

Universitat Autònoma de Barcelona

Departament de Traducció i d'Interpretació

i d'Estudis de l'Àsia Oriental

Doctorat en Traducció i Estudis Interculturals

Voice-over in multilingual fiction movies in Poland

Translation and synchronization techniques,
content comprehension and language identification

PhD Dissertation

Author:

Katarzyna Sepielak

Directors:

Dr. Anna Matamala

Dr. Agnieszka Szarkowska

2016

Annexes

Annex 1: Articles within this dissertation

1.1. Article 1: Translation techniques in voiced-over multilingual feature movies. (2014). *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 14, 251-272.

1.2. Article 2: Synchronization techniques in multilingual feature voiced-over movies in Poland. (2016). *International Journal of Communication – Babel and Globalization: Translating in the 21st Century*, 10, 1054–1073.

1.3. Article 3: The effect of subtitling and voice-over on content comprehension and languages identification in multilingual movies. (2016). *The International Journal of Sciences: Basic and Applied Research*, 25(1), 166–182.

1.1. Article 1: Translation techniques in voiced-over multilingual feature movies. (2014). *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 14, 251-272.

Sepielak, K. (2014). Translation techniques in voiced-over multilingual feature movies. *Linguistica Antverpiensia, New Series. Themes in Translation Studies*, 13, 251-272.

Translation techniques in voiced-over multilingual feature movies¹

Katarzyna Sepielak

Department of Translation and Interpreting and East Asian Studies,
Autonomous University of Barcelona / TransMedia Catalonia, Spain
sepzielak@gmail.com

This paper maps out the use of translation techniques used for multilingual interactions in voiced-over movies. First, the present study aims to determine how multilingual elements are introduced into the films and what implications these elements carry. Secondly, qualitative analysis is used in view of showing which particular translation techniques are employed to transfer multilingual elements in voiced-over translation. Four multilingual movies available with Polish voiced-over soundtrack on DVD were selected: Vicky Cristina Barcelona (directed by Woody Allen, 2008), Nine (Rob Marshall, 2009), Avatar (James Cameron, 2009), and Inglourious Basterds (Quentin Tarantino, 2009). The analysis enabled us to distinguish a type of translation technique which has never been described before: exposition, which in the case of multilingual movies might constitute an efficient tool for recreating the presence of multilingual environment. The results also reveal that translation techniques used to translate multilingual elements do not significantly differ from those used when approaching L1 (main language of the source text) elements. However, the effect they can have on multilingualism might be completely different from that intended when translating L1.

1. Introduction

Multilingual audiovisual texts are part of our modern and globalised world, with its co-existence of languages and cultures. Although, according to Heiss (2004), “traces of the phenomenon of multilingualism, or at least code mixing and code switching, have always been present, not only in European but also in Hollywood films” (p. 209), deeper and more systematic research into this particular phenomenon in Audiovisual Translation Studies has still to be conducted. Language in a movie may have an important function; according to Wahl (2005), when “examining the history of sound film, one can easily find examples where language itself as a semiotic system is part of the message of the film and not only a vehicle of content” (p. 1). For this reason, it is very interesting to

examine how multilingualism travels from the original text into the translated one.

The objective of this paper is to present the use of translation techniques used for multilingual interactions in a number of Polish voiced-over movies. First, this study aims to determine how multilingual elements are introduced into the films and what implications these elements carry. Secondly, qualitative analysis is used in view of mapping out the translation techniques which are employed to transfer multilingual elements in voiced-over movies. The choice of films to study was based primarily on the presence of several languages in the movies; that is, apart from the main original language (L1), English, and the translated language (L2), Polish, the film should also contain dialogues in one or more other languages (L3). The selection was refined to comprise four films: *Nine* (directed by Rob Marshall, 2009), *Vicky Cristina Barcelona* (Woody Allen, 2008), *Avatar* (James Cameron, 2009) and *Inglourious Basterds* (Quentin Tarantino, 2009). Three genres are represented: drama, science-fiction and adventure (genre categorisation based on the Internet Movie Database, commonly known as IMDb, n.d.). Although Woody Allen's *Vicky Cristina Barcelona* had its world premiere in 2008, it was not released in Poland until 17 April 2009 ("Filmweb", n.d.).

Before presenting the analysis and its results, I first discuss multilingualism and translation techniques.

2. Multilingualism in audiovisual translation

According to Grutman (1998), "every text that contains at least one foreign word can be identified as multilingual" (p. 157). This definition of multilingual texts allows for a vast spectrum of degrees of multilingualism; however, I believe that what matters most is the function multilingualism performs within each film. It can be assumed that the correlation between the number of L3 elements and the function of multilingualism in the text is directly proportional. In other words, the bigger the role played by multilingualism in the movie, the more L3 insertions appear. Therefore, establishing the implications of L3 elements in the movie would seem to be the first step in the translation process.

On the one hand, just as in the case of literature, where multilingualism may be used as a "mimetic device used to give the reader a flavor of the author's heritage language" (Baldo, 2009, "para." 2), multilingualism in films can also reveal the characters' mother tongue. In this case, the elements play a rather passive role, without setting in motion further connotations, as in *Nine*, where Italian (L3) seems to act as a reminder of the setting of the movie. On the other hand, multilingualism also contributes to creating a credible reality by portraying the identity of a group (Martins, 2005) with the associated emotional and connotative baggage. This function becomes active by providing general, and often

stereotypical, assumptions about a particular group. The viewer recalls this knowledge in order to get a better understanding of some of the actions or ways of thinking of the characters in the group. In this case the multilingual elements perform a very significant role that complements the psychological dimension of characters. This can be observed in *Vicky, Cristina, Barcelona*, where the Spanish language and Spanish setting activate the stereotype of the Latin lover.

As Meylaerts (2006) points out, translating multilingual texts “has become a research issue [...], however, more often than not, analyses are conducted in terms of ‘difficulties’, of ‘problems’, of ‘untranslatability’” (pp. 4–5). Nevertheless, some attempts (such as those of Bartoll, 2006; Corrius i Gimbert, 2008; Delabastita & Grutman, 2005; Meylaerts, 2006; Corrius & Zabalbeascoa, 2011) have been made to present a gamut of useful techniques for dealing with multilingual movies. Scholars who have studied multilingualism in audiovisual texts have thus far mainly dealt with dubbing and subtitling. To the best of my knowledge, no study on voiced-over multilingual movies has yet been carried out, probably due to the fact that the voice-over mode is hardly ever used in fictional films, except in countries such as Poland, Russia, Latvia, Lithuania and Estonia.

Christine Heiss (2004), a pioneer in the study of dubbed multilingual film, suggests using a multiplicity of modes (subtitling and dubbing) to translate multilingual film. According to her, the co-existence of dubbing (used to translate the main language of communication) and subtitles (for the other languages) could lead to a satisfying result. Heiss (2004) concludes that introducing subtitles in a dubbed version “would place greater demands on the audience but would correspond more closely to the cultural diversity presented in the film” (p. 216). This assumption is supported by Baldo (2009), who states that “subtitling alters the source text to the least possible extent and enables the target audience to experience its foreignness” (para. 2), whereas O’Sullivan (2011) points out a recent trend that consists of “both dubbing and subtitling in the translation of the same film” (p. 198).

