

## THE TRANSLATION SPECIFICS IN THE FIELD OF THE SCREEN ADAPTATION

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**Abstract:** The article presents the result of the study in province of the development the cine-text/film construct translation. The first part of the analysis provides an overview on the historical development of the main types of translation, which are essentially used for the foreign cinematography interpretation. The authors also investigated the information about the origin and the subject matter of cine-text, based on scientific works by famous linguists including M.A. Efremova and R.A. Matasov (Matasov, 2008; Efremova, 2004). Different classifications of translation mistakes were compiled during the research by combining a variety of methods. On that stage, we also resorted to the description of translation mistakes with the most destructive effect. The second part of the work demonstrates the implementation of considered regularities on the audiovisual production, which was used as a research material. It included 7 hours and 12 minutes of stage speech of screen adaptation of Thomas Harris's novels about Dr. Hannibal Lecter, which are *Red Dragon* (2002), *The Silence of the Lambs* (1991), *Hannibal* (2001). The study results display the broad educational view on the specifics of process of making the translation of the film based on a literary works: they can be used as the auxiliary material during the professional training and for the extension of background knowledge in the field of audiovisual translation.

**Key words:** linguistics, dubbing, voice-over, subtitling, translation mistake, script, discourse-pragmatic analysis, audiovisual translation, cinematography.

### 1 Introduction

With the invention of sound motion cinematograph almost immediately became the world sensation. In the era of intercultural communication, a large proportion of the audiovisual products in the general release are produced by dominant cinema corporations, which are mainly located in English-speaking countries. During the period from 2016 to 2017 in the cinemas of Russia 153 domestic films (including animated ones) will be allowed to distribution on a general release. For comparison, at the same time, it is planned to rent 218 films produced in the US and 564 movies from all continents (Analytics: distributions, 2017). Speaking of film translation in the territory of our country, one should consider its complicated history. The requirement for translation for foreign audiovisual products appeared with the end of the Second World War. The number of imported films included documentary tapes and front-page chronicles. Teams of highly qualified translators in well-equipped studios (MosFilm, LenFilm, etc.) prepared absolute majority of foreign audiovisual materials, as a result, most of them were provided with excellent adaptation. (Efremova, 2004) Then, after the collapse of the Soviet Union, the production of west cinematography flooded the film screens. With the increasing in the number of foreign films, the level of both public and professional criticism regarding the quality of the preparation of audiovisual translations has also tremendously increased. In fact, the shortcomings of the training in the field of audiovisual translation are a consequence of the comparatively newness of this linguistics sphere (Analytics: distributions, 2017). To begin with, we collected all the relevant current information connected with cinema translation (dubbing, mostly). Wide research for the universal definition of the term *cine-text* allowed us to compile a new system of terms, which origin is based on deep scientific researches by Y.M. Lotman, I.R. Galperin, M.A. Efremova (2, 4, 5). As the main definition, we accepted the following one: "Cine-text is a coherent, integral and complete message, expressed through verbal (linguistic) and non-verbal signs organized in accordance with the concept of a

collective functionally differentiated author with the help of cinematographic codes, fixed on a tangible medium and intended for audiovisual perception by the viewer" (Lotman, 1973; Galperin, 1981; Zolotnytsky, 1954).

The research objective was the explanation of some translation decisions and common mistakes, which one who are deeply interested in languages may easily recognize while watching foreign films. We aimed at compiling a wide classification and different points of view of the subject of dubbing.

### 2 Methods

The authors of this research applied the following methods:

1. Comparative approach, including description of used classifications;
2. The syntactic, stylistic and lexical analysis of cine-text;
3. The content analysis in order to highlight the inaccuracies, made by 3 different film distributors: XXth Century Fox C.I.S. (*The Silence of the Lambs*, 1991), Pyramid (*Hannibal*, 2001), East-West (*Red Dragon*, 2002) (America's 100 Greatest Heroes & Villains, 2005).

Comparing the original cine-text (scenario script) and the film text, dubbed in Russian, we can draw parallels and understand the intentions of the translator.

### 3 Results

Subtitling, voiceover and dubbing are still used while preparing adaptations of foreign cinema. It is necessary to indicate some features of type of translation, investigated in our research.

*Dubbing* - type of translation, in which the scoring of the translated cine-text is performed by professional actors. The main goal of dubbing is to create a feeling that the actor speaks the same language as the listener. For this reason, the articulation on the screen and the articulation of the actor's speech must be simultaneous.

