

AUDIOVISUAL TRANSLATION AS SEPARATE DISCIPLINE

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More recently, the audiovisual translation (AVT) has been treated as a separate form of translation for many solid reasons. First, the AVT is a tool that spreads information or, sadly, disinformation fast. Also, the audiovisual content provides entertainment and serves educational purposes. Secondly, the cinema industry is incredibly popular in Belarus these days, that is why AVT is becoming more and more important and in demand as a separate service and, consequently, branch of translation science [2, p. 8].

It is a common misperception that the main challenge of AVT is only about the syntax and embedding the audiovisual content, though it is far more. An attempt has been made to classify different approaches to ATV and work out guidelines on AVT translation.

The aim of the research is to investigate the influence and role of AVT in modern field of translation, and to study its peculiarities and types of AVT which help people to learn and master foreign languages.

Material and methods. The studies of foreign and domestic scholars, outdated and new approaches to translation have been used as the material. The following research methods have been used: the analysis of reliable resources and AVT experience from around the world and a critical approach to the outcomes made by Kozulyaev A.V., J. Diaz-Cintas, A. Remael, etc.

Findings and their discussion. A.V. Kozulyaev proposes the factors according to which AVT can be considered as a separate area of research: 1) audiovisual translation – is a constrained translation due to the external limitations related to the language and communicative situation; 2) audiovisual translation is polysemantic; 3) audiovisual translation requires knowledge of different strategies of semantic analysis and synthesis [1, p. 4].

Nowadays such types of AVT can be distinguished as:

- 1) voice-over
- 2) subtitling
- 3) dubbing (lip-sync)

Audiovisual programs use two codes, image and sound, films represent and actualize a particular reality based on specific images that have been put together by a director. Thus, subtitling – dubbing and voice-over – is constrained by the respect it owes to synchrony in these new translational parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech) [3, p. 9].

Today subtitling is becoming more and more popular because, first of all, it's cheaper than dubbing, for instance, and secondly a lot of people prefer watching films with subtitles because it helps to dive completely into the

atmosphere of a film, as it makes it possible to follow the original speech which is full of emotional weight of original actors. Namely, subtitling is rather useful for educational purposes [3, p. 12].

According to statistics, in countries, where subtitles are preferred, language proficiency and comprehension are much higher than in countries which prefer dubbing. Watching films with subtitles allows the viewer to enrich the vocabulary and get acquainted with the pronunciation, which is a passive form of mastering a foreign language. However, in some countries where there are two and more official languages dubbing is used more frequently in order to save the culture and the first original language [1, p. 7].

When creating subtitles, it is necessary to save the logic of the construction of the original text. In order to comply with the logic of the narrative, it is desirable that each subtitle represents a semantic and syntactic whole. In some cases, it is not possible to fit a complete sentence in one subtitle, then it is appropriate to resort to subtitle segmentation. In the process of creating subtitles, we should remember that human memory capacity is limited, so too long sentences it is better to divide into shorter ones [3, p. 28].

Written speech in subtitles is almost always a brief version of spoken language. Subtitles can not and should not convey all the details of oral speech in the original text. Subtitles always involve compression of the original text, but at the same time the translation should remain qualitative. Also, in the process of subtitling partial or complete omission of information is possible. These two techniques are typical for subtitling and more often they are used in combination with each other, which leads to revision of a text. Compression of information is necessary in most cases and it depends on the genre, context, speed of information. Very often compression of information can lead to positive moments in a translator's work. Compression gives a translator a certain freedom and the result of such freedom is a translation that meets the expectations of the audience, for instance, in some emotional situations, it is more important to keep the rhythm of speech than to keep the details [2, p. 33].

Modern translators now can find and use special programs for creating subtitles, for subtitle embedding such as Subtitle Workshop and Aegisub and etc.

Conclusion. The statistics of AVT experience from different countries states that the film industry remains a popular means of entertainment and education, it proves AVT significant and hands-on. To be a success, audiovisual translators must take into account not only common theory of translation itself but also nonverbal components of communication and extralinguistic aspects. Also, AVT looks at the peculiarities of a viewer's perception, keep the logic and naturalness of the presentation, preserve significant information, group information according to semantic fragments. It is recommended to process and adjust to the target language the content on every language and speech level: from phonetics to semantics and non-verbal elements. Existing programs for subtitle embedding allow translators to optimize the process of AVT, i.e. a

translator can set the parameters for the read rate, for the maximum number of characters in the subtitle line, for checking the finished translation text for mistakes. Despite the improvement of technical means, a translator takes a leading role in the process of AVT. It requires special knowledge and expertise not only in linguistics and translation but also in informational technology and software as well as in basic programming. For this reason, it is recommended to study AVT as a separate discipline as it treats the content from a different perspective.

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“THE LIEUTENANT OF INISHMORE” BY MARTIN MCDONAGH IN THE CONTEXT OF MODERN BRITISH DRAMA

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Martin McDonagh is known to the general public as the director of feature movies – “In Bruges”, “Seven psychopaths”, “Three Billboards Outside Ebbing, Missouri”. However, it was the McDonagh's dramaturgy, that became one of the most striking manifestations of writer's talent.

In the 1990s his plays earned instant recognition in both Britain and the United States for their unconventional style and provocative content. The aestheticization of emotional and physical violence in a rather crude form, black humour are the main features of McDonagh's plays.

Even though the writer himself is an Irish citizen, in his plays he openly ridicules the two-century Irish liberation movement.

The purpose of the study: to study the features of McDonagh's play in the context of modern British drama.

The dramaturgy of the modern Irish playwright Martin McDonagh isn't explored enough in foreign and domestic criticism and literary criticism, because it is a phenomenon of the modern literary process. Therefore, the study will complement the literary material on the development of modern foreign drama.

Material and methods. The material of the study is the play “the Lieutenant of Inishmore island”. In this work we use the method of contextual analysis and historical method.