However, while the solution of mixing dubbing and subtitling could work in countries that tend to dub their media, it is not an easy option for countries which traditionally favour subtitles. Writing about subtitles for the hard of hearing (SHD), Bartoll (2006) suggests “the use of different colors or the paratextual information within brackets” (p. 1) in order to mark the use of an additional language in the source text.

The discussion concerning how to translate multilingual movies, then, has been developing in the direction of dubbing and subtitling, leaving aside the voice-over transfer mode. This is not to say that voice-over has not been made the object of academic study (see, for example, Aleksonyté, 1999; Chaume, 2004; Franco, Matamala & Orero, 2010; Grigaraviciute & Gottlieb, 1997; Orero, 2006; Skuggevik, 2009). The literature concentrates on two main limitations of the voice-over mode:

(1) the delay between the original and the translated soundtrack (Chaume, 2004), and (2) one voice-artist overlaying all actors of the original soundtrack (Skuggevik, 2009). In addition, in Poland, one male voice-artist generally reads all the dialogues; his delivery has to remain as monotonous as possible and it performs one function only: it conveys linguistic information, leaving aside most para-verbal components. It might be assumed, therefore, that those characteristic constraints for voice-over would result in different strategies and techniques, or at least in their distribution, than the one used in dubbing or subtitling.

3. Translation techniques in audiovisual translation

A valuable contribution towards analysing translation techniques is that by Gottlieb (1997), who identifies ten strategies used in subtitled movies (see Table 1 below). For the purposes of our analysis, the term “strategy” used by Gottlieb has been replaced with “technique” in order to maintain a differentiation between translation technique and translation strategy, which, according to Molina and Hurtado (2002), “occupy different places in problem solving: strategies are part of the process, techniques affect the result” (p. 507).

Table 1: Gottlieb's classification of translation techniques

Type of technique	Character of translation
Expansion	Expanded expression, adequate rendering (culture-specific references)
Paraphrase	Altered expression, adequate rendering (non-visualised language-specific phenomena)
Transfer	Full expression, adequate rendering (neutral discourse, slow tempo)
Imitation	Identical expression, equivalent rendering (proper nouns, international greetings, etc.)
Transcription	Anomalous expression, adequate rendering (non-standard speech)
Dislocation	Differing expression, adjusted content (musical or visualised language-specific phenomena)
Condensation	Condensed expression, concise rendering (normal speech)
Decimation	Abridged expression, reduced content (fast speech of some importance)
Deletion	Omitted expression, no verbal content (fast speech of less importance)

Resignation	Differing expression, distorted content (untranslatable elements)
-------------	---

Gottlieb's classification was later used by Aleksonyte (1999), who applied the strategies to a comparative analysis of Danish subtitling and Lithuanian voice-over in the film *Breaking the Waves*. It was also used by Garcarz (2008) to conduct an analysis of slang in voiced-over fiction movies, which enabled the author to identify seven translation techniques: omission, functional equivalent, substitution, description, literal translation, neologisation, and compensation. Garcarz's proposal, however, does not take into consideration the co-existence of two (potentially complementary) soundtracks: the original (sometimes audible to the viewer) and the voiced-over one. In other words, Garcarz focuses only on the translated soundtrack, although in some cases the audience may also be exposed to the original soundtrack, which they might well understand.

To put it differently, aspects of multilingual movies and translation techniques have until very recently been considered as separate phenomena. Recent work by Corrius and Zabalbeascoa (2011, 2012) and Corrius (2008) bridges the two topics in a bid to analyse the multilingual elements (L3) in dubbed versions of films. Thus, Corrius and Zabalbeascoa (2011) map a detailed spectrum of solutions that might be applied to elements of L3 depending on its relation to other source text (ST) and target text (TT) features. They propose nine operations that might be conducted on the L3 elements of the source text, which range from deleting to adapting the L3 elements in the target text.

Corrius and Zabalbeascoa's taxonomy of translation techniques in multilingual movies would seem to be a very useful framework for resolving L3 constraints. However, as the classification is based on an analysis conducted on dubbed movies, it does not take into consideration the presence of the original soundtrack that might influence the solution adopted by the translator or, being audible, constitute the solution itself. For this reason, we have decided to use as a starting point the classification proposed by Gottlieb (1997), which appears to be the most complete one for the purposes of our research.

4. Theory in practice – the analysis

Despite the common denominator – the presence of multilingualism – there are significant differences between the nature and function of the L3 in the four films we analysed; according to Corrius and Zabalbeascoa (2011), this might influence choices made in translation. Thus, the first step in our analysis is to determine how multilingual elements are used in the audiovisual texts, and to identify their function.

4.1. To be or not to be ... Italian – *Nine*

The musical *Nine* is set in Italy and the storyline revolves around a famous Italian film director, Guido Contini, who at the age of 50 struggles in his professional life and is unable to write a script for a new movie. He tries to solve both his personal and his professional problems by analysing his dramatic relationships with women who have been important in his life. The multilingualism in the film takes a very specific form. The Italian context is introduced in a way that does not support the credibility of the story but instead only reminds the audience where the plot takes place. Multilingualism is then introduced in a very loose way, through several channels. The visual channel shows the Italian setting with stereotypical references such as cars, clothes and typical Italian landscapes. The acoustic channel is more intermingled. Although the movie is set in Italy and most of the characters are either Italian or French, they speak English with a strong Italian or French accent and interlay Italian or French words in their dialogues. Naturally, the strategy of enriching dialogues in the film with either Italian or French words must be based on the assumption that this will not hinder the audience's understanding. This assumption results from the phenomenon of language contact which, according to Bleichenbacher (2008), "occurs when speakers of different languages interact" (p. 8). The interaction, however, is not limited to personal contact but also refers to large-scale processes such as "territorial expansion (...), political unions, boarder contacts and migration (...)" (Bleichenbacher, 2008, p. 8). Such processes contribute to a better familiarity with different cultures. Interjections such as "*Maestro*", "*Signori*", "*Grazie*", "*Bon giorno*", "*Dottore*", "*Si*" and "*Pronto*" not only introduce the Italian context but are perfectly understandable to non-Italian spectators.

4.2. We'll eat well, we'll drink good wine, we'll make love ... – *Vicky Cristina Barcelona*

Owing to the Spanish setting of *Vicky Cristina Barcelona*, Woody Allen also uses multilingual elements in his movie. He presents a story of two American tourists, Vicky and Cristina, who decide to spend their holiday in Barcelona. They meet a seductive painter, Juan Antonio, who invites them on a trip to Oviedo, where they both fall in love with him. Despite her feelings to the contrary, Vicky decides to marry her fiancé, Doug, and Cristina moves in with Juan Antonio. After a while she meets his ex-wife, María Elena, and the three of them start a relationship. In the movie, there are many stereotypes, such as the American tourist and the Latin lover. Recreating clichés and stereotypes would not be as successful without a clear differentiation between nationalities. Indeed, language seems a very useful tool in marking stereotypes and also in portraying a situation as

reality. The credibility of the communication between characters in the film is strengthened by Spanish insertions (e.g. “¿Cómo se dice?”), or by pointing directly to the language differences (e.g. “she doesn’t understand Spanish”).

