

## **AUDIOVISUAL TRANSLATION AS THEORETICAL AND PRACTICAL CONSTANT OF SCIENTIFIC DISCOURSE**

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### **INTRODUCTION**

The development of intercultural dialogue and foreign economic relations of Ukraine in the field of cinematography, which continues regardless of the complex geopolitical situation, poses a new task to translation theorists and practitioners: the study of audiovisual translation as a special type of translation activity. The specified type of translation, remaining a translation in principle and obeying the basic laws of translation activity in the broadest sense of the word, has characteristic specific features that necessitate the formulation of a special approach to its study within the framework of traditional translation studies.

Audiovisual translation research is actively developing in Europe, the USA and China. In Ukraine, the theoretical understanding of this type of translation art is only at the initial stage. The absence of a generally accepted terminological apparatus, a developed methodology for the study of audiovisual text, a proven methodology for teaching audiovisual translation within the tradition of domestic translation studies, as well as clearly formulated quality criteria for this type of translation are indisputable factors for the activation of theoretical research in the field of translation of audiovisual products<sup>1, 2, 3, 4</sup>

Despite the age-old history of the study of the film text as a special semiotic construct, the surge of interest in the problems of audiovisual translation took place in the late 1990s – mid-2000s. It was then that the so-

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<sup>1</sup> Bort-Mir L., Ibañez M. Going Up is Always Good: A Multimodal Analysis of Metaphors in a TV Ad with FILMIP, the Filmic Metaphor Identification Procedure : Complutense Journal of English Studies. 2020. № 28 (28).

<sup>2</sup> Dordevic J., Stamenkovic D. The influence of monomodal and multimodal presentation on translation error recognition: an empirical approach : Perspective Studies in Translatology. 2020. № 29 (6).

<sup>3</sup> Drummond T., Wildfeuer J. The Multimodal Annotation of Gender Differences in Contemporary TV Se-ries. Combining Qualitative Questions and Quantitative Results : Annotations in Scholarly Editions and Research, Functions, Differentiations, Systematization / ed. by J. Nantke, F. Schlupkothen. Berlin : de Gruyter, 2020.

<sup>4</sup> Jensen S. Musicalized Characters: A Study of Music, multimodality, and the empiric child perspective on mainstram animation. 2021. URL: <https://lnu.se/en/research/searchresearch/research-projects/project-music-multimodality-and-the-empiric-child-perspective-on-mainstream-animation/>

called audiovisual turn took place in translation studies, which contributed to the appearance of a large number of works devoted to this type of translation, both in Ukraine and abroad.

It is natural to assume that separate scientific paradigms have been gradually formed in the study of audiovisual translation, within the framework of which colleagues identify the patterns of transmission by means of the language of translation of meanings generated by verbal signs and consider the audiovisual text as a polymodal unity, and the translator as a participant. and ensuring its adequate perception by the viewer.

Despite the understanding of the audiovisual text as a semiotically heterogeneous unit of communication, which includes semiotic modes and submodes of different (not only linguistic) nature, which equally participate in the generation of the meanings of the audiovisual translation, the problem of the audiovisual translation of cartoons for a long time remained (and sometimes remains) insufficient researched. Scholars follow a text-centric approach to audiovisual translation. They focus on the linguistic, semiotic and linguistic-cultural specifics of the translation of film dialogue, which is seen as the ultimate unit of audio translation. Therefore, it should be considered in the process-oriented text-centric framework<sup>5</sup>. From a similar point of view, the translation of film dialogue is considered by researchers who study the linguistic-stylistic aspects of the translation of film texts<sup>6</sup>. There is also criticism of such a monomodal approach to the study of audiovisual translation and, based on the theory of polymodal communication, scientists talk about the need to expand and update the object of translation studies, not focusing exclusively on the verbal mode of audiovisual texts<sup>7</sup>. However, even a superficial analysis of the works and results of scientific research devoted to this type of translation proves that in domestic translation studies, the text-centric linguistic approach still remains the main one in the study of the translation of audiovisual texts, which are considered as monomodal verbal, that is, in isolation from other modes of polymodal audiovisual text.

