Innovations in audiovisual translation – thematic analysis of national art texts

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Abstract
The article discussed innovations in audiovisual translation: from reproduction to perception of music or film texts. Cinematography is an integral part of world art, representing a universal way of interaction between different cultures. Audiovisual translation is currently a popular type of translation activity since foreign films form the basis of film distribution in the country. Today, over 50% of the cross-cultural exchange of information is carried out through films, television programs, shows, and video games. Audiovisual translation requires special skills and abilities from translators since the actions they perform are radically different from their usual experience of working only with a verbal (text/speech) series. Recipients of an audio-visual work process message are received simultaneously through several information channels. This imposes a special responsibility on audio-visual translation. The work aims to identify the main features of audiovisual translation as a particular type of translation activity. The object of the research is the process of audiovisual translation as a special type of translation activity. The subject of the study is the features of subtitling as a type of audiovisual translation. The research is based on the method of linguistic translation analysis, which includes such components as observation, description, generalization, comparison, and systematization. In addition, the methods of contextual and interpretative analysis, discourse analysis, and comparative analysis of film discourses were used. The practical results of the research are the systematization, generalization, and application of existing methodological recommendations for working on an audiovisual translation (in particular, over-subtitling), the linguistic translation analysis of the film "Searching for Sugar Man," as well as the creation of the text of the translation of this film into Russian using subtitling. The choice of the material is due to its novelty and the diversity of social, historical, and cultural realities and the song component, which are of interest from the point of view of linguistic translation analysis.
Key words: audiovisual, translation, film, music, research, innovations, art

Introduction
Cinema, of course, occupies an essential place in people's lives, being by itself a universal guide that erases the boundaries between representatives of different cultures. As an audio-visual art form, we can say that cinema will prevail in a particular multidimensional language. Cinema constitutes the modeling of reality, modeling behavior, and communication of people. On the one hand, cinema absorbs national features; on the other hand, it is a global phenomenon. Information transmitted through images and sound is perceived easier and faster than, for example, with the help of literary forms. A motion picture is a multidimensional object of research studied by various sciences: cultural studies, semiotics, literary studies, linguistics, and translation studies. From the standpoint of semiotics, the film, as a genre of art, was studied by the literary critic, cultural critic, and semiotic Yuri Mikhailovich Lotman. He identifies such components of the film text as "frame" and "film phrase." "The frame gets the freedom inherent in the word: it can be distinguished, combined with other frames according to semantic laws, rather than natural contiguity and compatibility, used in a figurative metaphorical and metonymic

sense" (Lotman, 1998: 32). A frame is considered the minimum unit of the film language, and a set of frames that have only one thing in common is called a film phrase. If we talk about the cinema language as a familiar system that is used for communication purposes, then for a successful communication process, it is necessary that the sender and recipient of the information use the same or at least similar codes." The main idea of the semiotic approach to the film text is that the film has its own language, which can be described in terms of syntax, grammar"(Voroshilova, 2007: 107). Roland Barthes, a French poststructuralist and semiotic philosopher, expresses the idea of multilevel codes, varying in which "the author establishes a connection between an idea and a sign (a sequence of signs)." According to the scientist, "from the successful completion of this event will depend on the art of the cinematic message, its aesthetic value, and attractiveness" (Serbin, 2014: 203). The viewer decodes the message with an author-defined image, depending on life experience, knowledge, or the peculiarities of perception. Thus, we can talk about multiple levels of idea/meaning (conceived by the author, interpreted, perceived, understood, etc.) and decoding at various levels. Umberto Eco, an Italian philosopher and semiotic, also notes that "in real communication processes, the text is often interpreted using codes other than those that the author had in mind" (Eco, 2005: 13). An audiovisual work is potentially addressed to any possible viewer. However, an individual viewer perceives it in his way, and decodes the message of the author through the prism of his worldview. Speaking about the interpretation of the visual component of cinema, Jean Mitri, a French director, and film critic, notes the following: "although an image is a carrier of meaning, it cannot be equated with a seme because the meaning it reflects is not internally related to itself" (Mitri, 1965). It follows to find out, following Jean Mitri, that the various objects in the frame become the same only because of what they embody in themselves in connection with what is happening on the screen, with the actions of the actors, with certain events that they lay in their meaning. In the case of audiovisual cinema, the meaning is not only embedded in the word; it is located between frames, it is dynamic, and each new frame generates meaning. The film language is similar to natural language: it can transmit information concerning any area of real or imaginable reality and is capable of development and modification. This is expressed as the manifestation of new cinematic techniques, the same as the specificity of the language, which depends on who embodies it, like the unique realization of language in each individual's speech. At the same time, the language is mostly universally understandable. Often, a person who does not speak the language in which the replicas are spoken can follow the plot and understand the author's intention.

