AUDIOVISUAL TRANSLATION OF FEATURE FILMS FROM ENGLISH INTO LITHUANIAN

Reda Baranauskienė, Rasa Blaževičienė
Šiauliai University, Faculty of Humanities

Introduction

Modern life is unimaginable without television, cinema, home video, etc. Though the history of television and film industry is not very long, the globalisation process has resulted in a fast spread of audiovisual media distribution. This led to an augmented demand for the television channels' programme schedules to be filled with various foreign television programmes, films being the most abundant area. People have rediscovered cinema. Advanced technologies enabled the viewers to watch audiovisual production on video tapes, CDs or DVDs. Thus, being an access to information and entertainment, the need of audiovisual language transfer has become the most crucial. In fact, translation as an area of interlingual and intercultural communication plays a significant role here.

A lot of definitions of audiovisual language transfer do exist. Generally speaking, "audiovisual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar with the original's source language" (Luyken, 1991:11). Although different researches use different terms, like 'screen translation', 'film translation' and the like, Karamitroglou (2000:10) restores Delabastista's (1989:196) term *Audiovisual Translation (AVT)* which is explanatory and comprehensive and which emphasizes "the audio-visual dimensions of the communicative mode. Unlike communication through books, radio, telephone or sign language, audio-visual communication implies that both the acoustic channel through air vibrations and the visual channel through light waves is simultaneously utilised". Consequently, the term *audiovisual translation* will be used in this work.

The best-known types of audiovisual translation such as subtitling, dubbing and voice-over started out as a way to overcome language barriers when the silent movies became talking ones in 1927 with their main function to allow films and other audiovisual production to travel around the world. As Rundle (2007) asserts, the impact of all kinds of audiovisual production on viewers is far-reaching as new technologies have enabled producers and translators to adapt already existing forms of audiovisual translation and to develop new hybrid forms, required for increasingly specific user-groups, thereby often bridging the gap between traditional audiovisual translation and localization.

Translation theory has a relatively long tradition in exploring various types of literary and non-literary translation. Being a sub-field of translation studies, audiovisual translation, however, as a rather recent development alongside TV, video and cinema, has not attracted sufficient attention yet. So far, film translation has been the subject of debates between theoreticians and practitioners over a number of random issues. Karamitroglou (2000) agrees that translation theory has much to gain from a systematic investigation of film translation and its idiosyncratic peculiarities. And vice versa, film translation – a field that is still young in research terms – needs a firm theoretical framework within which its rapid development may be rationalized. Szarkowska (2005) also adds that the issue of audiovisual translation is pertinent and applicable to contemporary times, as in the era of globalization translation takes place not simply between words, but rather between cultures, i.e. translation is seen as a cross-cultural transfer.

The situation of audiovisual translation is in its infancy and undergoes the process of formation in the world and especially in Lithuania. As a consequence, this area has been scarcely investigated though discussions about the quality of it are *ad infinitum*. Apart from the overseas researchers' works on translation theory (Bell, 1991; Newmark, 1988; Baker, 2001) and Lithuanian linguists' input on general translation theory (Ambrasas-Sasnava, 1978, 1984; Armalytė, 1990), foreign experience and exploratory works related to diverse aspects of audiovisual translation are of great value. The issue of domestication and foreignisation has been analysed in several aspects (Szarkowska, 2005; Ramiere, 2006) as well as comparisons of different AVT types (Moskovitz, 1979; Mera, 1999; Pettit, 2004). Some works discuss translation for subtitling (Karamitroglou, 1998; Schwarz, 2002; Spanakaki, 2007), explain a country's preference for a particular AVT type (Ariza, 2004), present non-linguistic codes in AVT (Chaume, 2004), dwell on screen translation in general (Rundle, 2006; Taylor, 1999). In Lithuania

Baravykaitė (2005) discussed the realm of film translation, tendencies of audiovisual translation in the country (Baravykaitė, 2006). She also introduced her point concerning subtitles as a means of language learning (Baravykaitė, 2007).

