s good for that.

Боб: -Извините. Кстати, газировка неплохо выводит пятна.

Боб: -Мне очень жаль. Знаете, можно попробовать содой отчистить.

In this replica both translator drop the interjection ‘Uh’ and the silence filler ‘Well’. There is again an imprecision in the ‘blind’ translation, ‘club soda’ is a beverage artificially charged with carbon dioxide. Root beer, which Rocket had spilled over the woman’s lap, also contains carbon dioxide, therefore it is obvious that Bob is being humorous. This is also confirmed by Bob’s mimics. In the ‘blind’ translation, however, ‘club soda’ – ‘газированный напиток’, ‘газировка’ for short, is translated as ‘сода’.

Mr. Tourist: - Look, I’m sure the two of you think it’s very progressive to hire Jerry’s kids, but in the future you should keep the freaks in the back washing dishes, away from the paying customers.

Турист: -Я понимаю, вы считаете, что принимать на работу даунов – это современный способ вести дела, но если держите идиотов, то держите их подальше от клиентов.

Турист: **-Слушайте, вам двоим похоже кажется, что нанимать идиотов – это супер прогрессивно, но лучше бы впредь вы держали уродов в подсобке, подальше от приличных клиентов.**

‘Look’ (literally ‘смотрите’) is translated into two different variants, both literally meaning something else: ‘Слушайте’ and ‘Я понимаю’ (listen and I understand). Both variants sound more naturally in the Russian language than literal translation. The author adapts the whole phrase more than it is done in the ‘blind’ translation. She skips the numeral ‘two’, as on screen we can see there are two of the brothers. ‘Jerry’s kids’ is a term for children suffering from muscular dystrophy, a hereditary disease. Here, Mr. Tourist is using this term sarcastically and insultingly referring to any disabled person, and specifically, Rocket, who is intellectually slow and has a speech impediment. The author prefers not to deal too closely with complicated medical terminology and renders this expression as ‘даун’, a Russian slang word for a person suffering from Down’s syndrome, which is a genetic disorder, as well as for any slow-witted person. ‘Freak’ is a slang word for ‘disturbingly odd or dysfunctional person’, which the ‘blind’ translation renders as ‘урод’ (implying mostly the unattractive outer appearance) and the author prefers a more decent word ‘идиот’ (pointing at the mental state).

As opposed to the ‘blind’ translation, which follows the original very closely, the author’s translation of this sentence is adapted and shortened in order to make it sound more natural.

БОБ: **-You are absolutely right. He is so right. How many times have I told you Walt? That we don’t want the freaks in here.**

Боб: **-Вы абсолютно правы. Уолт, сколько раз я тебе говорил... нам здесь придурки не нужны...**

Боб: **-Вы абсолютно правы. Он абсолютно прав. Сколько раз я тебе говорил, Вальт? Нам тут уроды не нужны.**

In this case the author prefers to remove the unnecessary repetition so that the phrase would not be too lengthy and at the same time to get rid of the redundant

wording. She also prefers putting the person's name in the beginning of the sentence as it is more common for the Russian language. The author also chooses to transcribe the name of the character instead of transliterating it, as in the 'blind' translation. While on the screen the heroes' utterances are overlapping, there is no clear timing and the speech is somewhat indistinct, the translation has to be clear and correct, with no blabbering, otherwise the voicing-over actors run the risk of sounding ridiculous (everybody knows it is the translation and stammering will sound unnatural and false). Therefore the author chooses a plain and clear text for her translation, although it be contradicting the original style.

WALT: -He tells me. He tells me this all the... time and I just never ... got... got through for some reason. I don't know why.

Уолт: -Да. Он все время говорит. Но... до меня как-то не совсем доходило.

Уолт: -Он мне говорил! Он мне об этом твердит все время, но я никогда... никогда... толком не мог понять. Не знаю, почему.

Also in this utterance Walt's voice is sometimes overlapping with Bob's in the original version. In voicing-over translation it will not be so, because the actors have to speak in turns. Even more so if there is going to be only one reader. If the viewer's will not have a clear impression who is saying what, they will just be confused, as with Gavrilov translation, which character is speaking at a given time. Therefore, the author of the paper avoids repetitions and stammering in her translation. The factual information, however, is fully conveyed.

