

To My Mother



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Overtranslation and Undertranslation in Dubbing of Animated Movies

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چکیده

الف. موضوع و طرح مساله (اهمیت موضوع و هدف): تحقیق حاضر با عنوان "افزایش و کاهش در دوبله ی فیلم های انیمیشن"، به استراتژی های به کار گرفته شده توسط مترجمان در دوبله ی فیلم های انیمیشن می پردازد. از آن جا که کودکان مخاطب اصلی این فیلم ها می باشند، روش های به کار رفته در ترجمه ی این فیلم ها از اهمیت فراوانی برخوردار است.

ب. مبانی نظری شامل مرور مختصری از منابع، چارچوب نظری و پرسش ها: چارچوب نظری تحقیق حاضر بر اساس نظریه ی نیومارک (1981) یعنی "افزایش و کاهش" استوار است. در این تحقیق دو پرسش مطرح است: 1. کدام یک از دو استراتژی افزایش یا کاهش در دوبله ی فیلم های انیمیشن متداول ترند؟ 2. دلایل احتمالی به کار گیریه هر کدام از این دو استراتژی در دوبله فیلم های انیمیشن چیست؟

پ: روش تحقیق شامل تعریف مفاهیم، روش تحقیق، جامع مورد تحقیق، نمونه گیری و روش های نمونه گیری، ابزار اندازه گیری، نحوه ی اجرای آن، شیوه ی گردآوری و تجزیه و تحلیل داده ها: در این تحقیق سه فیلم انیمیشن با عنوان مربی اژدها، در جستجوی نمو و وحش به عنوان پیکره ی تحقیق استفاده شده است. واحد ترجمه ی جمله در نظر گرفته شد. محقق با مقایسه ی جملات مبدا و دوبله ی آن در زبان مقصد میزان به کار گیری هر کدام از دو استراتژی افزایش و کاهش را مورد ارزیابی قرار داد.

ت. یافته های تحقیق: با توجه به نتایج به دست آمده مشاهده شد که مترجمان فیلم های انیمیشن بیشتر به استفاده از استراتژی افزایش گرایش دارند و میزان استفاده از آن در انیمیشن در جست و جوی نمو بیش تر از دو انیمیشن دیگر بود.

ث: نتیجه گیری و پیشنهادات: بر اساس نتایج به دست آمده دلایل به کار گیریه استراتژی های افزایش و کاهش در پیکره ی این تحقیق عبارتند از: همخوانی حرکات لب در فیلم اصلی و نسخه ی دوبله شده، جذب مخاطب با اضافه کردن جملات طنز آمیز و پر کردن خلا دستور زبانی و یا کلامی میان زبان مبدا و مقصد. مطالعات بعدی میتوانند استراتژی های پیشنهادی سایر نظریه پردازان و نیز انواع دیگری از فیلم و کتاب را در بر گیرند.

Abstract

The aim of the present research is to delve into the issues of “overtranslation” and “undertranslation” proposed by Peter Newmark (1981), in the English translations of dubbed animated movies. First the issues of overtranslation and undertranslation are thoroughly discussed; then the strategies proposed by Delisle (1993) which lead to overtranslation and undertranslation are carefully analyzed. Finally, the possible reasons for employing such strategies were investigated.

The procedure adopted in this research consists of comparing the English version with the dubbed Persian version of the three animated movies separately.

Throughout a comparative analysis of the three movies, the extent to which the translators applied overtranslation and undertranslation strategies is determined and the consistency in adopting these strategies is analyzed.

Throughout the analysis it was observed that adopting overtranslation strategy is more common than undertranslation in the process of translation and dubbing of animated movies into Persian.

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Chapter 1

Introduction

1.1.Introduction

The first translations can be traced to the Egyptian Old Kingdom (3000 BC) where inscriptions translated in several languages were uncovered in the area of the First Cataract, Elephantine, where inscriptions in two languages have been found(Newmark, 1981). The history of translation shows the significance of this field in helping people who were geographically distanced from one another to communicate., This in turn, left its impact on local culture and language. Translation served as a tool of dissemination of ideas and also as a tool for cross-cultural communication.