An inevitable language transformation takes place in the field of audiovisual translation because of two main aspects: different structure of the source and target languages and particularities of selected translation methods. The investigation of the voiced-over language of the feature film is *new*.

The subject of the research is the contrastive analysis of the source language and voiced-over target language of the feature film "Bridget Jones's Diary".

The aim of the work is the examination of language and authenticity transfer of the film through voice-over as the method of audiovisual translation from English into Lithuanian.

The work seeks to achieve the following *objectives*:
1. To highlight characteristic features of voice – over method of audiovisual-type texts translation.
2. To analyse the change of language, of one of the semantic layers of the film, by contrasting the source and target languages of the audiovisual material.
3. To introduce the procedure and results of the contrastive research.

Research methods employed in the work are as follow:
1. *Descriptive – theoretical literary analysis* provided a possibility to review numerous issues concerning features of audiovisual texts and their voiced-over performance.
2. *Metaanalysis* enabled the authors of the article to interpret the results and conclusions made by other authors.
3. *Contrastive method* provided its usefulness in the identification of the procedures used by the translator and in the evaluation of authenticity rendering when translating the audiovisual material.
4. *Statistical method* was salutary for the processing of the results of the empirical part of the research.

The *practical value* of the work lies in the contribution to the existing researches of the audiovisual translation by offering a thorough analysis of the voiced-over translation including hazards and some recommendations that might be useful for film translators and translators in general who are not indifferent to the improvement of the quality of audiovisual translation.

As regards the structure of this paper, it consists of four parts. *The first part* of the paper expounds on the peculiarities of the voice-over method of film translation. The procedure and the results of the contrastive investigation of the audiovisual material are presented in *the second part* of the work.

1. Characteristic features of Voice-over method of audiovisual–type texts translation

The online *Encyclopedia of Television* (1997) describes the method of voice-over (VO or V/O) as "the speaking of a person or presenter (announcer, reporter, anchor, commentator, etc.) who is not seen on the screen while her or his voice is heard. Occasionally, a narrator may be seen in a shot but not speaking the words heard in the voice-over" (http://www.museum.tv/archives). Luyken (1991) provides a more general definition that "voice-over is the faithful translation of original speech, which is delivered in an approximately synchronous way" (1991:80). The original sound is lowered and the voices reading the translation are superimposed about a couple of seconds after the original one has started, and they usually finish at the same time.

In the world practice voice-over is diversely used in a variety of television genres and aims at being informal, simple and conversational and at the same time it provides a very realistic effect. However, except for on-the-spot reporting such as sports events, voice-over is often less spontaneous than the language of talk shows; it is heavily scripted especially in genres such as the documentary. The purpose of voice-over goes beyond being simply descriptive; it also "contextualizes, analyses and interprets images and events. Voice-over is, therefore, an active intervention or mediation in the process of generating and transmitting meaning" (http://www.museum.tv/archives).

Voice-over is used as a form of language transfer or translation. Inherited from radio, this form of language transfer allows the first and last few words in the original language to be heard, and then fades them down for revoicing a full translation. The voice-over should be synchronous with the speaker's talk, except when a still picture is used to replace footage or live broadcast. As a form of language transfer, voice-over is not limited to the translation of brief monologues; sometimes it is used to cover whole programmes such as parliamentary debates, conferences or discussions or even imported films. Though Franco (2000) is mainly concerned with the documentaries, her opinion can be applied to various voiced-over

formats: "the objective of voiced-over versions of documentaries is not to create the illusion of being an original, an illusion regulated by the naturalization norm[1], but to find a balance between the known and the unknown, that is, to convey a lesser or greater degree of foreign flavour that will not impair the target viewer's grasp of all the information" (2000:194).