4.3. I hear you ... – *Avatar*

James Cameron’s *Avatar* tells the story of a paraplegic Marine, Jake Sully, who goes on a mission to the distant world of Pandora. There he meets Parker Selfridge, who wants to drive off the native humanoid people, the Na’vi, in order to mine for the precious material scattered throughout their forest homeland. Jake is promised spinal surgery to heal his legs if he gathers useful information about the Na’vi. By using an avatar identity, Jake bonds with the native tribe and falls in love with Neytiri, the daughter of the tribe’s leader.

As the movie *Avatar* takes place on another planet, multilingualism has a completely different nature from that of the other three movies analysed in this article. An entire language, Na’vi, was invented for the purposes of the film. The idea of using an invented language originated well before filming commenced. Paul Frommer, a professor from the University of Southern California and the creator of Na’vi language, explains that James Cameron had a vision of a language that would be characterised by:

[a] consistent sound system (phonology), word-building rules (morphology), rules for putting words together into phrases and sentences (syntax), and a vocabulary (lexicon) sufficient for the needs of the script. He [Cameron] also wanted the language to be pleasant sounding and appealing to the audience. (Frommer, 2009, para. 9)

The original version provided subtitles for many of the utterances in order to enable the viewer to understand the dialogue. The invented Na’vi language is then not only a mixture of unusual sounds that indicate an extraterrestrial world, but it also functions as a means of transferring the culture, traditions and beliefs of the Na’vi people. The Na’vi language was designed with the intention of giving more depth and an appearance of plausibility to the fictional world with which it is associated. Multilingualism clearly marks the line between humans and Na’vi people, but it is also a tool with which to present the Na’vi perspective within the movie. In order to comprehend the world of the Na’vi, Jake Sully has to learn their language.

4.4. The Babel of language – *Inglourious Basterds*

Tarantino's *Inglourious Basterds* takes place in Nazi-occupied France during World War II. The movie is constructed around two plots. The first develops the story of a young Jewish refugee, Shosanna Dreyfus, who witnesses the slaughter of her family by SS Colonel Hans Landa. She manages to escape and flees to Paris, where she becomes the owner of a cinema. The second narrative strand is the story of a squad of Jewish-American soldiers led by Lieutenant Aldo Raine, who kills and scalps Nazis. The two plots meet at the premiere of Dr. Josef Goebbels' propaganda film, which is held in Shosanna's cinema.

The characters' nationality is directly reflected in the language, that is, Germans speak German, Americans and British speak English. The language itself, along with the characters' accents and body language, plays a crucial role in the plot. Tarantino (2009) explains that this meticulous procedure of introducing multilingualism should contribute to the credibility of the events. According to him:

[t]here have been certain contrivances, especially when it comes to language, where people are supposed to be speaking German, but they're speaking English ... and I just think that's a contrivance we've put up with for too long. (...) I think that day is over. ... When movies take place in Nazi Germany and they're all speaking in English, in particular almost Shakespearean English, you'd think the Third Reich started at the Old Vic. (Tarantino, 2009, para. 3)

It is therefore not surprising that language is an overarching part of every scene and defines the progression of events. Moreover, language seems to be a major theme in the movie. From the opening scene in which Colonel Landa interrogates a French dairy farmer about rumours he is hiding a Jewish family, the audience is shown that language influences the destiny of some of the film's characters. In this scene, Landa switches from French that he speaks very fluently to English, arguing falsely that his French is limited. In fact, this switching of language shows Landa's menacing strategy of interrogation. He assumes that the Jewish family does not speak English and is therefore unaware that the farmer has been pressed to betray them. They are finally shot by the Nazi soldiers.

However, knowledge of the enemy's language is not enough. The difference between life and death can also be made by accent and body language. A telling example of this occurs in the scene in the tavern in the village of Nadine. Lieutenant Hicox's strange accent attracts the attention of Major Hellstrom, which leads the major to investigate Hicox's ancestry. Although Hicox is able to convince Hellstrom to believe his cover story, he ultimately gives himself away by ordering three drinks and holding up the three fingers from the little finger to the index. As the survivor, Bridgett von Hammersmark, explains, when indicating three

one should hold up the three fingers from thumb to index. The way Hicox indicated three was not German.

As discussed above, Tarantino's movie exploits several dimensions of multilingualism, ranging from knowledge of the language to accent, pronunciation and gesticulation. Moreover, it is not limited to isolated insertions but extends to whole conversations. The co-existence of English, French, German and Italian leads to the introduction of an interpreter in the film; the scenes with interpreters represent another direct challenge in the voice-over mode. It seems plausible to assume that the rapid and overlapping dialogues, the clear separation between characters and their languages, and the figure of an interpreter who facilitates communication between characters requires a specific translation approach.

5. Methodology

Taking into account the nature and function of multilingualism in movies, it is particularly interesting to analyse whether multilingualism transfers and, if it does, how it is maintained in voiced-over versions. In order to determine which translation techniques were used to translate multilingual elements, the present study resorts to the classification presented by Gottlieb (1997) (see section 3).

A preliminary analysis led us to distinguish an additional technique, that of "exposition", which we explain below. The need to introduce it to the taxonomy results from the difference between subtitles and voice-over characteristics. In subtitled films the audience is always exposed to the original soundtrack. In the case of multilingual movies, this is enormously advantageous as multilingual elements are heard and fulfil the function of providing both the exotic flavour and the clear differentiation of languages used by characters. However, in voiced-over movies the audience is exposed to two soundtracks: the original and, simultaneously, the translated one. Hence, the synchrony between the two soundtracks plays a significant role in this mode of transfer. By effectively synchronising the two soundtracks, the translated version would not provide any translation of a multilingual element. The original soundtrack would, however, still be entirely audible and in many cases understandable. Therefore, the audience will be exposed to the original soundtrack and have to rely on their understanding of the original dialogue, as in the following example from *Nine*, where Carla meets Guido at the railway station:

Table 2: Exposition technique in the movie *Nine* (2009)

TCR original	Original version	Polish version	Translation technique	
			Replica	Multilingual element
00:23:48	CARLA: Guido! Ciao!	—	Exposition	Exposition

This fragment was not translated into Polish. However, it cannot be said deletion is occurring here, as the whole utterance is perfectly audible and the Polish viewer encounters the same situation as the English viewer: he or she is exposed to the Italian flavour, and can easily identify the multilingual part and understand the greeting. The technique of using synchrony and leaving the original soundtrack perfectly audible with no translation provided will henceforth be labeled as “exposition”.

Comparison of the utterances that contain a multilingual element (L3) between the original and the translated versions was conducted manually. As shown in the example below (Table 3), the data collected contain the time code record (TCR, column 1), the original utterance (column 2), the Polish voiced-over translation (column 3), the literal back translation (column 4), and the translation techniques employed (column 5). The data concerning the translation technique were analysed according to two units of analysis: the replica (macro unit) and the multilingual element (micro unit). For the purposes of analysis, any insertion, single word or expression in the third language (L3) is considered to be a multilingual element, whereas the concept of the replica is adapted from Merino Álvarez (2005), who defines it as a “minimal structural unit”. According to Merino Álvarez (2005):

[b]eyond the use made of grammatical units or larger units (acts or scenes in theater, film scenes or sequences in a movie), the dramatic text is elaborated on the page, and also on stage and screen, as an exchange of replicas. In each of these we have, in general, the character's name, or discourse that belongs to him or her, together with the indications that surround the oral performance of the speech. (p. 3; my translation)

The unit of replica, introduced in AVT literature by Romero Ramos (2010), enables us to determine the translation techniques applied by the translator by comparing the original and the translated utterances while bearing in mind the visual channel and both audible soundtracks. The analysis also intends to show the combination of translation techniques, that is, the interdependence between these two different units. The

multilingual elements in the utterance in the original and its translation into Polish are highlighted in bold.