### **1. The study of audiovisual translation**

In Western translation studies, the study of audiovisual translation has received a different perspective. Colleagues first of all paid attention to the polymodal structure of the audiovisual text, focused on the modes that

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<sup>5</sup> Jewitt C., Bezemer J., O'Halloran K. *Introducing Multimodality*. L. N. Y. : Routledge, 2016.

<sup>6</sup> Kress G., Van Leeuwen T. *Reading Images: The Grammar of Visual Design*. 2nd ed. L. : Routledge, 2006.

<sup>77</sup> Lisiecka A. *Comparing multimodal film texts. The case of the movie "Fame" and its remake "Fame"*. L. : Routledge, 2019.

function in the audiovisual text and are, according to the researchers, essential factors for translators.

Among the objective factors limiting the audiovisual interpreter, scientists mention the presence of several communication systems, including the verbal system with which the interpreter works directly, and the need to synchronize these communication systems. Failures in synchronization become sources of "noise", which can cause problems in decoding values or lead to communicative failure<sup>8</sup>. The scientific discourse also examines audiovisual translation through the prism of limitations, dividing them into two groups: internal limitations and external limitations. Internal limitations are explained by the individual characteristics of the translator as an interpreter, and external – by any factors limiting the possibility of communication (social, technical, financial limitations).

Within the framework of a similar, but already functional and didactic approach to the study of audiovisual translation, the works of domestic researchers were carried out. Scientists, on the one hand, pay attention to the history of the development of the theory and practice of audiovisual translation in Ukraine and beyond, pay attention to the functional limitations imposed on the translator by each type of audiovisual translation. On the other hand, the authors formulate methodological principles and technologies of teaching audiovisual translation, describe the structure of the corresponding course, and develop tasks for students. Thus, within the framework of the functional paradigm, there is a need to formulate different approaches to the study and teaching of different types of translation of audiovisual materials: subtitling, translation, voiceover and dubbing, creation of audio description, etc., due to technical limitations and specific organization of the work.

The functional approach to the study of audiovisual translation, on the one hand, is justified by the presence of a large number of factors that directly or indirectly affect the process and result of translation. On the other hand, most limitations of semiotic nature can be analyzed from the point of view of their communicative value. Different communicative systems are factors that, on the contrary, give the translator great freedom in choosing communicative strategies. In this case, they should be considered not as limitations, but as additional resources for the generation of meanings that make it possible to expand the repertoire of translation strategies, tactics and solutions in order to achieve the optimal communicative and pragmatic effect created by an audiovisual work on the recipient, that is, the viewer. Colleagues who study audiovisual translation from the point of view of the

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<sup>8</sup> Peirce C. S. *The Philosophy of Peirce: Selected Writings* / ed. by J. Buchler. L. : Routledge, 2001.

communicative-semiotic approach proceed from this position, in which the audiovisual text is considered as a syncretic polymodal unity, and the accounting of all semiotic resources during translation is the main requirement for the translator.

Translation scholars hold different points of view about the semiotic structure of an audiovisual text and its communicative potential, which must be revealed in the process of translation. For example, ten main codes are distinguished, which are combined in various combinations and create the semiotic space of the film as a “macrosign”:

- verbal,
- literary,
- theatrical,
- proxemic,
- kinesic,
- vestimentary,
- moral,
- makeup code,
- codes of courtesy,
- cinematographic code.

The specified codes are updated using four channels:

- visual-1 (verbal signs),
- visual-2 (non-verbal signs),
- audio-1 (verbal signs)
- auditory-2 (non-verbal signs) <sup>9</sup>.

Also, in scientific research, we find 14 semiotic codes that are broadcast using audio and visual channels:

#### **FOUR VERBAL CODES:**

- linguistic,
- verbal-paralinguistic,
- artistic and theatrical,
- graphic

#### **TEN NON-VERBAL CODES:**

- noise-sound,
- non-verbal-paralinguistic,
- musical,
- photographic,
- scenographic,
- cinematic,

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<sup>9</sup> Pinto S. R. Film, dialects and subtitles: an analytical framework for the study of non-standard varieties in subtitling : Translator. 2017. № 24 (1).

