DUBBING AS A TYPE OF TRANSLATION IN THE FIELD OF CINEMA

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Articolul dat este un studiu al controverselor structuri din lumea desenelor animate, analiza și sistematizarea provocărilor de traducere, utilizate în dublarea desenelor animate din engleză în rusă. Iar rezultatele cercetării au relevat cele mai frecvente dificultăți în traducerea acestor unități lingvistice și modalitățile depășirii acestora.

Cinema has become an integral part of modern culture without which it is difficult to imagine everyday life. Its role in entertainment, education and cultural exchange cannot be overemphasised.

Among the various forms of cinema, cartoons occupy a special place due to their universal appeal and ability to reach audiences of all ages. Cartoons are not just entertainment for children. They often include national folklore, mythology, customs and traditional narratives, making them a unique means of transmitting cultural heritage. For example, Russian animation is often based on Slavic fairy tales and moral themes. The worldwide popularity of cartoons was largely made possible by audiovisual translation and especially dubbing. Dubbing is not just a form of entertainment, but an important cultural phenomenon. Moreover, it functions as a crucial mechanism for overcoming linguistic and cultural barriers. To better understand what dubbing is, it is necessary to examine its characteristic features, specifically the technical process, which represents a multi-component system.

The dubbing process starts with the preparation of the script, which is the basis for all further work.

There are three main steps in the preparation of a dubbing script: *translation, adaptation and loop segmentation* [1, p.52].

The first stage of work with the audiovisual content script is conducted by the translator, who is responsible for directly translating the original text into the target language. The translator focuses on the lexical and grammatical reproduction of the dialogues, ensuring fidelity to the source text, while also performing a word-for-word translation with notes and possible alternatives for each phrase to account for linguistic differences. The translator's work is limited. Thus, ***the translation*** at this stage is not the final product – it is only a part of the process that requires further refinement [2, p.92].

Humour is one of the most challenging aspects of translation, as it often relies on wordplay, cultural references, or a specific speech style. A simple word-for-word

replacement does not always preserve the comedic effect, thus illustrating the necessity for transcreation to adapt jokes and in a way that makes them understandable and funny in the target language. For example, if the original joke is based on a pun that cannot be translated literally, the adaptor creates a new pun or joke that produces a similar effect.

In song translation, transcreation allows the text to be creatively adapted in a way that perfectly aligns with the melody, rhyme, and rhythm, while preserving its artistic value. This often requires altering words or phrases to maintain the flow and musicality of the song in the target language, making sure the translated lyrics resonate with the audience just as strongly as the original did.

It is also worth to mention that in dubbing, untranslated lexical units can pose a challenge, as they may not have direct equivalents in the target language. These units often rely on specific cultural or linguistic nuances that make them difficult to translate. According to Mona Baker, “non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source language” [3, p.421]. This non-equivalence often leads to the need for creative adaptation in dubbing.

An important *second step* in working with a script for dubbed content is ***adaptation.*** At this stage, the translator’s role is not decisive, as the primary goal of adaptation is to match the translated text with the visual footage and the actors’ vocal articulation. This requires modifying the dialogue so that it aligns with the characters’ lip movements, while also maintaining the rhythm of speech and the duration of each line.

When the translation fails to convey the emotional nuance, cultural features, and stylistic expressiveness of the original, transcreation is applied.

Transcreation is a creative adaptation of a text in which the translator preserves the meaning, style, and intent of the original, but at the same time may significantly change the form, vocabulary, and cultural elements to make the text more natural for the target audience. Also, F. Chaume defines transcreation as “a form of enhanced localisation that encompasses the adaptation of non-linguistic codes to the supposed likes of the target audience”, for example, the musical code of audiovisual content [4, p. 34]. Transcreation focuses on conveying meaning rather than providing a literal translation.

When the adaptation is complete, the *third stage* begins – ***loop segmentation.*** This process occurs before the dubbing version is recorded and consists of dividing the character’s lines into loops that are convenient for recording. The duration of these segments is 5-10 seconds, which end with natural pauses in speech. Each loop is assigned a unique code (number), which is used in the script and sound recording. This segmentation ensures that the actors can perform in manageable chunks, allowing for smoother recording and better synchronisation with the visuals. After that, a cue sheet is created – a reference document that includes the timecodes for the beginning and end of each line, the original text, the adapted translation, and instructions for actors and the director regarding intonation, pauses, and synchronisation with the characters’

lip movements. This document serves as a critical guide to ensure consistency and precision during the recording process [5, p.61].

Once the script is ready for recording, the selection of dubbing actors takes place. The main criterion here is the match between the actor's voice and the character's image, habits, physiological traits, and personality. In some cases, the original character's accent and timbre also are considered in the process of a voice selection to help preserve the original character's intent. The choice of voice is crucial for how the audience perceives the character, as a well-chosen voice can make the character more emotionally engaging and believable, ensuring a lasting impression. Moreover, it is important that the voice actor can express the same emotional depth as the original performer.

The recording itself does not affect the translation, unless the actors make changes to the text to better synchronise with the characters on screen. The result is the final dubbing version, which is now fully ready for integration into the film and its future release. After approval, the dubbing is integrated into the film, and the project is prepared for international distribution that allow the film to reach audiences worldwide with its localized version.

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Recomandat
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