Table 3: Data for the movie *Vicky Cristina Barcelona*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:21:32	VICKY in Spanish: Buenos días.	Vicky: Dzień dobry.	Good morning.	Transfer	Transfer

In Table 3, the translation technique used for both elements (replica and multilingual element) coincides. But limiting the analysis to the replica unit might cause an error in identifying the translation technique used to convey the multilingual element in the cases when movies use multilingual elements in the form of single insertions, as shown below in Table 4.

Table 4: Replica – Multilingual element combination in the movie *Nine*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:06:27	GUIDO: We all have questions for Signor Contini.	GUIDO: Jak wszyscy.	GUIDO: As we all.	Paraphrase	Deletion

In this example the translation technique used for the replica is the paraphrase. This, however, does not indicate which translation technique was used for the multilingual element (in bold), which in this case was deletion. For this reason, the analysis focuses on two points of view: the macro context (the replica) and the micro context (the multilingual element) as the units of analysis. It is therefore feasible to detect broader potential technique combinations used for L3 elements.

On the other hand, in some cases, replicas seem to be an adequate unit of analysis. In the example from Tarantino's *Inglourious Basterds*, no distinction is made between the replica and the multilingual elements, as shown in Table 5.

Table 5: Replica in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:02:39	FARMER in French subtitled into English: Go back inside and shut the door.	FARMER: Wracajcie do domu i zamknijcie drzwi.	Go back inside and shut the door.	Transfer	Transfer

Considering that, in *Inglourious Basterds*, Tarantino introduces whole conversations in L3, the vast majority of multilingual elements will also be replicas.

6. Results

The first stage in the analysis has shown that the use of multilingual elements take a diverse range of forms, from having a very loose and symbolic function to playing a crucial and differentiating role within a movie. The number of occurrences of multilingual elements, although usually strengthening the function, does not necessarily have to be a defining factor. On the one hand, *Nine*, *Vicky Cristina Barcelona* and *Avatar* present a similar number of replicas with L3 elements (108, 103 and 118 respectively – see Table 6) despite the different implications of multilingualism in these movies. On the other hand, the number of replicas with L3 elements differs significantly in *Inglourious Basterds*, in which multilingualism plays an essential function. In Tarantino's movie, the number of replicas rises to 570 (Table 6). Only in this case could a directly proportional interdependence between the function of the movie and the number of replicas with implemented multilingual elements be observed.

However, the situation is of a different and more complex nature in the case of the combinations of translation techniques. As already stated, we understand "combination" to be the comparison between the translation technique used to translate the replica and the translation technique used to translate the multilingual element. It seems that the dependence between the function and the range of combinations of translation techniques used is inversely proportional. In the two movies in which the function of multilingualism is clearly marked (*Avatar* and *Inglourious Basterds*), only 12 and 8 combinations of translation techniques respectively could be detected. On the other hand, in *Nine*,

where multilingualism does not play such an important role, 17 translation technique combinations could be detected. Having said that, in *Vicky Cristina Barcelona*, which uses multilingualism to maintain the credibility of conversations, 11 translation technique combinations were identified. Table 6 illustrates a detailed distribution of translation technique combinations using numbers of occurrences and percentages.

Table 6: Translation techniques in macro and micro units

Translation technique		Nine 108 multilingual replicas		Vicky Cristina Barcelona 103 multilingual replicas		Avatar 118 multilingual replicas		Inglorious Basterds 570 multilingual replicas	
Macro unit	Micro unit	No.	%	No.	%	No.	%	No.	%
Transfer	Transfer	25	23	34	33	50	42	382	67
Exposition	Exposition	24	22	5	5	13	11	60	10
Condensation	Deletion	9	8	2	2	–	–	1	0
Condensation	Transfer	9	8	36	35	2	2	1	0
Transfer	Imitation	8	7	–	–	–	–	–	–
Condensation	Exposition	7	6	–	–	–	–	–	–
Paraphrase	Imitation	5	5	–	–	–	–	–	–
Deletion	Deletion	4	4	15	14	36	31	10	2
Paraphrase	Transfer	4	4	2	2	–	–	–	–
Condensation	Imitation	3	3	1	1	1	1	–	–
Decimation	Deletion	2	2	–	–	–	–	–	–
Transfer	Exposition	2	2	–	–	–	–	–	–
Paraphrase	Deletion	2	2	–	–	–	–	–	–
Transfer	Deletion	2	2	1	1	–	–	–	–
Imitation	Imitation	1	0	–	–	–	–	1	0
Decimation	Imitation	1	0	–	–	–	–	–	–
Decimation	Transfer	–	–	4	4	–	–	–	–
Condensation	Condensation	–	–	1	1	7	6	59	10
Dislocation	Transfer	–	–	1	1	–	–	–	–
Expansion	Transfer	–	–	–	–	–	–	14	2
Paraphrase	Paraphrase	–	–	–	–	7	6	30	5

Decimation	Exposition	-	-	-	-	1	1	-	-
Decimation	Decimation	-	-	-	-	1	1	8	1
Dislocation	Dislocation	-	-	1	1	-	-	4	1

As can be seen in Table 6, a variety of translation technique combinations are used in the four movies. However, if we focus on the column presenting translation techniques used to translate multilingual elements, we can conclude that multilingual elements are subject to a more limited number of translation techniques, namely: transfer, exposition, deletion, imitation, condensation, paraphrasing, and, in rather isolated cases, decimation and dislocation. Since the aim of this paper is to outline the main tendencies in translating multilingual elements in Polish voiced-over versions, the analysis will now focus on the most frequently used techniques, that is, transfer, exposition, deletion and imitation.

The most often used combination of techniques is the transfer–transfer combination. As has already been mentioned, the technique of transfer consists of the adequate rendering from the original into the translated language (Gottlieb, 1997). It should, however, be noted that, in the case of multilingual movies, the original language is not confined to L1 = English, but might also include L3 elements, as shown in Table 7 (with L3 highlighted in bold).

Table 7: Transfer–transfer combination in the movie *Nine*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multi-lingual element
00:06:26	JOURNALIST: Okay, I have some questions for Signor Contini.	JOURNALIST: Mam kilka pytań do pana Continiego.	JOURNALIST: I have some questions to Mr. Contini.	Transfer	Transfer

Although the same translation technique appears in both analysis units, the effect in each case is quite different. The use of transfer for replicas seems to be an adequate approach, as it transmits the message faithfully and does not interfere very much with the content of the original. However, in the case of multilingual elements, transfer is an option that deprives the character of his or her identification marker and the exotic flavour in the original. As such, the use of the transfer technique for

multilingual elements conflicts with the function of the element. The discrepancy seems to be greater in the movies *Avatar* and *Inglourious Basterds*, as these movies highlight the importance of multilingualism by introducing subtitles for L3 elements. The Polish version resorts to the voice-over artist, who drowns out the original soundtrack and as a result might impede the correct identification of the character and his or her origin. In *Nine*, the multilingual elements were directly translated into Polish in more than 35% of the replicas. In *Vicky Cristina Barcelona*, the proportion of transferred L3 elements reaches 85%. In *Avatar* and *Inglourious Basterds*, the multilingual elements lost their function in 44% and 69% of replicas respectively. Not only do these high percentages suggest that the transfer technique is one of those most commonly used, but they also indicate that multilingual elements and their function are often left out of the translation process.