BOB: -...right. Ever ever do you? We're on top of it. We're gonna handle it right now.

Боб: -Так. Но все под контролем. Сейчас мы все исправим.

Боб: -Так. Мы должны разобраться с этим немедленно.

In this utterance both the 'blind' and the author's translations are clear and firm. However, both translations lack the equivalents of colloquial expressions like 'we're on

top of it'. Both translations are therefore more neutral than the original. The 'blind' translation, although reduced, follows directly the word order of the original, which makes it sound somewhat clumsy.

BOB: -Rocket, let me talk to you for a minute. You know, we have.. a rule about freaks in this place. We don't like'em.

WALT: -And we don't want'em.

Боб: -Метеор, можно тебя на минутку? Насчет придурков, у нас здесь есть особое правило...

Уолт: -...Здесь их не любят.

Боб: -Рокет, можно тебя на минутку? Знаешь, в этом заведении есть правило насчет уродов. Их тут не любят.

Уолт: -Им тут не рады.

The first sentence in both translations is turned into a rhetorical question, as it is common in the Russian language. The echoing phrases 'we don't like them' and 'we don't want them' indicate that the twins are connected with each other very closely not only physically, but also mentally. Their utterances are complementing each other. The 'blind' translation renders these utterances in full. The author of the paper, however, chose to pass Bob's phrase 'we don't like them' to Walt, so as to quantitatively reduce the dialogue. In her translation Walt is finishing Bob's phrase, which also may point at the closeness of the twins.

The emphatic use of the word 'freak' is evident throughout several utterances in this dialogue. One can think this word to refer to Rocket. However, in the following utterance it becomes clear that Bob is being humorous. He actually refers this word to rude, insensitive persons like Mr. Tourist.

BOB: -So, Rocket, you see that door over there? Would you kindly escort this freak through it?

Боб: -Так что, Метеор, видишь вон ту дверь? Проводи-ка туда этого придурка.

Боб: **-Видишь, Рокет, дверь вон там? Будь другом, выведи-ка этого урода прочь.**

Now the audience can clearly see the humour of the situation, which finally explains the constant repetition of the word 'freak'. In the second sentence, Bob is being emphatically polite to Rocket ('would you kindly escort' is quite formal style), while referring to Mr. Tourist as 'freak'; the two tones stand in contrast. However, in both translations this politeness is neutralised and substituted by a usual friendly informal tone, failing thus to render the contrast.

The author here finishes the analysis of the dialogue and continues with summing up the results of the analysis. She comes up with the conclusions made on the basis of this practical work.

Results

In the course of the practical research of the script and its two translations the author has noticed that the translation of audiovisual texts is a completely separate branch of translation, and it requires an approach different from that of the expressive, vocative or informative texts. Actually, an audiovisual text can combine the features of all the three other above mentioned text types, depending on the genre. A film should be carefully analyzed in order to find out what are its main functions and strong sides in order to make the translation fulfill the same requirements.

As the author of the paper translated a comedy, she has mainly focused on the natural sounding of the dialogues, rendering of humour, as well as the correct transfer of the plot. Obviously, in case of translating a documentary another approach would have been chosen, targeting on transferring of the informative aspect mainly, or in case of melodrama – the aesthetic aspect.

A film can be compared to a numb person, trying to convey some information by means of signs, symbols and other visual context. These signs can be conventional, like for example, dark setting is used in order to convey a gloomy mood or some threat. Same idea is conveyed by the characters' speech. In a film, as opposed to a book, there shall be no telling, only showing. The screen cannot tell: 'Bob was a calm, shy, introverted person'. Instead, his character will be revealed through his utterances and actions, his manner of speech and behaviour. Translating Lotman and Tsivian, in the cinema, actors perform before the camera, it is the screen that talks to the spectators (1994:15). A good translator must pay very much attention to these 'character markers' in order to convey the same impression of the personage in the translation (as in Nida's dynamic equivalence).

