

COMPRESSION AND DECOMPRESSION IN AUDIOVISUAL TRANSLATION (BASED ON *WHITE COLLAR* TV SERIES)

A. Kolisnyk, IV year student of translation department of Institute of Philology, group FPb-1-16-4.0d.

Academic adviser: A.M. Kozachuk, Senior Lecturer of the English philology and translation department, Candidate of Philological Sciences.

The article represents the results of studying the compression and decompression as a linguistic phenomenon, preconditions for translation strategies of compression and decompression application in audiovisual translation, zero (de)compression effect on the series translation faithfulness.

Key words: compression; decompression; audiovisual translation; translation strategy; White Collar TV series.

У статті розглянуто основні види компресії та декомпресії, випадки та причини використання стратегій компресії та декомпресії під час аудіовізуального перекладу, вплив нульової (де)компресії на адекватність та відповідність перекладу на основі серіалу.

Ключові слова: компресія; декомпресія; аудіовізуальний переклад; перекладацька стратегія; серіал «Білий комірець».

The topicality of the study is due to the comparative novelty of the phenomenon of audiovisual translation and the lack of theoretical background, along with the practical experience in the field already available in Ukraine. In turn, such a shortage has a negative impact on the quality and faithfulness of the film production received.

The aim of the paper is the study of the use of translation compression and decompression strategies when dubbing a movie product and their impact on the faithfulness of audiovisual translation based on the White Collar TV series.

The main tasks are as follows:

- to explore the main tactics and strategies used in audiovisual translation;
- to distinguish various linguistic features of compression and decompression in film translation;
- to find out the possible effect of zero (de)compression on the faithfulness and conformity of audiovisual translation.

The analysis of recent publications shows us the comparatively low level in studying of compression and decompression strategies, especially in Ukraine and

other Slavic countries, those strategies application in translation, and audiovisual translation as a whole.

The continuous development of cinematography, numerous films, TV and radio shows occurrence resulted in the need for their translation. The main task of audiovisual translation is the harmonious and faithful rendering of material based on audiovisual perception. In this case, competences to deal with literary translations are not sufficient. The translators have to resort to the use of translation strategies that are somewhat different from those used by translators of conventional texts.

The theoretical basis, mostly collected by foreign researchers, makes it possible for us to be aware of the fact, that AVT (audiovisual translation) is divided into subtitling, dubbing (complete replacement of the original soundtrack), and over-voice (the original soundtrack remains, and the recorded translated text is overlaid) [7; 9]

Outline of the main research material. Audiovisual translation is different from conventional one, especially when film/TV show dialogues are taken into account. There is a clear requirement for film translation which translators have to adhere as not following it may disrupt the structure of the film and create a disharmony between sound and picture, which is unacceptable in AVTs.

Films, series, TV/radio shows and other audiovisual pieces have one of the main differences as compare to written novels and other stories, they are full of different dialogues and polylogues, translating of which requires compliance with certain time limits [8]. It can be noticed by everyone watching a film, that there is no long spaces between utterances of characters, moreover, they usually follow each other inextricably, so all the translated cues should follow the same tempo. For instance, in case translator decides to render a cue literally, he may exceed allotted timing. In turn, this will lead to discrepancy between the actors' cues, so that could be easily noticed. Therefore, in order to prevent such cases, strategies of compression and decompression are used by translators who specialize in AVT [6].

According to Nigel Armstrong, compression involves leaving out the target text elements present in the source text, which contain not so important information or information that cannot be translated due to the absence of certain cultural or

social factors in the target language. [5] Compression can also be used in cases of presence of unnecessarily long lexical or grammatical structures, which can be replaced with simple ones, especially when a text form preserving is needed, in case of AVT, such form is timing of actors cues. As a linguistic phenomenon, N. Valgina divides compression into lexical, syntactic compression, and the formation of speech stereotypes. [1]

Under lexical compression there can be understood the use of definitions, dialects or the language of one's vocational speciality the meaning of which is understood from the context. For example, in the original episode of the *White Collar* TV series during the arrest of a criminal, one member of the FBI assault team tells his colleagues that there is no one in the room - "*Hallway clear*" [10] - that is the part of their professional vocabulary, and the Ukrainian correspondent of the phrase is "*Чисто*" [4], which was used by translators while dubbing, instead of the literal translation "*В коридорі чисто/пусто/нікого*". The reason for using compression in this case can be traced even at the syllables level, i.e. there are 3 syllables in the original phrase, 6 in the literal translation, and 2 of them in the dubbed version, which helped to fit the phrase within the timeframe, without influencing it.

According to A. Pidgorna, syntactic compression is an increase in the amount of information per unit of speech [3]. It means that translator seeks to reduce the load of text full of complex constructions by resorting to syntactic compression, while preserving the meaning of the sentence. Such a need for using the strategy of compression is particularly noticeable while translating from English (analytical) to Ukrainian (synthetic) language, where a large number of contractual sentences appear. As an example, the following interrogative sentence can be cited: "*How soon can we get a lip reader here?*" [10], which in Ukrainian literally is translated to: "*Як скоро нам сюди пришлють спеціаліста, що читає по губах?*". Due to the fact that there are some differences in the structure of the articulation apparatus and the cultural features of speech between Americans and Ukrainians, there is no possibility to convey this issue in a meaningful way without any losses or transformations. In the Ukrainian language, there is no direct lexical correspondent to the term "*lip reader*",

so the construction of the sentence is completely changed, and the action is transferred to *"той, хто читає по губах"*. Thus, we avoid the use of a contract sentence that carries only extra workload and makes a complex structure that is not such in the original. As a result, we get: *"У нас по губах хтось читає?"* [4], a phrase that, in its timing, matches the original phrase, while retaining the meaning and the original formulation.