The omission of multilingual translation might also be used in fast and overlapping dialogues, when the translator is obliged to delete the replica. Having one voice-over artist deliver all the lines imposes inherent limitations on scenes in which several characters are engaged in a dialogue. In this case, the technique of a complete deletion of multilingual elements is mostly applied to elements of less importance. Nevertheless, the multilingual information present in the original version is deleted and does not appear in the translated version, as illustrated in the Table 8.

Table 8: Deletion–deletion combination in the movie *Vicky Cristina Barcelona*

TCR original:	Original version:	Polish version:	Translation technique	
			Replica	Multilingual element
00:21:38	FATHER in Spanish: Considera que es tuya.	---	Deletion	Deletion

The dialogue between Vicky and Juan's father, who invites the American tourist to his house, has no significant meaning in terms of the plot. It expresses the reality of the situation, however, and tries to represent a credible communication, which is simply removed in the Polish version.

Another translation technique results from the characteristic feature of voice-over that consists of one vocal artist reading the entire dialogue while the original soundtrack is still audible. In many cases, the technique of exposition allows for efficient synchrony between the two soundtracks themselves, thanks to the decision to keep some replicas untranslated but at the same time perfectly audible and understandable to a Polish viewer. This is the case for many replicas in *Avatar* and

Inglourious Basterds, where the voice-over artist does not provide any translation but the deleted multilingual replica is in fact a translation of a replica that precedes or follows it, as shown in Table 9.

Table 9: Synchrony between the soundtracks in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique Replica
00:35:13– 00:35:15	ALDO: Now say we let ya go, and say you survive the war? When you get back home, what'cha gonna do?	ALDO: Co zrobisz po wojnie jeśli przeżyjesz?	ALDO: What are you going to do after war if you survive?	Condensation
TCR original	Original version	Polish version	Translation technique	
			Replica	Multilingual element
00:35:15- 00:35:17	WICKI: Solltest du den Krieg uberleben, was machst du wenn du nach Hause kommst?	–	Exposition	Exposition

In this scene, the character Wicki acts as an interpreter between Aldo and a German soldier. The efficient synchrony in these two fragments maintains the credibility of the scene with no unnecessary repetition. The translation technique applied to the replica itself could be classified as deletion. However, the context in which it occurs allows the original multilingual fragment to be kept audible and understandable. In fact, translating the German fragment would involve unnecessary repetition from a semantic point of view and, from a pragmatic point of view, it would be a deletion.

The technique of exposition is also used in single insertions of L3 words. The words that are left audible should be familiar to the Polish viewer. For example: “*ciao*”, “*maestro*” and “*grazie*” in the movie *Nine*; “*salud*”, “*Buenos días*”, “*gracias*” and “*sí*” in *Vicky Cristina Barcelona*; and “*oui*”, “*nein*”, “*merci beaucoup*” and “*Herr*” in

Inglourious Basterds. In the case of *Avatar*, this approach is not possible because of the nature of the Na'vi language. As *Avatar* constructs its own artificial language, it is impossible to insert Na'vi words, as the condition of comprehension and familiarity would not be fulfilled.

Commonly known words in L3 might also be subject to the imitation technique. In this case, however, the multilingual element is included in the translated soundtrack and is read out by the voice artist. As the imitation technique is limited to only some single words or short expressions such as address forms (“*Maestro*”, “*Signor*”, “*Monsignore*”, “*Bambino*”, “*Don*” and “*Signora*”) or proper nouns (*Piazza Navona*, *Folies Bergère*, *Italia* and *Milano*), they were present only in the movie *Nine*.

Recreating multilingualism can be also observed in the case of the paraphrase and condensation techniques. Both might be applied to longer utterances and not to single words. For this reason, we deal here only with paraphrase and condensation techniques in the movies *Avatar* and *Inglourious Basterds*, in which multilingualism is more developed rather than limited to single foreign words. As the techniques of paraphrase and condensation are, in most cases, employed in situations where the macro unit and micro unit coincide, the distinctive function of multilingualism is omitted, as shown below:

Table 10: Paraphrase combination in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique
				Replica = multilingual element
00:06:35	PERRIER in French: Vous avez raison.	PERRIER: Stusznie.	PERRIER: That's right.	Paraphrase

The replica and the multilingual element are the same; the Polish translation has shifted it slightly through the use of paraphrase.

One last technique combination of interest to us is that of expansion-transfer. Although this combination is present only in *Inglourious Basterds*, it should be noted how translation techniques can change the perspective of the spectator's understanding. As mentioned above, multilingualism fulfils a crucial role in this movie, and this is reflected in the number of dialogues in languages other than English. In order for the viewer to be able to follow the storyline, most of the dialogue is subtitled. Some scenes in German or French, however, are not subtitled. This approach is adopted when one or more characters do not understand the language and the camera is following these characters'

perspectives. In some cases, the perspective is broken by the Polish version, which delivers translations, as shown in Table 11.

Table 11: Expansion technique in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:41:26	GERMAN SOLDIER in German, no English translation provided: Das ist eine grosse Ehre Sie kennenzulernen. Eine grosse Ehre.	GERMAN SOLDIER: To jest wielki zaszczyt.	GERMAN SOLDIER: It's a great honor.	Expansion	Transfer

In this scene, the conversation between Shoshanna and Frederick is interrupted by German soldiers who seem to recognise Frederick and start speaking to him in German, a language Shoshanna does not speak. She tries to figure out what the dialogue is about, and from the context and the behaviour of the soldiers deduces that Frederick is someone famous. In the original version, the viewer sees the scene from Shoshanna's point of view. The Polish spectator receives the translation directly; they therefore adopt Frederick's perspective.

7. Conclusions and further research

Apart from the typical limitations that characterise voiced-over translations, the L3 elements in a movie pose an additional challenge for the translator. The introduction of multilingual elements is a very deliberate procedure that is also reflected in the translation. As our analysis shows, multilingualism features a vast range of functions and structures which might be reflected in the number of occurrences of L3 elements. Multilingualism can manifest itself through single words interlaid within the dialogues that should just highlight the origin of the character and some relation to the location, as in the movies *Nine* and *Vicky Cristina Barcelona*. It might also be highly developed in order to create a new world in which the language would constitute a differentiating factor between cultures, as in the movie *Avatar*. Whole dialogues in the newly created artificial language of the Na'vi, with its own grammar, phonetics and semantics, are in fact a means to transfer a new culture. Finally, as is the case in *Inglourious Basterds*,

multilingualism might be strictly ascribed to character and place. To some extent, multilingualism acts as an independent character within the film, dictating the destiny of the people involved and the progress of events.