Having analysed other popular methods of audiovisual translation it is possible to assert that the voice-over method is a mixture of dubbing and subtitling as it is transmitted orally but the contents of the original are condensed in a way which is similar to subtitling and no effort is being made to achieve lip-synchronicity. Moreover, voice-overing is less expensive than dubbing or subtitling. Thus, due to the economical status, Lithuania uses it as the main method of revoicing imported television programmes and films. The revoicing is usually done without much performance or acting, even when it involves drama genres because it is a difficult task for one person to read the translation and at the same time to follow the action on the screen. (S)he usually does not have enough time to impart intonations of the actors. Although sometimes different genders perform the act of revoicing to make the result livelier, voice-over inevitably impairs the original. Therefore, this area of audiovisual translation opens doors for various investigations.

As it is clearly seen from Table 1, authors do not agree on the taxonomy of voice-over, that is why some of them separate voice-over from the method of half/partial dubbing. Thus, an explanation on half dubbing provided by Bartolome (2005) is of great help here that "it has features common to voice-over except for that in partial dubbing a spoken text with the information in target language is added without a complete rendering of the original dialogue and during the silent periods of the audiovisual material" (2005:96).

In conclusion, there exists a wide range of methods of audiovisual translation depending on media and audience preference and needs. Thus, as these factors change, AVT methods will change as well. The descriptions of AVT methods revealed that all of them have two common features: synchrony of greater or lesser degree and the nature of merging the limits of written and oral language.

Gottlieb (2005) has covered all the aspects of voice-over and ranked them. **Table 1** presents the ranking of the qualities of voiced-over TV: the zero sign (0) indicates total lack of the quality relevant to the particular column, while four stars represent the optimum:

Table 1. *Ranking of the qualities of voiced-over TV according to Gottlieb (2005:22)*

Qualities of Voiced-over TV			
Affordability	****	Foreign culture mediation	**
Semiotic authenticity	**	Foreign language training	*
Dialogue authenticity	*	Literacy training	0
Content mediation	***	Domestic language boosting	**
Access to original	**	Linguistic integrity (no translation)	***

The data presented in the table prove that the method of voicing-over is advantageous in several ways. As Gottlieb (2005) points out, the method of voice-over is well affordable for the country; plus, it does not have to imitate foreign syntax and lexis on local lips or let the viewers follow the original dialogue and thus exert foreign influence that way.

2. Empirical Investigation of the Translation of the Feature Film "Bridget Jones Diary" From English into Lithuanian Through Voice-Over

2.1. Methodological Remarks

Before starting the process of analysis, it is important to make clear the basic notions of language, text and translation. Gottlieb (2005:3) provides with overall definitions, where *language* is "*animate communicative system working through the combination of sensory signs*", and then, *text* may be defined as *"any combination of sensory signs carrying communicative intention"*. Last, based on this communicative definition of *text,* a definition of *translation* may be coined as *"any process, or product hereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity."*

Whenever a film is translated, the target audience has a reason to expect that what they are watching is a truthful representation of the original

---

[1] To create the illusion of being *an* original is actually impossible in voice-over versions due to the simultaneous presence of *the* original. The illusion created by these versions is that of authenticity, of faithful reproduction (Franco, 2000:194).

work. However, several things were excluded from the data of the investigation of the translation:

- **Discourse markers.** Despite their multi-functional nature (according to Michailinienė (2007), they contribute to the coherence of the utterance, transitions, also, they are used for gap filling like in the cases of uncertainty, expressing surprise, (dis)approval, etc.) and their high density in the audiovisual text, discourse markers are ignored in this research and are not attributed to any kind of translation procedure:

SL text (English)	TL (Lithuanian) version
BRIDGET: <u>Well</u>, she loves you, really.	Ji tave myli.

- **Short answers.** They are also frequently met in the film dialogue, however, they do not provoke the translator to use any of the procedures except for retention, thus, they are not counted:

SL text (English)	TL (Lithuanian) version
COSMO: Time's running out. Tick-tock. **BRIDGET:** <u>Yes, yes</u>.	Laikas nelaukia. Tik-tak. <u>Taip</u>.