The huge variety of translation techniques aimed to preserve the artistic conception of the movie makers. The usage of these techniques always takes to account the specifics and differentials between cultures of translation and source languages (Christal, 2003). One of the fundamental requirements for translation is the preservation of connotation of the original content. Violation of this condition can be classified as a translation mistake. In general linguistics it is mainly distinguished the following types of mistranslations: logical, lexical, stylistic mistakes (Reis, 2001). On a provisional basis, during scientific analysis, we divided into 3 large groups:

*Group A:* the semantic deviances, associated with the misinterpretation of the denotative content of the source text (distortion and inaccuracy).

*Group B:* mistakes, related to ignoring of the stylistic characteristics of the original cine-text (in functional-style or genre features of the original cine-text; loan translation; calquing).

*Group C:* variance, related to the misinterpretation of the author's assessment. Within the third group, two types of errors are identified (errors associated with changes in the expression of the original and errors associated with inaccurate transfer of the author's estimate (Mc Dougall), 1928).

Some of the study results demonstrate interesting techniques, applied by translators in order to preserve pragmatics, and also the research gives an insight on most common mistakes in translation of cine-text.

00:25:01 – 00:25:40

GRAHAM

*It makes him God. Would you give up that? That's all that I have.*

00:25:01 – 00:25:40

ГРЭМ

*От мысли быть Богом не откажешься.*

The part of the remark is omitted in the translation language dubbing due to the lack of time and the simultaneous beginning of the following phrase. A distinctive feature of a quality dubbing is the synchronism of the actor's mimicry and the speech of the one who duplicates it. Sometimes, for the sake of preserving the illusion, actors' replicas that are irrelevant for the development of a story are reduced. Following the plot further, consider the next example:

00:29:43 – 00:29:47

CHILTON

*Damn it, man, you must have some advice. You caught him. What was your trick?*

00:29:43 – 00:29:47

ЧИЛТОН

*Прошу прощения, но вы что-то скрываете! Вы ведь поймали его. В чем ваш секрет?*

The “damn” part is reduced. Taking into consideration, that this phrase is a hint about the relationship between characters, we can admit that the absence of emotional stress as well as substitution of overfamiliarity with officiality in the dubbed version can be estimated as a translation error of group C, since the artistic design of the scene is not accurately conveyed.

It is not always necessary to cut the whole remark, sometimes translator uses generalization for preserving the synchronism of the actress's facial expressions and the sound of the dubbing actress's voice (Glossary: Television.,2015):

00:56:20 – 00:56:34

CLARICE

*I went to live with my mother's cousin and her husband in Montana. They had a ranch.*

00:56:20 – 00:56:34

КЛАРИСА

*Я жила у родных моей матери в Монтане. У них был ранчо.*

In few cases, dubbing team has to sacrifice the breadth of the emotional intensity of the scene in favor of preserving the plot's integrity. We found such a translation solution in the following situation:

01:13:50 – 01:13:59

DR. LECTER

*Brave Clarice. Will you let me know if ever the lambs stop screaming?*

CLARICE

*Yes. I'll tell you.*

DR. LECTER

*Promise...?*

*Then why not take your case file? I won't need it anymore.*

01:13:50 – 01:13:59

ЛЕКТЕР

*Храбрая Клариса. Дайте мне знать, когда ягнята замолчат?*

КЛАРИСА

*Назовите имя, доктор.*

ЛЕКТЕР

*Читайте дело, Клариса. Возьмите. Мне оно больше не понадобится.*

The error of group A can be observed in the following case:

00:18:49 – 00:19:09

MASON

*We can get to it now. You see, it all comes to bear, it's where I met Jesus and I'll never tell you anything more important than that. It was a Christian camp my father paid for.*

00:18:49 – 00:19:09

МЭЙСОН

*Нет, мы обсудим это сейчас. Тут важна вся моя жизнь; мой отец основал лагерь для бедных детей.*

Again we observe the most common translation solution - omission. One of the central motives of both the film and the novel is the Bible's story. The shift of emphasis impoverishes the system of signs and patterns of the film. In this case, it affects the pragmatics of the translation text; therefore it is classified as an error of group A.

Translators have to maintain the author's specific, and sometimes it is required to use original techniques, which necessitates a non-standard imagination. The relevancy easily explained by tangled structure of cine-text of *Hannibal Lecter's* Trilogy.