To sum up, the aim of this study was to draw up a roadmap of translation techniques used in voice-overs of multilingual movies. It compares the translation techniques which are used to translate multilingual elements and it also analyses the effect(s) that each of them might have. The techniques that most underline the multilingual aspect of a movie are imitation and exposition. Imitation is based on the assumption that spectators understand an L3 element which is simply included in the translated version and read out by the voice-artist. On the other hand, exposition refers to the skilful synchrony between soundtracks. It assumes that spectators base their comprehension not only on the translated soundtrack but also on the original one. Both techniques constitute an efficient tool for recreating the presence of a multilingual environment.

The analysis also showed that, despite the fact that techniques for translating L3 elements do not differ from those used in the case of L1 elements, the effect they can have on multilingual elements might be completely different in some cases. A telling example is the transfer technique which blurs the distinction introduced in the original between L1 and L3 and reduces it to L2. Another technique that erases multilingual elements is deletion. Here, similarly as with L1 elements, the technique omits L3 elements mostly due to limitations imposed by the voice-over mode such as fast overlapping dialogues and one voice-artist reading all the lines.

The findings of this study have a number of implications. First of all, it appears necessary in future research to address the question of the exposition technique first introduced in this paper. This technique highlights the importance of synchrony in the voice-over mode. It shows that two soundtracks might work in parallel and in a complementary way, revealing the multilingual aspect of films. Our findings support claims by Wozniak (2012), who discusses the principles of invisibility and obtrusiveness in voice-over and suggests transforming voice-over into voice-*in-between*. According to Wozniak (2012), the voice-artist “should deliver the text in pauses and gaps in the original dialogue or – if this is not possible – to reduce the impact by leaving whole sentences or coherent parts of them audible” (p. 216). Such manipulation, as stated in Krzyżaniak (2008), creates the illusion that viewers are listening to the original soundtrack and are able to detect intonation and emotion. Further research regarding the role of the exposition technique, synchrony and perception of multilingual voiced-over movies is required in order to put these hypotheses to the test.

We would also suggest that exposition – defined as a technique that leaves the original soundtrack perfectly audible and understandable – could be applicable not only to voice-over but also to subtitling. As in the

case of voice-over, exposition could be used for commonly known elements whereas comprehension would be based on the original soundtrack only.

Considering the multifaceted nature of multilingualism and the forms it takes, the task of translating multilingual movies for voice-over is undoubtedly not an easy one. Nevertheless, the translator can choose from a large number of translation techniques and combinations to help highlight the multilingualism present in a film.

References

- Aleksonyte, Z. (1999). Comparative analysis of subtitles and voice-over in Danish and Lithuanian respectively as compared to English (based on the Danish Film 'Breaking the Waves'), [term paper]. Vilnius: University of Vilnius.
- Baldo, M. (2009). Dubbing multilingual films *La terra del ritorno* and the Italian–Canadian immigrant experience. *InTRAlinea, Special Issue: The Translation of Dialects in Multimedia*. Retrieved from: [http://www.intralinea.it/specials/dialectrans/eng_more.php?id=824_0_49_OISSN 1827-000X](http://www.intralinea.it/specials/dialectrans/eng_more.php?id=824_0_49_OISSN%201827-000X)
- Bartoll, E. (2006). Subtitling multilingual films. Proceedings of the Marie Curie Euroconferences. *MuTra: Audiovisual Translation Scenarios*, Copenhagen, 1–5 May 2006. Retrieved from: http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Bartoll_Eduard.pdf
- Bleichenbacher, L. (2008). *Multilingualism in the movies: Hollywood characters and their language choices*. Tübingen: Francke.
- Chaume, F. (2004) *Cine y traducción*. Madrid: Cátedra.
- Corrius i Gimbert, M. (2008). *Translating multilingual audiovisual texts: Priorities and restrictions. Applications and implications* (Unpublished doctoral dissertation). Autonomous University of de Barcelona.
- Corrius, M., & Zabalbeascoa, P. (2011). Language variation in source texts and their translations: The case of L3 in film translation. *Target*, 23(1), 113–130.
- Delabastita, D., & Grutman, R. (2005). Introduction. Fictional representations of multilingualism and translation. In: D. Delabastita & R. Grutman (Eds.), *Fictionalising translation and multilingualism. Linguistica Antverpiensia*, 4, 11–34.
- Franco, E., Matamala, A., & Orero, P. (2010). *Voice-over translation: An Overview*. Berna: Peter Lang.
- Frommer, P. (Interviewee), & Matteo M. (Interviewer). (2009). An interview with Paul Frommer, alien language creator for Avatar [Interview transcript]. Retrieved from Unidentified Sound Object Web site: <http://usoproject.blogspot.com.es/2009/11/interview-with-paul-frommer-alien.html>.
- Garcarz, M. (2007). *Przekład slangu w filmie: Telewizyjne przekłady filmów amerykański na język polski*. Cracow: Tertium.
- Gottlieb, H. (1997). *Subtitles, translation and idioms* (Doctoral dissertation). Copenhagen: University of Copenhagen.

- Grigaraviciute, I., & Gottlieb, H. (1999). Danish voices, Lithuanian voice-over. The mechanics of non-synchronous translation, *Perspectives: Studies in Translatology* 7 (1), 41-80.
- Grutman, R. (1998). Multilingualism and translation. In M. Baker (Ed.), *Routledge encyclopedia of translation studies*. (pp. 157-160). London: Routledge.
- Heiss, C. (2004). Dubbing multilingual films: A new challenge? *Meta: Translators' Journal*, 49(1), 208-220.
- Krzyżaniak, W. (2008, January 11). Głosy z ekranu. *Gazeta Wyborcza. Gazeta Telewizyjna*, p. 6.
- Martins, H. (2005). Code-switching in US Ethnic Literature: Multiple perspectives presented through multiple languages. *Changing English*, 12(3), 403-415.
- Meylaerts, R. (2006). Heterolingualism in/and translation: How legitimate is the other and his/her language?: An introduction. *Target* 18(1), 1-15.
- Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Translators' Journal*, 47(4), 498-512.
- Merino Álvarez, R. (1994). *Traducción, tradición y manipulación: Teatro inglés en España, 1950-1990*. León: Universidad de León / Lejona, Universidad del País Vasco.
- Orero, P. (2006). Synchronization in Voice-Over. In J. P. Bravo Gozalo (Eds.), *Aspects of Translation* (pp. 255-264). Valladolid: Universidad de Valladolid.
- O'Sullivan, C. (2011). *Translating popular film*. Basingstoke: Palgrave Macmillan.
- Romero Ramos, L. (2010). Un estudio descriptivo sobre la traducción de la variación lingüística en los medios audiovisuales (doblaje y subtitulación): Las traducciones de *Il Postino* (Unpublished doctoral dissertation). Autonomous University of Barcelona.
- Skuggevik, E. (2009). A typological threesome: Subtitling, interpretation and voice-over. A study of symbiotic translation types. In: E. Bogucki & K. Kredens (Eds.), *Perspectives on audiovisual translation* (pp. 13-26). Frankfurt: Peter Lang.
- Tarantino Blends Humor, Carnage Again In 'Basterds'. (2009, August 21). *NPR*. Retrieved from: <http://www.npr.org/templates/story/story.php?storyId=112085605>
- Wahl, C. (2005). Discovering a Genre: The Polyglot Film. *Cinemascope Independent Film Journal*, 1. Retrieved from www.cinema-scope.net
- Woźniak, M. (2012). Voice-over or Voice-in-between? Some Considerations about the Voice-over Translation of Feature Films on Polish Television. In A. Rymael, P. Orero, & M. Carroll (Eds.), *Audiovisual Translation and Media Accessibility at the Crossroads. Media for All 3* (pp. 209-228). Amsterdam, New York, NY: Rodopi.
- Vicky Cristina Barcelona (2009). *Filmweb.pl*. Retrieved from: <http://www.filmweb.pl/film/Vicky+Cristina+Barcelona-2008-405077>.