- **Addressing phrases.** The authors of the present article ignored the translation or the omission of any address:

SL text (English)	TL (Lithuanian) version
MUM: Just stir it, <u>Una.</u>	Tik pamaišyk jį.

The rest sentences were counted and investigated by identifying the translation procedure or procedures employed in them and sorted out according to the number of procedures.

2.2. Data Analysis

In this section the data which was collected during the contrasting analysis of the SL and TL of the film is described. The categories are identified and illustrated by the quotes from the transcript of the film.

The authors watched the film on a video tape and thoroughly checked the transcript of the film for any mismatches. The English transcript was obtained from the Internet site *www.AllSubs.org*. The voiced-over Lithuanian translation was transcribed aurally while watching the video tape.

Sentence was considered to be the unit of translation. For that reason, translation procedures were chosen to be identified in the translated text, as "while translation methods relate to whole texts, translation procedures are used for sentences and smaller units of language" (Newmark, 1988:81). More than one procedure can be seen in one translation, and some translations may result from a cluster of procedures that is difficult to demarcate. As with the notion of *translation strategies*, Gottlieb (2005) admits that we are once more confronted with a gap between theoreticians and practitioners.

Then, the SL and TL of the film were investigated and the translation procedures employed by the translator were identified. The data was arranged; the quotes were sorted under certain categories.

The data corpus consists of three types of sentences:
a) **Sentence type 1**, i. e. sentences with only one translation procedure;
b) **Sentence type 2**, i. e. sentences with two translation procedures;
c) **Sentence type 3**, i. e. sentences with three translation procedures.

The following **Figure 1** illustrates the types and quantities of sentences found in the translation and the number of translation procedures (instances) in them:
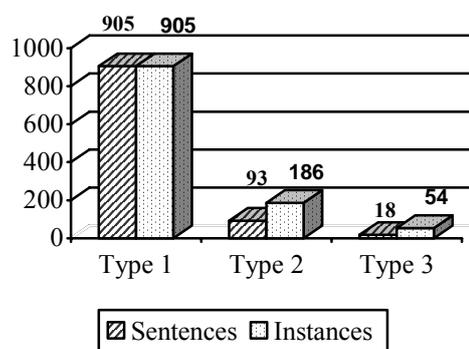

Figure 1. Types of sentences and number of translation procedures

The total number of the investigated sentences makes 1036 together with 20 instances that are left untranslated by the translator for some unknown reasons. The total number of instances with identified translation procedures is 1145 together with 56 instances that are considered as translation problems. The majority of translated sentences contain only one translation procedure.

Different researches (Newmark, 1988; Fawcett, 1997; Delisle, 1999; Ambrasas-Sasnava, 1978, etc.) indicate different translation methods

and/or translation procedures. We chose to investigate the voiced-over translation from English into Lithuanian according to the following classification proposed by Baravykaitė (2005:9):

1. *Amplification.* It includes a descriptive explanation of SL ideas. According to Delisle (1999) it means to use more words in the TL in order to re-express an idea or to reinforce the sense of a SL word because its equivalence with the TL cannot be expressed as concisely. Newmark (1988) uses the term *expansion.*
2. *Paraphrase.* The case when the SL thought is expressed with the help of different kind of lexical units in TL. For Delisle (1999), paraphrase is the result of amplifying a TL by replacing a word from the SL with a group of words or phrasal expression that has the equivalent sense.
3. *Retention.* It is the case when all meaningful SL elements are transferred into the TL.
4. *Repetition.* The imitation of some particular forms and constructions of the SL.
5. *Transcription.* As Newmark (1988) puts, it is the process of transferring an SL word into a TL text. It includes transliteration as well.
6. *Modulation.* It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988:88).
7. *Reduction*. That is the translation resulting in concision and in economy of the TL.
8. *Shortening.* The type of the translation procedure when for various reasons a part of the semantic content of the SL is lost.
9. *Elimination.* The translation procedure of giving priority to the concision of the text by discarding certain SL elements.
10. *Omission.* The translation procedure that omits the part of the semantic content due to the absence of the equivalent in the TL.