The twentieth century has been called “age of translation” (Jumplet,1961) or “reproduction” (Benjamin, 1923). During modern time, translation activities have become an important industry. Translation plays a significant role in delivering messages or ideas from one language to another. According to Nida (1969), translation consists of producing in the target language the closest natural equivalence of the source language message, firstly with respect to meaning and secondly with respect to style.

As Newmark (1981, p.3) states, “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Each exercise involves some kind of loss of meaning, due to a number of factors. It provokes a continuous tension, a dialectic, an argument based on the claims of each language. The basic loss is on a continuum between overtranslation (increased detail) and undertranslation (increased generalization).”

Newmark’s contributions to translation theory are his concepts of communicative and semantic translation, of which the former “attempts to produce on its readers an effect as close as possible to that of obtained on the readers of the original”. This definition is actually similar to that of Nida’s dynamic equivalence. Semantic translation, on the other hand, “attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original”. (Newmark, 1981, p.3)

In communicative translation, the translator works on the basis of the ST and changes the elements of the foreign culture to those equivalent in the TL culture. Semantic translation preserves the foreign features but assists the TT reader to understand their connotations. Newmark (1981) generalises that a communicative translation is a smoother, simpler, clearer and more or less conventional text than a

semantic translation, which is a more complex, more awkward and more detailed text.

“Audiovisual translation is a relatively new realm of translation and it can be considered one of the most important translational activities of our time due to several reasons: firstly, because of the high number of people it reaches, mainly through television. Secondly, because of the large quantity of translated products which cross over to other cultures. Thirdly, because of the immediacy of its reception” (Diaz Cintas, 2004, p.1). The two categories and techniques of audiovisual translation include subtitling and dubbing, which have their own advantages and disadvantages. As Tortoriello (2006, p.1) states “In the case of children’s programs, specially a cartoon or animated film, subtitling has some constraints and challenges, mainly because of its prospective audience”. Thus, dubbing is the preferred form when dealing with children’s programm.

“The dubbed version of an audiovisual programme can be considered the final stratum of a multilayered text in which, in the words of Pérez López de Heredia (2003 ,p. 478), various ‘tenants,’ inhabitants of the text, leave their authorial imprint. Key factors in this rewriting process are the role of the patronage and the attitude of translators.” (Ranzato, 2011, p.1)

While analyzing a dubbed text we can both focus on undertranslation, that is, on losses, suppression and deletion, as well as on overtranslation, that is, on addition and new lines.

This research focuses on the translation of dubbed animated films from English to Persian, and attempts to find out what additions, overtranslations, omissions and undertranslations have occurred in these dubbed versions. It also tries to find possible causes and reasons for these changes.

1.2.Statement of the problem

No matter what the translator's approach to translation is, whether s/he adopts semantic approach or a communicative one, due to cultural and linguistic differences between source language and target language some changes are going to occur in the target text. In the case of a dubbed movie if our emphasis is on translation as a form of rewriting rather than as a 'simple' transfer of the source text; the focus will then be on the resulting new movie which will henceforth lead an afterlife of its own in the target culture. This view leads to two inevitable phenomena: overtranslation and undertranslation.

These concepts were first advanced by Peter Newmark in 1976 in his book "Approaches to Translation". However, Newmark failed to analyze the causes

which lead to overtranslation and undertranslation thoroughly. Thus this research attempts to find cases of overtranslation and undertranslation in dubbed animated films from English to Persian and then has tried to unveil the causes leading to these changes.

1.3. Significance of the study

This study aims at investigating cases of overtranslation and undertranslation which occur in dubbed animated films from English to Persian and finding out their causes. Special attention must be given to cartoon dubbing because of its audience's needs. Translation must be done in an intelligible manner and any changes, that is, overtranslation or undertranslation that happens in these movies must be done in order to render the message in a way that is more suitable for children.

1.4. Purpose of the study

This study first aims at finding instances of overtranslation and undertranslation which have occurred in the process of dubbing of animated films. Secondly, it tries to come up with causes which have led to these changes, causes such as different cultural connotations or differences in syntax.