Although voicing-over, as a form of translation, puts forward less requirements than dubbing and subtitling, in course of the analysis it has become visible that a certain quantitative reduction of the dialogues is still inevitable. Simultaneously, there occur significant qualitative changes in course of translation, such as the loss of exclamations, emotional repetitions and neutralization of words like, for example, taboo words. There can be noticed a number of other deforming tendencies as described before (following A. Berman), such as ennoblement, clarification and rationalization, of the most frequently used.

Speaking about the audiovisual context, for the translator it should be an issue of major importance. The translator must pay attention to the gestures of the characters, their mimics, tone of voice and other aspects, such as, for example, the mood conveyed by the setting. Thus, the translator needs rather to convey the audience the atmosphere, 'the feeling' of a film, rather than an isolated translation of lexical units. In film translation, similarly to poetry translation, the meaning of the word goes beyond its graphical borders and spreads along the dialogue, interacting with other words and giving them part of their meaning (Lotman and Tsvivan, 1994:23). Moreover, as we have seen in the analysis, in some cases gestures and intonations can influence or completely change the meaning of an utterance. Sometimes gestures may be culture-bound and require translator's explanation for the target audience. The translator has to be aware of that in order not to make the viewer confused by the inconsistencies in translation.

Drastic development of the media has brought changes into the translation of cultural-specific words. As connection between cultures is easier to maintain, there is no need any more to translate, for example, 'burger' as 'бутерброд с котлетой'. However, as each culture is a very complex system, there are still challenges for the translator in these realms, especially when dealing with less-developed or exotic cultures.

As for the advantages and disadvantages of various types of translation, it is obvious that they are more or less equal. The choice of the translation type most often depends on the conventions accepted in the given language community, and on the specific audience or function of the audiovisual text.

The author will continue with drawing the conclusions to the work.

Conclusion

Translation of films is an important aspect of cross-cultural communication, necessary for the better understanding between nations, which is an important issue in today's diverse and multicultural world. There has, however, been little research of this topic, its problems and challenges. The author has attempted to combine the existing material and enrich it by her own practical analysis.

The author has set a goal to prove or disprove the hypothesis that audio-visual translation is a special type of translation with its own specific peculiarities, depending greatly on the audiovisual context and involving a condensed version of translation. In order to prove or disprove this hypothesis the author has compiled and analyzed theoretical material concerning cross-cultural translation, filmmaking, film classification and interpretation. She has investigated and compared various types of audiovisual text translation, namely subtitling, dubbing and voicing-over. Making use of the theoretical material and the guidelines worked out by the author herself, she has translated an American comedy 'Stuck on You' and compared her translation with another one, pointing at the advantages and disadvantages.

For completing these tasks the author has used the following methods: compiling, investigating and analyzing various theoretical sources, and providing a brief analysis of the original script as well as a comparative analysis of translated materials.

The task has proved quite challenging for several reasons, such as the lack of authoritative research in the realm of film translation and time limitations. The author has only viewed the key aspects of each area of investigation. She focused most closely upon voicing-over as the translation strategy accepted in her own region and language community.

As for the advantages of the given paper, the author has provided quite a successful translation of a dialogue from a comedy and achieved good results in her attempt to preserve the main function of this film – to entertain the viewer. The author has also provided quite a detailed analysis of the course of translation.

The work might prove useful for those interested in cinematography and cross-cultural communication, as well as for the beginners in the film translation industry.

Theses

- 1.** Translation is a complex process, which demands taking into account a whole variety of factors - linguistic, cultural and aesthetic, there exists no 100% correct strategy for this kind of job, and one of the most important problems the translator faces is the problem of choice.
- 2.** Strategies of translation vary greatly according to the purpose of translation, the motivation, and the level of knowledge of the audience.
- 3.** In the process of translation the text inevitably becomes a subject to various deforming tendencies; the translator has to be aware of these losses and compensate them, if possible.
- 4.** Culture is a set of distinctive spiritual, material, intellectual and emotional features of a social group, and it includes, apart from art and literature, also lifestyle, traditions, beliefs and other aspects that are tightly interwoven.
- 5.** Cross-cultural communication occurs through translation, which is a creative task consisting of reproducing as precisely as possible both the meaning and the form of the source text into the target language in a natural way. This imposes a high responsibility on the translator.
- 6.** Films as cultural artifacts comprise a high form of cross-cultural communication and comprise to the better mutual understanding between nations.
- 7.** Cross-cultural translation of audiovisual texts requires special concentration of the translator as there exists a serious problem of non-equivalence between the source and the target text, most often among realia, specific for different cultures.