We also included such categories as **translation problems** and **untranslated sentences** that bear semantic meaning and are important for the understanding of the audiovisual text, unfortunately, not voiced-over for the Lithuanian audience.

Sentence Type 1

In this paper we are going to analyze the sentences of Type 1, which employed only one translation procedure. It is clear now that the translator used not all possible translation procedures. There is not a single case of modulation or omission. It is obvious that for the vast majority

of sentences (retention) the translator found corresponding equivalents in the target language:

SL text (English)	TL (Lithuanian) version
Example 1: **UNA:** Ah, Bridget, there you are. Don't worry. You're not the only one. This is Penny. Geoffrey didn't get in touch with her, either.	Bridžita, štai kur tu. Nesijaudink. Tu čia tokia ne viena. Tai Peni. Džefris jai taip pat nepaskambino.
Example 2: **FRIENDS:** He's never dumped Bridget for some naked American and he said he liked her just the way she is.	Jis nemetė Bridžės dėl kažkokios nuogos amerikietės ir dar jis pasakė, kad ji jam patinka tokia, kokia yra.
Example 3: **BRIDGET:** Wait a minute. Nice boys don't kiss like that.	Lukterėk. Geri berniukai taip nesibučiuoja.

The procedure of paraphrase was the second one frequently used in the sentences of Type 1. The translator rendered the same meaning, but used different lexical units in the target language. Paraphrase appeared to be useful in rendering the liveliness of the language as well as in retaining the idiomatic language. Below are some illustrations of this type of procedure:

SL text (English)	TL (Lithuanian) version
Example 1: **BRIDGET:** Appalled by management's blatantly size-ist attitude to skirt.	Skaudu, kad vadovybė diskriminuoja mažesnius sijonus.
Example 2: **BRIDGET:** It wasn't French-kissing.	Mes taip nesibučiavome.
Example 3: **MARK:** Well, I can see that I've been laboring under a misapprehension.	Kaip matau, mano elgesys liko nesuprastas.

The following examples present the cases of amplification in translation. In some cases the translator expanded the sentence in order to remind of the topic under discussion:

SL text (English)	TL (Lithuanian) version
Example 1: **BRIDGET:** And I feared this year <u>would be no exception.</u>	Bijojau, kad šiais metais <u>ši istorija pasikartos.</u>
Example 2: **DANIEL:** Apparently F.R.Leavis is coming.	Atrodo, jog F.R. Lyvisas atvyks <u>į Kafkos vakarėlį.</u>
Example 3: **DAD:** Apparently, she and this tangerine-tinted buffoon <u>are suddenly an item</u>.	Ji ir tas mandarino spalvos juokdarys turbūt <u>rezga romaniūkštį.</u>

It is quite typical that the language of film dialogue is already concise; however the translator applied the procedure of reduction, i. e. language economy, quite often:

SL text (English)	TL (Lithuanian) version
Example 1: **BRIDGET:** <u>You don't need to protect</u> him.	<u>Negink</u> jo.
Example 2: **NATASHA:** Not in your <u>bunny girl outfit</u> today?	Šiandien tu ne <u>zuikutė</u>?
Example 3: **MARK:** Natasha is <u>a top attorney and specializes in family law.</u>	Nataša – <u>garsi šeimos teisės specialistė.</u>

There were cases in translation when bigger or smaller semantic parts of the sentences were cut by the translator for some unknown reasons (shortening):

SL text (English)	TL (Lithuanian) version
Example 1: **BRIDGET:** Daniel's boss who stares <u>freely</u> at my breasts with no idea who I am <u>or what I do</u>.	Danielio viršininkas, spoksantis į mano krūtis ir nė nenutuokiantis, kas aš tokia.
Example 2: **MUM:** <u>Lumpy</u> gravy calls.	Padažas šaukia.
Example 3: **BRIDGET:** P.S. How dare you <u>sexually</u> harass me in this impertinent manner?	Post scriptum. Kaip drįstate taip begėdiškai prie manęs priekabiauti.