- kinesic,
- proxemic,
- costume<sup>10</sup>.

H. Shtekl uses a similar logic to distinguish semiotic resources that generate meaning in an audiovisual text, building them in a slightly different hierarchy: key modes (images, music, sound, and linguistic mode) are actualized through perceptual channels, each of which has a variant of material realization for linguistic mode – static or animated written language). Each of the variants of material representation is represented by separate submodes that have specific characteristics<sup>11</sup>.

No matter what the semiotic structure of an audiovisual text appears to the translator, its key property is polymodality (in English terminology – *multimodality*), i.e. “communicative artifacts and processes in which different sign systems (modes) are connected and, if necessary, semantic and formal relationships are recognized “the connection of all signs included in the used semiotic repertoire”<sup>12</sup>. As a result, the communicative potential of this kind of texts comes to the fore, and the semiotic repertoire used to generate meanings is a unique resource that allows the translator to maximally convey the meanings that function in the text of an audiovisual work and make the necessary communicative effect on the viewer.

It should be noted that in recent years, translation experts are beginning to pay more and more attention to the communicative situation in which audiovisual translation is carried out. More and more often, researchers of audiovisual translation, who especially specialize in the field of media accessibility – the adaptation of audiovisual works for audiences with special cognitive needs – talk about the presence of a “maker – user gap”, that is, a gap between content producers and its recipients, who are in the creation and production of audiovisual content. Those who create an audiovisual work and those who translate it are not related to each other in any way. Content producers do not control the result of the translation and, accordingly, do not have information about how the results of their work will be perceived. On the other hand, colleagues emphasize the need to focus on the translation not so much on the linguistic features of the original audiovisual work as on the impact that the resulting translation has on the audience. As a result, the goal of modern research in the field of audiovisual translation should be “building bridges” at the place of gaps “collective author (content producer) – translator –

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<sup>10</sup> Rasmussen D. S. Quantifying Uncertainty Negation and the Statistical Language of Film. 2018. URL: [https://www.researchgate.net/publication/325416589\\_Quantifying\\_Uncertainty\\_Negation\\_and\\_the\\_Statistical\\_Language\\_of\\_Film](https://www.researchgate.net/publication/325416589_Quantifying_Uncertainty_Negation_and_the_Statistical_Language_of_Film)

<sup>11</sup> Pinto S. R. Film, dialects and subtitles: an analytical framework for the study of non-standard varieties in subtitling : Translator. 2017. № 24 (1).

<sup>12</sup> Ibid.

recipient (viewer)". Such tasks can be solved using the communicative-functional approach, the essence of which involves considering the translation activity within the framework of a specific (although often predictable) communicative situation. A priori considering audiovisual translation as work with syncretic polymodal communicative education, it is necessary to express confidence that the translation process does not end with the text, it ends with the delivery of the text to the final recipient. This method makes it necessary to take into account not only auditory and visual perceptual channels, but also olfactory and kinesthetic channels. The possibility of working with all the listed channels is also facilitated by the development vector of modern cinema, aimed at applying further achievements in the field of virtual and augmented reality. These achievements are actualized thanks to 4DX™ technology. It serves to create an immersive environment, to achieve the effect of the viewer's full presence in the context of an audiovisual work.