The dialogue in the cinema is the conversational lines of the film; the addressee of the message is both the character partner in the film and the viewer himself. At the same time, the content of replicates can be perceived by them in different ways, which is called the effect of double information. The attitude to information is related to the situation in the film that developed at the time of the utterance of the replica. The video sequence supports such characteristics of the dialogue as situatedness and contextuality. Depending on the director's idea, the video sequence can reinforce the film dialogue, complement the spoken lines, and create a contrast with the film dialogue.

For a deeper understanding of the concept of "cinema discourse," let us first turn to the term "discourse" in general meaning. A significant contribution to the study of the term "discourse" was made by the Dutch scientist T. van Dijk. In his opinion, "in more. In a broad, "semiotic" sense, nonverbal expressions, such as drawings, paintings, gestures, facial expressions, etc., can belong to discourses" (Dyke, 2013: 131). According to the scientist, the analysis of oral speech and written and oral texts can be conducted at various levels and in various aspects (Dyke, 2013: 131). In the

course analysis, he pays special attention to the situation of a communicative event icon text. T. van Dijk suggests considering the following aspects within the framework of discourse analysis: nonverbal structures, sounds, syntax, vocabulary, accentuation of individual topics, communication schemes (for example, narrative), rhetorical means (metaphor, hyperbole, etc.), speech acts and interaction (Dyke, 2013: 135). The use of discourse analysis in this key is significant for our research. N. D. Arutyunova gives the concept of "discourse" the following definition: "Discourse (from fr. discourse-speech)–a coherent text in combination with extralinguistic, pragmatic, socio-cultural, psychological and other factors, a text taken in a conceptual aspect; speech, considered as an omnidirectional social action, as a component involved in the interaction of people and the mechanisms of their consciousness (cognitive processes)" (Arutyunova, 1990: 136). Thus, the concepts of discourse and text are not opposed to each other; the text acquires life and functions in discourse. In this study, we will adhere to the cultural and historical definition of the Discourse. A. Radchenko (2009: 60) claims that "discourse is a fragment of the linguistic and cultural reality of a particular linguistic community, based on a complex system of traditions, customs, rituals, unwritten rules, setting parameters for the generation and interpretation of any socially significant human behavior, including his speech works" Speaking about cinema discourse as a special kind of discourse, we will consider it as "a semiotically complicated, dynamic process of interaction between the author and the recipient, conditioned by linguistic, socio-interactive and cultural rules and proceeding in interlanguage, interpersonal and cultural dimensions" (Nazmutdinova, 2008: 33). The film text functions within the framework of this discourse. The meaning inherent in it, in the process of perception by the recipient, tends to complex transformations, as a result of which the generation and increment of meaning occur. In accordance with the typology proposed by O.A. Radchenko, cinema discourse can be conditionally attributed to the creative type of discourses, "in which the individual principle, original creativity, giftedness, and originality are much more valuable" (Radchenko, 2009: 61). It should be emphasized that an audiovisual work functions in a multi-level discourse, representing the unity of several streams of information. Following A.V. Kozulyaev, it is advisable to distinguish four main information streams: visual nonverbal (video sequence), visual, verbal (text on the screen, inscriptions, subtitles), verbal sound (dialogues, songs), nonverbal sound (noises, music) (Kozulyaev, 2015). Because other types of discourses can be found embedded in the film discourse (for example, music, song, art, television, etc.), we note that the film discourse demonstrates an interdiscursive character. "The film text can expand its interdiscursive connections, becoming a source of borrowings for mass culture texts functioning in different discourses" (Surgai, 2008: 5).

Research methods

The research is based on the method of linguistic translation analysis, which includes such components as observation, description, generalization, comparison, and systematization. In addition, the methods of contextual and interpretative analysis, discourse analysis, and comparative analysis of film discourses were used.

Stages

The study was conducted in stages from 2021 to 2022. In this study, we found out that the translation process is a result-oriented activity. The success of this result is expressed as the final product (the optimal quality of the product indicates the success of the activity carried out) (Sdobnikov 2013: 219).

Results

The results were held at international scientific seminars and regional scientific and practical conferences held based in the Department of Translation and Applied Linguistics and the Scientific and Educational Center "Integrative Translation Studies

of the Arctic space" of the Higher School of Social Sciences and Humanities and International Communication of the Northern (Arctic).

However, translation activity is designed primarily for the recipient. Based on the concept of Yu. Along with Nida, who emphasized the need to cause the recipient of the translation a certain reaction provided for by the original work (Waard, Nida, 1986), we can argue that the translation should be equal, in terms of communicative effect, to the original. When considering the features of documentary audiovisual works of popular science discourse (in detail in the second chapter of this study), we found that these works are used for educational and educational purposes (Isupova, 2016), (Arzumanova, 2011), (Vlasov, 1976).