Filmography

- Allen, Woody. (2009). *Vicky, Cristina, Barcelona* (*Vicky, Cristina, Barcelona*). [Movie picture]. United States, Spain: Kino Świat.
- Cameron, James. (2009). *Avatar* (*Avatar*) [Movie picture]. United States: 20th Century Fox.
- Marshall, Rob (Director & Producer). (2009). *Dziewięć* (*Nine*) [Movie picture]. United States: Kino Świat.
- Tarantino, Quentin. (2009). *Bękart wojny* (*Inglourious Basterds*). [Movie picture]. United States, Germany: Universal Studio.
-

¹ This article is a part of a PhD at the Department of Translation and Interpreting and East Asian Studies at the Autonomous University of Barcelona. It has never been published before in any form. It is also part of the project "Linguistic and sensorial accessibility: technologies for voiceover and audio description", funded by the Spanish Ministry of Economy and Competitiveness (FFI2012-31023).

1.2. Article 2: Synchronization techniques in multilingual feature voiced-over movies in Poland. (2016). *International Journal of Communication – Babel and Globalization: Translating in the 21st Century*, 10, 1054–1073.



Synchronization Techniques in Multilingual Fiction: Voiced-Over Films in Poland

KATARZYNA SEPIELAK¹

Autonomous University of Barcelona, Spain

This descriptive analysis of four multilingual fiction films voiced-over into Polish—*Nine*, *Avatar*, *Vicky Cristina Barcelona*, and *Inglourious Basterds*—provides insight into the application of different types of synchrony and their function in multilingual movies as well as the relation between synchronization and translation techniques. The results raise important questions about the main assumptions of voice-over translation, such as the illusion of authenticity, voice-over isochrony, and the reasoning behind literal synchrony.

Keywords: voice-over, multilingual films, synchronization, audiovisual translation

Although multilingual audiovisual texts have always been present in European and Hollywood films (Heiss, 2004), it was not until recently that scholars became interested in the issue of how those texts are or should be translated (see, e.g., Bartoll, 2006; Corrius, 2008; Corrius & Zabalbeascoa, 2011; Delabastita & Grutman, 2005; Meylaerts, 2006). These scholars have mainly dealt with how multilingualism was rendered in dubbing and subtitling, leaving the third relevant mode—voice-over—aside, probably due to the fact that it is rarely used in fiction films, except in countries such as Poland, Russia, Ukraine, Latvia, Lithuania, and Estonia.

Thus, the goal of this article is to analyze two important aspects of voiced-over multilingual fiction films: translation and synchronization techniques. It aims to verify how diverse translation techniques and different kinds of synchronization might reinforce—or, on the contrary—undermine the functions of multilingual segments in the movies.

Katarzyna Sepielak: katarzyna.sepielak@utrgv.edu
Date submitted: 2014–12–05

¹ This article is a part of a PhD at the Department of Translation and Interpreting and East Asian Studies at the Autonomous University of Barcelona. It has never been published before in any form. It is also part of the project Linguistic and Sensorial Accessibility: Technologies for Voiceover and Audio Description funded by the Spanish Ministry of Economy and Competitiveness (FFI2012–31024).

Copyright © 2016 (Katarzyna Sepielak). Licensed under the Creative Commons Attribution Non-commercial No Derivatives (by-nc-nd). Available at <http://ijoc.org>.

Considering that most studies on voice-over focus on its particular use in nonfiction products (see, e.g., Franco, 2000; Franco, Matamala, & Orero, 2010; Krasovska, 2004; Orero, 2006), the first part of this article introduces the definition and some general remarks concerning voice-over, with a special emphasis on its use in fiction films in Poland. The focus then narrows to different types of synchrony and its application to multilingual segments in selected fiction films. The objective of this part of the analysis is twofold: (1) It aims to study if and what types of synchrony are applied in multilingual segments, and (2) it is designed to establish possible links between different types of synchrony and different types of translation techniques. To achieve this goal, this research is based on the same four movies that were analyzed in a previous study (Sepielak, 2014). The results of that study present a descriptive analysis of translation techniques used in multilingual segments in four fiction films: *Nine* (Rob Marshall, 2009), *Avatar* (James Cameron, 2009), *Vicky Cristina Barcelona* (Woody Allen, 2008), and *Inglourious Basterds* (Quentin Tarantino, 2009), constituting a total of 529 minutes of film to analyze. The choice of films was based primarily on the presence of several languages in the movies—that is, apart from the main original language (L1), English, and the translated language (L2), Polish, the films also contain dialogue in one or more other languages (L3). The selection was refined to comprise four films released in Poland in 2009.² Three genres are represented: drama, science fiction, and adventure (genre categorization is based on the Internet Movie Database, commonly known as IMDb).

Voice-Over(s) in Nonfiction and Fiction Films

In early academic work on voice-over, Luyken, Herbst, Langham-Brown, Reid, and Spinhof (1991) point out two distinctive characteristics of voice-over: (1) the technical aspect, whereby “the original sound is either reduced entirely or to a low level of audibility” (p. 80), and (2) the common practice, which is “to allow the original sound to be heard for several seconds at the onset of speech and to have it subsequently reduced so that the translated speech takes over” (p. 80). As for the first characteristic, some later definitions include the aspect of the simultaneous presence of two soundtracks (see Chaume, 2004; Díaz Cintas & Orero, 2006; Krasovska, 2004). The second feature, termed voice-over isochrony,³ assumes that the translation starts after the original’s onset and finishes earlier. This technique requires additional editing to fit the reduced time slot. Moreover, as pointed out by some scholars (Luyken et al., 1991), the audible original units at the beginning and end of an utterance should be translated literally, trying, as much as possible, to maintain a word-by-word correspondence between the target and the source text. This practice, termed *literal synchrony*, is considered by some to be too constraining and not practical from a professional point of view (Franco et al., 2010; Orero, 2006; Sepielak, 2013). But, as the present analysis demonstrates, this rule does not necessarily hold up in Polish fiction films.

Most studies (see Franco, 2000; Luyken et al., 1991; Matamala, 2009; Orero, 2006) agree that the reason for using voice-over owes much to the illusion of reality that it helps to create as two

² Woody Allen’s *Vicky Cristina Barcelona* had its world premiere in 2008, but it was not released in Poland until April 17, 2009 (*Vicky Cristina Barcelona*, 2009).

³ In fact, voice-over isochrony is inherited from dubbing, where isochrony consists in making sure that the translated text fits between the moments the actors open and close their mouths (Chaume, 2004).

soundtracks are audible, which leaves no room for manipulation (as in the case of dubbing). Franco, Matamala, and Orero (2010) summarize that "voice-over translation has to be a faithful, literal, authentic and complete version of the original audio. Such definitions give voice-over the status of a trustful transfer mode" (p. 26). This characteristic of faithfulness can be controversial (see Franco et al., 2010; Orero, 2006) and might result not from the intrinsic feature of voice-over but rather might be related to the genre being translated. In other words, the perception of voice-over as a trustful mode stems from the fact that it is frequently used in products that present real and true events—that is, documentaries.