The communicative situation of "delivery" of the translation to the viewer obliges the translator to take into account additional semiotic modes (smell, tactile sensations) in the process of selecting optimal translation solutions. Further perspectives of the theoretical understanding of the mentioned problem are related to the communicative-functional approach to the study of audiovisual translation. Therefore, there is a need to understand the process of audiovisual translation in a new paradigm: "collective author – translator – recipient". The development of a separate methodological apparatus that differs from that traditionally used within the framework of a monomodal approach to translation is required. It is necessary to identify and classify the strategies and tactics of audiovisual translation taking into account the communicative situation. It, in turn, is related to the specifics of performing certain types of audiovisual translation. According to many researchers, it is necessary to study the peculiarities of the generation of meanings in the form of the inclusion of various semiotic modes and submodes and the peculiarities of the perception of the translation result by the viewer. This kind of research in the field of audiovisual translation will contribute not only to the deepening of the understanding of the laws of the translation of audiovisual polymodal texts, but will also make an invaluable contribution to the study of the practice of audiovisual translation and the process of developing quality criteria for the translation of audiovisual products with cognitive needs (impaired vision and hearing).

## **2. The main linguistic features of the animation script**

Among the main linguistic features of the animation script, the following can be distinguished.

### **At the lexical level, cartoons are characterized by**

- use of clear and simple vocabulary,
- absence of unclear terms, professionalism, outdated words,
- justified use of neologisms.
- Peculiarities at the grammatical and syntactic level include: the use of simple grammatical forms,
  - diminutive suffixes,
  - simple syntactic constructions and sentences.

### **At the phonetic level cartoons are characterized by**

- features of pronunciation used by the author to create a humorous effect.

Among the genre and stylistic features of the animated film script as a type of children's fiction, it should be noted

- connection with national culture,
- the absence of a large number of stylistic means of visual and artistic expressiveness, however, at the same time, they can be widely used as
  - epithets,
  - comparison
  - and personification.

As well as the characteristic feature is the use of

- repetitions
- phraseological turns
- proverbs,
- availability of songs.

## **CONCLUSIONS**

When translating animated films, it is necessary to take into account both the features of the translation language and the psycholinguistic features of the target audience. Cartoons have a high developmental and educational potential. In turn, a certain concentration of attention and understanding of the structure of the narrative is required on the part of the child. This means that audiovisual translation deals exclusively with the translation of audio-media texts – serials, films of various genres, computer games, TV shows, etc. Subtitling, dubbing (“lip-sync”) and voice-over are considered the most common types of audiovisual translation. Each of them has its own characteristics. During the translation of cartoons, the translator faces many problems, which we will consider in this paragraph. Among them, in particular, there is the translation of film names and proper names. When

studying filmonyms to distinguish linguistic features, the structural aspect is important for tracing the connection between structure and semantics, when considering the contribution of a concise syntactic structure to the speed of perception and memorization of names. One of the consequences of this is a tendency towards more capacious generalized abstract thinking, the result of which is the intensive use of nominative structures. The main features of filmonyms are a special laconic form and iconicity. Structurally, filmonyms are the names of word forms, as a rule, presented in the form of nouns in the nominative case or phrases. You can also find filmonyms, which structurally represent a simple monosyllabic sentence or a simple impersonal monosyllabic sentence. Filmonyms are a special class of proper names. Filmonyms in connection with the purpose of attracting attention are often stylistically expressively colored, they are bright, noticeable, attract attention, and optimize further perception of the film. Filmonyms have similar features, features and categories that are characteristic of artistic names works, i.e. they also have specific grammatical and functional-semantic features. In the syntactic structure of filmonyms, general syntactic tendencies are reflected, which are models according to the traditional classification, the structure of which corresponds to simple monosyllabic sentences.

### **ABSTRACT**

The article deals with the problem of audiovisual translation as theoretical and practical constant of scientific discourse. Cartoons have a high developmental and educational potential. In turn, a certain concentration of attention and understanding of the structure of the narrative is required on the part of the child. This means that audiovisual translation deals exclusively with the translation of audio-media texts – serials, films of various genres, computer games, TV shows, etc. Subtitling, dubbing (“lip-sync”) and voice-over are considered the most common types of audiovisual translation. Each of them has its own characteristics. During the translation of cartoons, the translator faces many problems, which we will consider in this paragraph. Among them, in particular, there is the translation of film names and proper names. When studying filmonyms to distinguish linguistic features, the structural aspect is important for tracing the connection between structure and semantics, when considering the contribution of a concise syntactic structure to the speed of perception and memorization of names.



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