Shortening must be applied with care, as it might cause misunderstandings in translation due to the different structure of languages, like in the example below. Listening to the Lithuanian version it becomes unclear who – men or women in their thirties – the character on the screen had in mind:

SL text (English)	TL (Lithuanian) version
WONEY: Yes. Why is it there are so many unmarried <u>women in their thirties</u> these days, Bridget?	Taip. Kodėl šiais laikais tiek daug vienišų <u>30-mečių</u>, Bridžita?

Elimination was also a frequent translation procedure used by the translator of the film to retain the conciseness of the language. In fact, only minor details that did not distort the meaning were eliminated:

SL text (English)	TL (Lithuanian) version
Example 1: **MUM:** Third drawer <u>from the top</u>, Una.	Trečiame stalčiuje, Una.
Example 2: **DANIEL:** Because you don't have the <u>faintest bloody</u> idea of just how much trouble the company's in.	...todėl, kad tu nesuvoki, kokioje siaubingoje būklėje yra mūsų leidykla.

Repetition cases were extremely rare. Most often the translator ignored the repetition of some forms or constructions; however, there are some examples to illustrate this procedure. One of them is the limerick that one of the characters recites and the translator echoes it in the Lithuanian version, in fact, changing the meaning of it:

SL text (English)	TL (Lithuanian) version
Example 1: **DANIEL:** "There was a young woman from Ealing who had a peculiar feeling. She lay on her back and opened her crack and pissed all over the ceiling."	„Gyveno kartą mergina prie Yžo. Kartą susipyko ir tol vis neatlyžo, kol ėmė ir visas lubas apmyžo."
Example 2: **BRIDGET:** I am so sorry. I'm so sorry.	Atleisk man. Atleisk man.

The translator applied the procedure of transcription only twice and used it for the transference of (nick) names:

SL text (English)	TL (Lithuanian) version
Example 1: **BRIDGET:** Super, thanks, Uncle <u>G</u>.	Ačiū, puikiai, dėde <u>Džei</u>!
Example 2: **DANIEL:** Now, look, how do you know <u>Arsey</u> Darcy?	Iš kur pažįsti <u>Darsį –Arsį</u>?

Conclusions

1. There exists a wide range of methods of audiovisual translation depending on economical status of the country, media and audience preference and needs. As regards Lithuania, the distribution of AVT methods seems to keep a constant: voice-over is the most widespread translation type, and subtitling the second one; dubbing is limited to animated productions. Other AVT methods are incidental. All methods of audiovisual translation have two common features: synchrony of greater or lesser degree and the nature of merging the limits of written and oral language.

2. Though traditionally performing the function of contextualizing, analyzing and interpreting images and events, the method of voice-over is attributed to film translation in Lithuania. The latter method serves as a form of domesticating the translation. It means that the preference is given to the linguistic and cultural values of the target language.

3. The sentences of the transcript of the film were analysed according to the classification proposed by Baravykaitė (2005). The overall percentage of the procedures employed in the sentences under analysis is as follows: retention 43,07%, paraphrase 26,62%, amplification 11,29 %, reduction 6,98%, shortening 6,34 %, elimination 4,96%, repetition 0,37%, transcription 0,19%, modulation 0,18%. None cases of omission have been detected.