1.5. Research questions

This study attempts to answer the following questions:

- 1) What overtranslations and undertranslations have been done by translators in the course of dubbing of English animated films into Persian?
- 2) What may be the possible causes for overtranslation and undertranslation in the process of dubbing of animated films?

1.6. Theoretical framework

In order to find cases of undertranslation and overtranslation in dubbed animated films, the analysis of this research was based on Peter Newmark's 1981 model. Newmark appreciates the fact that the reader is taken into consideration in translation and is no longer ignored. In *Approaches to translation*, he states that the "translator should produce a different type of translation of the same text for a different type of audience" (p. 10). However, Newmark reminds us that the reader response to the ST cannot always be reproduced.

Newmark also discusses different types of losses of meaning. The basic one is “on a continuum between overtranslation ... and undertranslation” (1981, p. 7). There is an inevitable loss of meaning when the ST refers to elements specific to the natural environment, institutions and culture of the SL area, as the substitution by the TL can only be approximate. In this case, the translator has many possibilities, since a foreign word or term can be transcribed, translated, substituted by a similar word or phrase in the TL culture, naturalised with a loan translation, adding or substituting a suffix from the TL, defining it, or paraphrasing. Another loss of meaning occurs since languages differ in their lexical, grammatical and sound systems, and they also segment physical objects and intellectual concepts differently. Newmark(1981, p.8) proposes that corresponding words, idioms, metaphors, proverbs and so on should occur in the TT as frequently as they do in the ST.

According to Newmark (1981, p.8) a loss of meaning comes from the fact that the ST writer and the translator have different individual uses of language, since everyone has lexical idiosyncrasies and private meanings for a few words. He advises that unless the text prevents it, the translator should write in a natural style. Furthermore, since the two writers, that is, the ST writer and the translator, have different values and theories of meaning, there is also a loss of meaning. The translator may, for example, emphasize connotation over denotation, or search for

ambiguities that cannot be found in the ST or a different emphasis that the ST writer has not intended to emphasise.

He then continues to introduce two concepts: communicative and semantic translation. Semantic translation “attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original” (Newmark, 1981, p.39). Communicative translation “attempts to produce on its readers an effect as close as possible to that of obtained on the readers of the original” (Newmark, 1981, p.39) and it is similar to Nida’s dynamic equivalence.

The majority of non-literary writing has material that is suitable for communicative translation. However, if the specific language of the ST is as important as the content, the ST should be translated semantically.

Newmark (1981, p.p.7-8), believes that communicative translation will lead to loss of meaning or undertranslation, while in semantic translation the author may add something that is not originally in the text, and as a result it will cause overtranslation.

1.7.Type of research

This is a descriptive research meant firstly to find instances of overtranslation and undertranslation in dubbed animated films and secondly to unveil the causes leading to them. The original and Persian dubbed versions were carefully investigated and examined in order to find the required points, and then the possible causes for overtranslation and undertranslation were discussed.

1.8.Research design

This study is a corpus-based research which falls under the category of descriptive translation studies (DTS) as proposed by Holmes.

1.9. The Corpus

The corpus of this study includes animated films dubbed in Iran from English into Persian. The dubbed versions of the films are released by different Iranian home video companies. The cartoons studied are as follows:

- 1) How to Train Your Dragon (2010) directed by Dean De Blois/Chris Sanders
Dubbed by Honarnamaye Parsian Institute

- 2) Finding Nemo (2003) directed by Stanton and Lee Unkrich Dubbed by
Glory Institute
- 3) The Wild (2006) directed by Mark Gibson Dubbed by resanehaye tasviri
Institute

1.10.Procedure

1.10.1 Data collection

The required data for this research consists of the dubbed animated films in the market of Iran as well as the original versions of the films. The original English versions were prepared from the market and also downloaded from the Internet. The Persian versions are available in the market. The researcher downloaded the original English version scripts from the internet, but the Persian dubbed version scripts were prepared by the researcher herself through watching, listening and writing down the dialogues.

1.10.2Data analysis

This study attempts to identify instances of overtranslation and undertranslation in dubbed animated films in Persian and investigate the possible causes for overtranslation or undertranslation based on Newmark's (1981) approach. The