

TYPES OF AUDIOVISUAL TRANSLATION THE MAIN CHARACTERISTICS OF DUBBING AND SUBTITLING

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Abstract: This article aims to analyze and compare two approaches for translating movies from one language to another: subtitling and dubbing in the field of audiovisual translation. The features of both methods are analyzed in the terms of their advantages and disadvantages. Moreover, numerous elements that influence whether a movie should be subtitled or dubbed in a given society are also addressed with different examples.

Key words: Audiovisual translation, dubbing, subtitling

We live in a culture that is heavily impacted by the media. With the introduction of new technology, new kinds of international and intercultural communication emerged, as well as new translation techniques. The method of transforming the linguistic elements of audiovisual works and services from one language to another is referred to as "audiovisual translation." Films, television shows, stage performances, musicals, operas, websites, and video games are just a few examples of audiovisual works that require translation. Audiovisuals are designed to be both heard and seen at the same time, although they are primarily intended to be watched. There are ten different audiovisual translation techniques, which may be divided into two categories: revoicing and subtitling. Dubbing, which is defined as a complete translation of the original audio into the target language's soundtrack, is the most popular way of revoicing.

Dubbing and subtitling are increasingly essential components of promoting films to international audiences and areas. The audio track of the film is modified during dubbing so that the characters can talk in a foreign language. Subtitling refers to the display of textual subtitles in a different language at the bottom of a film, which must be coordinated with the dialogue in each scene.

Being a film translator takes a great deal of effort and attention. When dubbing, the translators usually develop a script based on the original language's script, which should also be coordinated with the motions of the actors' lips. Similarly, translators must examine the target markets' culture to ensure that no customs or taboos are broken, that slang and colloquialisms are used appropriately, and that the conversation is portrayed authentically in the target language (s). Other options for translation can be discovered in the film's post-production work. Movie trailers, web content, TV, radio, and print commercials and trailers are all examples of publicity materials for foreign distribution. In certain situations, film production businesses must also have their applications and dossiers translated in order to submit them to international film festivals. Although subtitling is less complicated than dubbing, the translator must have a thorough understanding of other cultures and how words are used to fully express the meaning of the words.

When it comes to audiovisual translation, each country has its own set of requirements. Subtitling and dubbing are the two most common translation techniques, and which one to employ relies on the standing of the source and target cultures in the global context, the cost, the sort of content the audience is familiar with, and historical traditions and circumstances. The majority of films screened throughout the world are from English-speaking nations like the United Kingdom and the United States.

While there are dubbing nations, there are also subtitling countries, where subtitles are required for the majority of imported films. Portugal, Croatia, Slovenia, Greece, Denmark, Sweden, Norway, and the Netherlands are all covered in this group. In nations like Finland and Belgium, where the majority of the population knows two languages, double subtitles are required. Poland and Russia, on the other hand, are more accustomed to voice-overs since having the movie dubbed are too expensive in these regions.

Nonetheless, despite its high cost, dubbing is the dominant option in Hungary, Bulgaria, Slovakia, and the Czech Republic.

Film translation is a challenging task. Even basic discussions must adhere to industry-standard colloquialisms and phrases in the target language. Subtitles must adhere to space and time constraints. The amount of characters that can be displayed is limited to allow viewers enough time to read them. Simultaneously, the subtitles must be in sync with the sound and image on the screen. The texts used for dubbing, on the other hand, must be the same length as the original.

There are main characteristics of subtitling and dubbing which might be advantageous at times and disadvantageous at others. Subtitling is thought to be the most neutral, lowest influenced technique, with the least amount of control with the source content. As a result, subtitling may be claimed to provide the viewer with a taste of the other tongue as well as a feeling of a separate 'other' culture. This is because the original soundtrack has been retained. Moreover, subtitling may improve language acquisition as well as a better grasp of a film's narrative network. "Hearing the true voices of the characters not only improves understanding in terms of the precise conversation or story structure," writes Mera (1998:75), "but also provides essential clues regarding status, class, and relationship."

To look at it another way, subtitling is a much more cost-effective way to suit the requirements of film industries since it uses cheaper and more effective subtitles. It benefits the deaf, as well as immigrants and visitors.

Despite the benefits mentioned above, there are some disadvantages to subtitling. The primary disadvantage of subtitling is that, by its very nature, it includes large reductions in the duration of the dialogue. Compression also results in a larger loss of information. The audience's attention is divided between the audio, picture, and subtitles. It takes the focus away from the image. However, this is a comparative issue that is dependent on how a film is received in a certain country. In other words, if people are accustomed to seeing subtitled films rather than dubbed films, a subtitle does not detract from the visual. People who are accustomed to seeing a dubbed film rather than a subtitled film, on the other hand, are in the minority. This is a topic that will be discussed in greater depth later in this article.

Dubbing has its own set of benefits and drawbacks too. One of the advantages of dubbing is that it does not draw the viewer's attention away from the image. In terms of faithfulness, it reflects the perfect form of cinema translation the belief that the total worth of a film should not be determined just by language factors the original language. In dubbing, consistency is not a virtue. It is also preferred by kids who have not yet learned to read as well as those who have inadequate reading abilities.

However, as there are some benefits of dubbing, on the other hand, it can have disadvantages as well. Firstly, it is far more costly and complex than subtitling. It's also possible that the original soundtrack will be lost. Furthermore, dubbing performers' voices might get repetitive after a while.

Adaptation by subtitling or dubbing can have implications for the transmission of information for a variety of reasons. To begin with, neither approach allows for a faithful translation of the original text. The use of subtitling information is frequently condensed: not all of the words spoken are necessary fit inside the subheadings. Dubbing has its own set of constraints: the texts must meet certain criteria the requirement that they appear to be said by the person(s) in the video picture. Second, dubbing removes the original soundtrack. Subtitling, on the other hand, covers a portion of the image with text. Finally, Viewers must process the altered data in a variety of ways: They must listen to the material and understand it in the case of dubbed programs. They must read the subtitles in the case of subtitled programs.

To summarize, it can be said that there are pros and cons of both approaches: dubbing and subtitling. While comparing these two methods of translation we can conclude that subtitling is much cheaper than dubbing, however, dubbing is much more comfortable for viewers because of the fact that dubbing does not draw the viewer's attention away from the image. Each nation has its own set of requirements for audiovisual translation. Which method to use depends on the position of the source and target cultures in the global context, the cost, the type of content the audience is acquainted with, and historical traditions and circumstances.

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