Concerning the formation of speech stereotypes that arise from the frequent use of verbal constructions in different situations, there is another interrogative sentence: *"Why would Neal run with three months left on a four-year sentence?"* [10]. In the Ukrainian language, the translators omitted the name because it is known to everyone involved in the conversation and the term of detention, because the information is secondary and does not carry a significant semantic load in this case. Instead of *"4 роки ув'язнення"* the translator has used a well-known term, which is conveyed by the word *"відсидіти"*. Although morphological transformation took place, the noun was replaced with a verb, in the target text we got rid of the unnecessary load that would affect the length of the sound track. So, in the dubbed version there is *"Нащо тікати, коли відсидіти лишилося три місяці?"* [4], where all important information is preserved, while keeping the time allotted for this cue, what would be wrong with zero compression *"Який Нілові сенс втікати, коли з чотирьох років ув'язнення лишилося відбутися лише три місяці?"*. As a result, instead of 2.5 seconds, there double time is needed and the audio track would not match the original one.

The use of a decompression strategy, especially in the implementation of AVT (in our case English to Ukrainian), is largely driven by the need to compensate for the lack of articles and the large number of prepositions in the target language that affect the length of the dubbed cue. According to Y. Kaminskyi, the use of decompression also aims to unleash the full potential of a non-equivalent language unit [2]. Consequently, the strategy of decompression can be divided into adding, differentiation of meaning, descriptive translation, replacing simple syntactic constructions, logical development etc.

In the following example, the phenomenon of decompression can be illustrated, embodied by differentiation and addition (in this case, it is the subjective desire of the translator, because the information added does not carry important information and it rather is the example of expressive mean). The literal translation of the sentence "*The formulation's still classified*" [10] will be "*Склад/формула досі визначається*", but the author of the translation chose the option that fits within the time limits of the audio track, while explaining to the viewer the meaning of the phrase and putting a logical emphasis on the object in the center of the action. So, we get the translation "*Склад банкнот досі тримають у таємниці*" [4].

The following source-translation pair is an example of compensatory decompression, which often occurs while translating from English into Ukrainian. "*He brought in the same books and the same quantity on three previous trips*" [10] – "*Вже тричі він провозив ті самі книжки у тій самій кількості і щоразу їх декларував*" [4]. In the source phrase there is the use of the pre/postpositions "on, in", in particular in the pair "brought in", that is the feature of English and is absent in the target language. The purpose of the translation was to preserve the timing of the phrase and to use the transformation of addition, because nothing was stated about declaring in the source text. In case of zero decompression, this line would be as following "*Він провозив ті самі книжки, у тій самій кількості вже тричі*". As in many other situations using the transformation of addition, in this case the added information is not of big importance and acts rather as the expressive mean.

Conclusions and prospects for further scientific research. Considering all the mentioned above the inference can be made, that nowadays, in the era of technologies and audiovisual perception of everything, there is a particularly pressing issue of studying audiovisual translation as well as its components such as strategies and tactics, especially those concerning compression and decompression. For example, in Ukraine we have a strong need for translating foreign movies and series into Ukrainian, so such further researches will be particularly helpful. Moreover, there also should be individual institutions or departments in universities to study

problems of audiovisual translation, as this type of translation is a specific one, though combines some peculiarities from others.

REFERENCES

1. Валгина Н.С. Теория текста. / Н.С. Валгина. – М. : Логос, 2003. – 280 с.
2. Камінський Ю.І. Декомпресемна асиметрія англійських та українських мовленнєвих знаків / Ю.І. Камінський. // Вісник СумДУ. Серія «Філологія». – 2008. – №1. – с.30-34.
3. Підгорна А.Б. Синтаксична компресія в англійських науково-технічних текстах / А.Б. Підгорна. // НОВА ФІЛОЛОГІЯ. – 2012. – №50. – с.67-69.
4. Пілот С.1, С.1 // Moviestape. 2017. URL : http://moviestape.net/katalog_serialiv/detektyvy/2156-bilyj-komirec.html (дата звернення: 11.10.2019).
5. Armstrong N. Translation, linguistics, culture / Nigel Armstrong. – Trowbridge: Cromwell Press Ltd., 2005. – 218 с. – (Saxon Graphics Ltd.).
6. Bagheri M. On the Translation Strategies of Movie Dubbing and Subtitling: A Frequency Analysis on Explicitation in Translation / M. Bagheri, A. Nemat. // Linguistics and Literature Studies. – 2014. – №2. – С. 86–91.
7. Cintas J.D. Audiovisual Translation. Taking Stock / J.D. Cintas, J. Neves. – Newcastle upon Tyne: Cambridge Scholars Publishing, 2015. – 308 p.
8. Matkivska N. Speech and Translation Strategies Applied / Nataliia Matkivska. // STUDIES ABOUT LANGUAGES. – 2014. – С. 38–44.
9. Nicolae C. On audiovisual translation: dubbing / C. Nicolae. // Romanian Journal of English Studies. – 2018. – №15. – С. 51–58.
10. Pilot S.1, E.1//<https://www.dailymotion.com/video/x4zdx7> (date of access: 11.10.2019).