From the provisions listed above, we concluded that when viewing documentary audiovisual works, the viewer (who is the recipient) must receive all the specified factual information presented in the original work. Before starting the practical part of our research, we surveyed first-year students studying under the "Translator in the field of professional communication" program. The survey aimed to study the awareness of students studying translation about such a type of translation as audiovisual and identify the most popular (the one they prefer to use) type of audiovisual translation. We also asked whether the interviewed students are viewers of foreign-language documentaries of popular science audiovisual works, and if so, which translation they prefer: subtitles or voiceover. Twenty-four people took part in the survey. Based on the analysis of the survey participants' responses, we found out that 46% (11 people) of respondents prefer to watch foreign-language documentaries in voiceover translation, and 37% (9 people) - in translation with subtitles. All information (sample survey and submitted responses) on the questionnaire is contained in Appendix 5. As mentioned earlier in our study, an audiovisual work has a complex semiotic structure. The information comes to the recipient through different channels of perception (visual and audio), but, as we know, when translated by subtitles, more information comes to the recipient through the visual channel (subtitles are read by the recipient). Hence the question follows: does such a load of the visual channel of perception interfere with the adequate receipt of the necessary information? Thus, our experiment aims to identify the most optimal type of audiovisual translation for popular documentary science works. The comparison involved a translation for voiceover and a translation for two-dimensional subtitling. Further, in this chapter of our research, we will describe in detail the theoretical and practical prerequisites that served as a starting point for conducting this experiment, prepare materials for the experiment, describe the process of conducting it, and presenting the results of the Prerequisites for conducting the experiment Cinema can be one of the teaching methods. Let's turn to the very concept of the "teaching method" to prove this. In total, the meaning of this term is interpreted as a way to achieve a goal or solve a problem; it is a set of techniques and operations of a practical or theoretical nature aimed at the cognition of reality.

The main part

With the development of cinematography and technologies used in the creation of audiovisual works, approaches to translation are also changing. The differences in the approaches of AVT in different countries and cultures are of interest. Cinema began with films that were "distinguished by an international character since the actors expressed themselves in sign language understandable to a representative of any culture" (Matasov, 2008: 6). With the advent of sound films, the "language barrier" problem inevitably arose. The first ways to solve this problem were very ingenious: studios shot several versions of the film in different languages, involving both native-speaking actors and resorting to reading text in another language using transcription. However, this approach was economically unprofitable, especially during the Great

Depression in the United States. The next way to promote films to other countries was dubbing, which was first used in 1928. The era of national dubbing began when representatives of American film studios in European countries were engaged in dubbing Hollywood films, dubbing was carried out with the involvement of local theater and cinema actors. Subtitles began to be used in the United States in the early 1930s. Initially, the attitude towards this type of translation was skeptical, since the reading of subtitles distracts the audience's attention from what is happening on the screen. If we rely on the fact that the average reading speed of a person is 1500 characters per minute, and the time spent on the screen of a two-line subtitle up to 70 characters long (post-standard requirements) is on average 5 seconds, we may well assume that a person has time both to read the subtitle and to comprehend what is happening on the screen. By the beginning of the 1930s, Hollywood films had occupied leading positions in the European market. The leaders of totalitarian regimes in countries such as Germany, Italy, and Spain promoted national unity, which was achieved through the standardization of the state language. This has become one of the main prerequisites for the development of duplication in these countries. At the same time, most European countries preferred the interpretation of foreign films to other types of audio-visual translation, as it was more economically advantageous. Among the main factors that determined this choice are the following: 1) A relatively small number of the population led to low box office fees from the rental of foreign films; 2) Lower costs of adaptation compared with duplication; 3) The desire to preserve the original soundtrack for a more complete perception of the film; 4) The existence of several official state languages at the same time.

 For the exchange of experience in the cinema industry, film festivals began to be created, which, among other things, became a platform for the market where the purchase and sale of films take place. The Venice Film Festival, first held in 1932 on the initiative of Benito Mussolini, is considered the oldest film festival. International film festivals promote cultural exchange between countries. High-quality, culturally specific translation of films into foreign languages is one of the most important components of the success of the film outside the country of origin. Cinematography is a constantly developing field of art: new directions in cinematography are emerging (for example, docufiction), and applicable technologies are being improved both for making films and for their translation. Specialized software has appeared that allows you to create subtitles, and also synchronize them with the image on the screen, the dubbing technique is being improved. When defining an audiovisual translation, it is possible to use the formulation of Alexey Vladimirovich Kozulyaev, head of the Russian School of Audiovisual Translation: "audiovisual translation is the creation of a new polysemantic unity in the recipient language on the basis of the unity that existed in the original language, and in such a way that the new polysemantic unity becomes an element of the culture of the recipient language and is not alien to it" (Kozulyaev, 2015: 13). The following are currently distinguished as the main types of audiovisual translation:1) Translation for voiceover (voice-over); 2) Translation for subtitle; 3) Translation for full dubbing (lip-saps). It should be especially noted the existence of such a format of WUAs as video commentary or an audio transcription. Audio description is a verbal description of the elements of the visual-verbal information flow of the audiovisual production. Films with audio transcription are intended for both people with visual impairment, as well as for anyone who prefers to perceive information aloud. The following stages of the audio transcription process can be distinguished:1) Viewing and analyzing an audiovisual work; 2) Creating an audio description/typhlokommentation, taking into account that the commentary should not be superimposed on the elements of a sound verbal series; 3) Working out an audio description/typhlokommentation in the studio with the participation of an actor; 4) Recording an audio description /typhlokommentation in the studio; 5) Laying an audio description /typhlokommentation on the audio track of an audio-visual work.