8. Audiovisual texts are more complex than usual written texts as they use several channels of communication, they comprise a separate, different from the others, area of translation, and require an individual approach.
9. The non-verbal information (such as gestures, intonations, etc.) influences greatly the meaning of the lexical elements, therefore, in film translation it is important to convey rather the atmosphere of the work than the direct literal translation of it.
10. The choice of the type of audiovisual translation depends mostly on the conventions of the given language society, as well as the special requirements of the audience (for example, children).

Bibliography

Dictionaries and Glossaries

1. Akhmanova O. S., Vygotskaya Z. S., Gorbunova T. P (1969) *Russian-English Dictionary*, Moscow, Soviet Encyclopaedia
2. Galperin, I. R. and Mednikova, E. M. (1987) *New English-Russian Dictionary*, Moscow, Russky Yazyk
3. Hoult, T. F. (1969) *Dictionary of Modern Sociology*, Littlefield Adams
4. Multitran
Available from www.multitran.ru (accessed May 12, 2007)
5. Wikipedia Encyclopaedia Online
Available from www.wikipedia.org (accessed May 10, 2007)

Literature

6. Baker, M. (ed.) (1998) *Routledge Encyclopaedia of Translation Studies*, Routledge
7. Berman, A. (2000) in L. Venuti (ed.) *The Translation Studies Reader*, Routledge
8. Lotman, Y. and Tsivian, Y. (1994) *Dialog s Ekranom*, Tallinn, Aleksandra
9. Monaco, J. (1981) *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, Oxford, Oxford University Press
10. Munday, J. (2001) *Introducing Translation Studies: Theories and Applications*, Routledge
11. Newmark, P. (1988) *A Textbook of Translation*, London, Prentice Hall
12. Stam, R. (2000) *Film Theory: An Introduction*, Blackwell Publishing
13. Zauberga, I. (2001) *Developing Translation Competence*, Riga

Internet Sources

14. Chesterman, A. 'Translation typology' in A. Veisbergs and I. Zauberga (eds), *The Second Riga Symposium on Pragmatic Aspects of Translation*. Riga: University of Latvia

Available from <http://www.helsinki.fi/~chesterm/2000bTypes.html> (accessed May 3, 2007)

15. Hower, S.

Available from

http://hokum.freehomepage.com/Content/Anthropology/Anthro_WhatCult1.html

(accessed April 23, 2006)

16. Metz Christian

Available from <http://faculty.uwb.edu/mgoldberg/students/readafilm.htm>

(accessed April 29, 2007)

17. Pettit, Z. *The Audio-Visual Text: Subtitling and Dubbing Different Genres*

Available from <http://www.erudit.org/revue/meta/2004/v49/n1/009017ar.html>

(accessed April 27, 2007)

18. Reiss, K.

Available from <http://www.anukriti.net/translation2.asp>

(accessed April 23, 2006)

19. Thriveni, C. *Cultural Elements in Translation: The Indian Perspective*

Available from <http://www.translationdirectory.com/article24.htm>

(accessed May 13, 2007)

20. UNESCO, (2002) *UNESCO Universal Declaration on Cultural Diversity*

Available from http://www.unesco.org/education/imld_2002/universal_decla.shtml

(accessed May 13, 2007)

Practical Sources

21. 'Stuck on You', post-production script

22. An anonymous translation of the film 'Stuck on You'

Rekomendācija

Diplomdarbs ir rekomendēts aizstāvēšanai.

Datums.....

Paraksts.....