4. The empirical research revealed that the procedures of retention and paraphrase are prevalent ones in the translation of the film under analysis. For the majority of cases the translator found the respective equivalents. In other cases the translator tried to render the meaning of the source language with the help of other target language units. The translator frequently used procedures of reduction, shortening and elimination to make the target language text as concise as possible for the voicing-over people to read the lines in a limited time. Procedures of transcription and modulation were of low occurrence because the film which was analysed belongs to the everyday discourse. We presume that these procedures could become prevalent, for example, in translation of terms.

5. Due to the different structure of languages and the translation procedures employed, the translation is rendered in a more concise way than the original text (respectively the proportion of symbols including spaces 37.382: 41.962).

References

1. Ambrasas-Sasnava K., 1978, *Vertimo mokslas.* Vilnius.
2. Ambrasas-Sasnava K., 1984, *Vertimo tyrinėjimai.* Vilnius.
3. Ariza M. C. G., 2004, "A Case Study: Spain as a Dubbing Country", *Translation Journal*, Vol 8, No. 3. Internet access: *http://accurapid.com/journal/ 29movies.htm* [Viewed: 4 December, 2004]
4. Armalytė O., Pažūsis L., 1990, *Vertimo teorijos pradmenys*. Vilnius.
5. Baker M., 2000, *Routledge Encyclopedia of Translation Studies*. 2nd ed., London and New York: Routledge.
6. Baravykaitė A., 2005, „Filmų vertimo proble-matika", *Kalbotyra*, 55(3), P. 7–14.
7. Baravykaitė A., 2006, „Audiovizualaus vertimo ten-dencijos Lietuvoje", *Darbai ir dienos*, 45. P. 63–77.
8. Baravykaitė A., 2007, „Kino filmų titrai kaip kalbų mokymosi priemonė", *Kalbotyra*, 57(3). P. 21–29.
9. Bartolome A. I., Cabrera G. M., 2005, "New trends in audiovisual translation: The latest challenging modes", *Miscelanea: A Journal of English and American Studies*, 31, p. 89 – 104. Internet access: *http://www.miscelaneajournal.net/images/stories/art iculos/vol31/* [Viewed: 3 March, 2008]
10. Bell R. T., 1991, *Translation and Translating: Theory and Practice.* London, New York: Longman.
11. Chaume F., 2004, "Film Studies and Translation Studies: two Disciplines at Stake in Audiovisual Translation", *Meta*, XIX, 1. P. 12–24. Internet access: *http://www.erudit.org/revue/meta/2004/v49/ n1/009016ar.html* [Viewed: 3 March, 2008]
12. Franco E., 2000, "Revoicing the Alien in Documentaries. Cultural agency, norms and the translation of audiovisual reality" Internet access: *http://tede.ibict.br/tde_arquivos/1/TDE-2005-02-23T06:09:47Z-94/Publico/ElianaPCFranco.pdf* [Viewed: 24 March, 2008]
13. Gottlieb H., 2005, Multidmensional Semantics Turned Semiotics, *MuTra 2005 – Challenges of multidimensional Translation: Conference Proceedings.*

14. Karamitroglou, F., 2000, *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choise between Subtitling and Revoicing in Greece,* Amsterdam & Atlanta, Editions Rodopi B.V.
15. Luyken, G., 1991, *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience.* Düsseldorf: European Institute for the Media.
16. Mera M., 1999, "Read My Lips: Re-evaluating Subtitling and Dubbing in Europe", *Links & Letters 6.* P. 73–85. Internet access: *http://ddd.uab.es/ pub/lal/11337397n6p73.pdf* [Viewed: 20 August, 2007]
17. Moskovitz K., 1979, "Subtitle vs. Dubbing", *Take One*, January, 1979. Internet access: *http://scythe. net/archen/info/anime/sub.html* [Viewed: 26 July, 2007]
18. Newmark P., 1988, *A Textbook of Translation.* Hemel Hempstead: Prentice Hall.
19. Pettit Z., 2004, "The Audio-Visual Text: Subtitling and Dubbing Different Genres", Meta, XLIX, 1. P. 26–38. Internet access: *http://beta.erudit.org/revue/meta/2004/v49/n1/0090 17ar.html?lang=en* [Viewed: 20 August, 207]