01:12:03 – 01:12:32

LECTER

*Buffalo Bill's real name is Louis Friend.*

01:12:03 – 01:12:32

ЛЕКТЕР

*Буффало Билла зовут Фидель Жулесес.*

In dubbing, we see a deviation in the translation of the name. To explain this, at first glance, unmotivated change, one should follow the plot. The translator resorted to changing the original text for the sake of preserving the artistic intention, namely, the meaning of the anagram. Replacing Louis Friend (i-r-o-n s-u-l-f-

i-d-e) with *ФидельЖулезес (с-у-л-ь-ф-и-дж-е-л-е-з-а)* the translator retained the author's original move: an anagram "Iron sulphide" which means "False gold, fools' gold".

An excellent example of the adaptation of pragmatics to the Russian-speaking audience is seen below:

00:20:21 – 00:20:33

MASON

*Anyway – he said, would you like a popper, Mason? I said, Would I.*

00:20:21 – 00:20:33

МЭЙСОН

*И он спросил: “Хочешь новенького, Мэйсон?”, и я сказал, что хочу.*

The word "popper" refers to a group of narcotic substances of vascular action, which are the fluids for inhalation. These include amyl nitrite, butyl nitrite, isobutyl nitrite and cyclohexyl nitrate. These substances are released in ampoules for medical use. An ampoule bursts with the pop-sound - hence the name "popper". Strictly speaking, the majority of these chemical terms are unfamiliar for moviegoers, and word-for-word or descriptive translation would be unnecessary. Avoiding the word "drug", the translator replaced it with the euphemism "новенького" in the context of the scene does not affect the pragmatics, and it is understandable to the viewer.

Undoubtedly, translator should always remember from what language she/he translates: he or she also has to be educated in the cultural field of the target language. It is prohibited to calque one culture to another. A glaring deviance of style features is followed:

01:16:45 – 01:17:01

DOLARHYDE

*I am the Dragon and you call me insane?*

01:16:45 – 01:17:01

ДОЛАРХАЙД

*Аз есмь дракон, а вы меня черните!*

The use of the "Аз есмь" construction is appropriate in a historical context, connected with Russian culture, and is absolutely inapplicable in this situation, not to mention the mistranslation of the word "insane". Perhaps the translator tried to give extra fervor to the character's remark, which was also unnecessarily. Thus, translation decisions can be classified as a mistake of group A, B and C.

Ignorance and lack of translator's background knowledge may lead to inaccuracy or mistakes in interpretation. The next example demonstrates how the nescience of Biblical tale about Samson and the lioness caused misinterpretation of the undermeaning of the remark:

01:26:41 – 01:27:36

KRENDLER

*Did you ever think, Clarice, why the Philistines don't understand you? It's because you're the answer to Samson's riddle: You are the honey in the lion. Soundslikehintome.*

01:26:41 – 01:27:36

*“Вы когда-нибудь задумывались, Кларисса, почему эти филистимляне не понимают вас? Потому что вы – ответ на загадку Самсона: вы мёд и лев.” Этопосланиепсиха.*

Summarizing the research, the authors calculated the percentage of mistakes admitted by the distribution companies. Of the 32 considered translation decisions, 20 account for the mistakes made. Among them, the most part, comprising 31.25%, is occupied by group A, including inaccuracies and omissions, 12.5% of group B errors, combining various style deviances, 18.75% of group C, responsible for incorrect author's assessment and expressiveness of the remarks. The remaining material, comprising 37.5% of all the examples examined, includes interpreting techniques demonstrating the competence of the translator and resourcefulness in creating pragmatic adaptation, which are difficult to interpret.

#### 4 Discussion

Practical application of this research as a methodological tool and additional information is possible in the professional training during the duplication of motion pictures, as well as in the study of film-text translation in the context of linguistic theory in general. The target audience is linguists pursuing research in pragmatics, students majoring in Linguistics and Cultural studies and teachers of English, translators, specialized on audio-visual production.

#### 5 Summary

The analysis of the film speech showed which methods are used by the translators of the various distribution companies most often. They included the omission/reduction of remarks which are not essential for the total pragmatics of the film (according to the translator), as well as the search for a means to replace the descriptive translation in order to maximize the meaningfulness. To the most frequently admitted mistakes, we attributed inaccuracies and distortions, to the least - incorrect treatment of style and genre features, and also attempts to integrate Russian culture (the phrase "Аз есмь") into American culture.

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