Let us consider further the other main types of audiovisual translation. Regarding simultaneous voice-over translation (NWP), practiced in the world since the 1930s, it should, first of all, be pointed out that with it "the muffled original speech of movie characters is heard behind the voice of the translator or the voice actor(s) repeating (their) this speech in the translation language, as a rule, with a large lag" (Matasov, 2008: 24). Its use is most common in Russia and Poland. When translating for voiceover, it is important to keep in sync with the rhythm of the narration and provide for the subsequent stacking in timing. To carry out self-checking, translators are usually advised to speak the translation text aloud at the same time watching a video sequence to carry out self-checking. In the translation, pauses of 3 seconds and from 3 to 5 seconds are usually indicated by the signs \and \\, respectively, accents are placed in proper names, geographical names, ethnographic and technical terms, and rarely used words, as well as in

Conclusion

We can draw the following conclusions, in the course of the study, it was found that film discourse is usually considered a special type of discourse that has an interdiscursive character, and represents a dynamic process of interaction between the author and the film recipient through the transmission of information in a multi-channel way when using visual-nonverbal, visual-verbal, audio-verbal, audio-nonverbal and other information channels. The film discourse is constructed in the form of a narrative structure that represents a continuous sequence, often having as a starting point the formulation of a certain problem, and embodying the author's modal meaning. The film text functions within the framework of this discourse, and the meaning embedded in it in the process of perception by both the translator and the film recipient undergoes complex transformations, as a result of which one can observe the generation and increment of meaning. The process of the transformation of the meaning of an audiovisual work has been considered in detail in the process of the implementation of the linguistic translation analysis of the film "Searching for Sugar Man". In the course of the study, it was revealed that the preparation of audiovisual production for display is a collective work, including several stages, and depends on the type of AVTs. In the first chapter of the study, the main requirements for existing types of AVTs were considered, however, it should be noted that the recommendations for the preparation of the translation text, and also the requirements for the style of the translation text may vary depending on the translation customer. The results of the conducted survey showed that viewers currently do not give preference to any one type of AVTs, their choice largely depends on the purpose of viewing an audiovisual work. So, subtitling is preferred by those who sufficiently know the original language or studying it and wants to replenish vocabulary and improve the level of understanding of a foreign language. The dubbed translation will be read by viewers for whom the purpose of viewing is to obtain aesthetic pleasure. Voiceover translation is selected by those who want to simultaneously hear the original audio track and perceive the translation. An analysis of existing research in the field of subtitling and available software has shown that at present it is possible to observe a trend towards the unification of approaches to subtitling: general requirements, methods, and recommendations for this type of AVTs are being developed. Special attention is paid to the need to ensure the convenience of perception of the text of subtitles since when subtitling, the number of channels through which the information is communicated to the viewer increases. Despite the improvement of the technology of automatic speech recognition and the creation of subtitles, the role of the translator in the process of subtitling remains the leading one. The practice of working on subtitles has shown that subtitles always understand the compression of the source text. Nevertheless, the translator needs to convey the

meaning inherent in the film text, important information, and the ability to preserve the thematic sequence with the permissible partial or complete omission of secondary information. It is revealed that when implementing the AVT, it is impossible to work exclusively with the film text, without viewing the visual component. It is obligatory for the translator to process all information channels since he needs to perceive all the information that is subsequently transmitted to the viewer, and create a translation that meets the expectations of the target audience. In the process of subtitling, the technique of segmentation of subtitles is often used, while too long a sentence, which is divided into several subtitles, is divided into shorter sentences. As the results of the conducted survey show, the opinions of the viewers of the participants of the shift and the length of the subtitle differ. It can be concluded that this aspect depends on the excellent perception of each viewer. Nevertheless, it is recommended to segment the subtitle by semantic fragments, and separate the fragments themselves from each other in a place where it is possible to convey the semantic load most fully.

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