20. Ramiere N., 2006, "Reaching a Foreign Audience: Cultural Transfers in Audiovisual Translation", *The Journal of Specialized Translation*, Issue 06. Internet access: *http://www.jostrans.org/issue06/ art_ramiere.php* [Viewed: 14 November, 2007]
21. Rundle, C. (2007) "Audiovisual Translation: A Tool for Social Integration", *Linguistica Antverpiensia, New Series* (6/2007) *Journal of translation and interpreting studies* Hoger Instituut voor Vertalers en Tolken, Hogeschool Antwerpen *http://subtitle.agregat.net/index.php/eng_resources/ news_more/audiovisual_translation_a_tool_for_soc ial_integration/* [Viewed: January 30, 2008]
22. Schwarz B., 2002, "Translation in a Confined Space – Film Subtitling with special reference to Dennis Potter's "Lipstick on Your Collar", *Translation Journal*, Vol. 6, No. 4. Internet access: *http://www. accurapid.com/Journal/23subtitles.htm* [Viewed: 23 July, 2007]
23. Szarkowska A., 2005, "The Power of film Translation", *Translation Journal*, Vol.9, No. 2. Internet access: *http://www.proz.com/doc/345* [Viewed: 23 July, 2007]
24. Taylor, C., 1999, "The Translation of Film Dialogue", in Bassnett, S. *et al.* (eds.) *Textus*, 12/2, Genova: Tilgher.

AUDIOVIZUALUSIS VAIDYBINIŲ FILMŲ VERTIMAS IŠ ANGLŲ KALBOS Į LIETUVIŲ KALBĄ

Reda Baranauskienė, Rasa Blaževičienė

Santrauka

Vertimo tyrinėtojai žengia pirmuosius žingsnius audiovizualiojo vertimo srityje, nors įgarsintus, subtitruotus ar jau dubliuotus filmus žiūrime kasdien. Didžioji dalis į Lietuvą atkeliaujančių filmų įgarsinta anglų kalba. Tačiau dėl įvairių priežasčių ne visada lietuviškame filmo variante išgirstame tai, kas buvo pasakyta originale. Šio straipsnio tikslas – išnagrinėti vaidybinio filmo „Bridžitos Džouns dienoraštis" kalbos ir autentikos perteikimą įgarsintu vertimu, siekiant nustatyti vertimui taikytas transformacijas. Teorinėje dalyje aptariami audiovizualaus vertimo metodai bei ypatumai. Empirinėje dalyje aprašoma tyrimo eiga ir analizuojami rezultatai. Filmo vertimo tyrimas parodė, jog dėl pačių kalbų (anglų ir lietuvių) skirtumų, vertimo transformacijų – glaudinimo, eliminavimo ir trumpinimo – bei vertėjo klaidų esama prasminių vertimo kalbos nuostolių.

AUDIOVISUAL TRANSLATION OF FEATURE FILMS FROM ENGLISH INTO LITHUANIAN

Reda Baranauskienė, Rasa Blaževičienė

Summary

Modern life is unimaginable without television and cinema. This led to the augmented demand for television channels' programme schedules to be filled with various English programmes, films being the abundant area. Thus, the need of audiovisual transfer has become the most crucial. The inevitable language transformations take place in the field of audiovisual translation because of two main aspects: different structure of the source and target languages and particularities of selected translation procedures. The aim of the present article is the examination of language authenticity transfer of the film "Bridget Jones's Diary" through over-voice as the method of audiovisual translation from English into Lithuanian. The empirical investigation of the film language revealed that the procedures of elimination, retention, paraphrase, amplification reduction and shortening as well as translator's mistakes damage the semantic layers of the original film.