All three characteristics—two simultaneous soundtracks, voice-over isochrony, and authenticity (or the illusion of authenticity; see Matamala, 2005)—are accurate when defining voice-over translation in the context of nonfiction products such as documentaries and live interviews, as is frequently done in Western Europe. However, in some Central and Eastern European countries, voice-over is also used in fiction films, which may influence its general perception and practice.

The first difference between voice-over as it is used in Western and Central European countries stems from the fact that, in the latter, voice-over is not associated with the genre of the program but depends on the medium. Traditionally, voice-over is used on television, mostly for programs for adults, in contrast to dubbed programs for children. This general practice generates different attitudes to the so-called illusion of authenticity, because voice-over translations are also applied to fiction. Therefore, the association of voice-over with a trustful translation is not as strong in Central Europe as it is in countries where voice-over is used only for nonfiction products (Sepielak, 2013).

The second distinction of voice-over as used in Central European countries refers to voice-over isochrony. As pointed out by Sepielak and Matamala (2014), "voice-over isochrony is not systematically kept. . . . Indeed, professionals sometimes resort to anticipation and experimenting with sound and voiced text in order to enhance comprehension and maintain characters' defining traits" (p. 154). The reason that voice-over isochrony is less commonly applied in fiction movies is directly linked with the characteristics of those movies. The overlapping dialogues and different speech pace of characters are just a few of the obstacles for voice-over isochrony.

As in the case of the illusion of authenticity, the specific use of voices in voice-over in Poland has its peculiarities. In nonfiction production, the practice includes both women's and men's voices, but, as pointed out by Szarkowska (2009), a preference for a woman's voice is typically limited to cooking programs and nature documentaries. In fiction films, this practice differs, and "regardless of the gender of the screen character, the dialogue in fiction films in Poland will be always read out by a man" (Szarkowska, 2009, p. 189). Rodkiewicz-Gronowska (as cited in Kotelecka, 2006) indicates that the practice of using only men's voices might have its origin in purely aesthetic reasons: "The feminine voice is more personal, warm. It will never be so neutral. . . . I think that feminine voice is too subjective and does not match the movie" (p. 162). According to this stance, which criticizes subjectivism from a rather subjective and questionable point of view, all utterances are read by the same male voice artist because of issues of credibility related to gender prejudices, somewhat established within the same prejudiced framework. It is therefore not surprising that this "mismatch between the gender (and also the age)"

(Szarkowska, 2009, p. 189) is pointed out as the major flaw of voice-over translation in fiction movies and might seem strange for foreigners.

As stated by practitioners (Sepielak, 2010), the decision about which voice will be used in a program, regardless of the voice artist's gender, also affects the translation process, because the reading pace differs among voice artists. All practitioners emphasize, however, that voice artists should have clear elocution and read continuously with a monotonous tone and a stable reading tempo (Sepielak, 2010). On the other hand, in Western European countries, and in other Eastern European countries (Ukraine, Russia, and Lithuania), the choice of the voice artist depends on the gender of the character being translated. Hence, male voice artists translate male characters, and female voice artists read the translations of female characters. In Poland, on the other hand, the choice of the voice artist depends on the genre being translated. Another significant difference in the established practice in Poland refers to the number of voice-over artists: Whereas in Poland only one person translates all the characters, in Western European countries, each character has his or her own voice artist, which effectively makes this practice closer to dubbing.

Finally, despite the similar practice of using two soundtracks in both nonfiction and fiction films, the function those soundtracks fulfill is, in fact, different and strongly depends on the two already-mentioned characteristics. On the one hand, in nonfiction products, the coexistence of two soundtracks relates to voice-over isochrony and literal synchrony—two factors that generate an illusion of authenticity. On the other hand, in fiction films, the existence of the original soundtrack seems to be “an important factor in the perception, since . . . the voice-over version allows them to hear the original voice of the actors” (Woźniak, 2012, p. 212). It could be assumed, then, that those functions are related to different expectations among viewers. Moreover, they strongly depend on another key element in the voice-over translation: synchrony.

Synchrony in Voice-Over

Research on synchrony in voice-over is scarce. Grigaraviciute and Gottlieb (1999) analyze the potential semantic and stylistic loss when translating the Danish TV series *Charlot and Charlotte* for voice-over in Lithuanian. Their conclusion regarding synchrony in voice-over is that some seconds are left at the beginning of dialogues, although “the Lithuanian voices continue for as much as a couple of seconds after the Danish lines have been spoken” (p. 48).

Another important study on synchrony in voice-over is presented by Orero (2006), who based her proposal on Chaume's (2004) classification in dubbing and adapts different types of synchronies for voice-over translation. The first type—*kinetic synchrony*—is based on the assumption that “the message read by the voice which delivers the translation must match the body movements which appear on screen” (Orero, 2006, p. 257). The second category proposed by Orero is *action synchrony*, which requires that voice and action on the screen match. The third category refers to *voice-over isochrony*, and, as already mentioned, is determined by the fact that the translation should fit into the typically short period of time available, leaving some words of the original soundtrack audible at the beginning and end of the utterance. A later in-depth study carried out by Franco, Matamala, and Orero (2010) proposes a fourth

category of synchrony that is closely related to isochrony and the function of the illusion of authenticity. This new type of synchrony, called *literal synchrony*, refers to a literal translation of the audible words. Franco, Matamala, and Orero emphasize, however, that word-by-word translation might result in unconventional phrasing or alien syntax that, instead of strengthening the illusion of authenticity, could have the opposite effect; therefore, it is sometimes not preferred.

An interesting insight into the aspect of synchrony in voice-over is also presented by Woźniak (2012). The author shifts the focus from documentaries to voiced-over fiction movies in Poland, discusses the principles of invisibility and obtrusiveness in voice-over, and suggests transforming voice-over to voice-*in-between*. According to Woźniak, the voice artist "should deliver the text in pauses and gaps in the original dialogue or," if this is not possible," to reduce the impact by leaving whole sentences or coherent parts of them audible" (p. 216). Such manipulation, as stated in Krzyżaniak (2008), creates the illusion that viewers are listening to the original soundtrack and are able to detect intonation and emotion. Although this assumption is sound from a theoretical point of view, it is not feasible in practice, especially in fast and overlapping dialogue.

The classification of synchrony and the different methods to achieve them in voiced-over fiction movies in Poland are also addressed by Sepielak and Matamala (2014). Their analysis finds that all four types of synchrony previously identified for nonfiction by Franco, Matamala, and Orero (2010) might also be found in fiction products that are voiced-over into Polish—although to different degrees, which might result from the disparate nature and characteristics that define both genres. The methodology used by Sepielak and Matamala (2014) constitutes a basis for the current analysis.

Methodological Approach

Because this study is descriptive, the methodology involves a detailed analysis of the target texts with an exclusive focus on the multilingual segments in four fiction films voiced-over into Polish: 103 replicas⁴ in *Vicky Cristina Barcelona*, 108 replicas in *Nine*, 118 replicas in *Avatar*, and 570 replicas in *Inglourious Basterds*. The previous introductory study (Sepielak, 2014) analyzed which translation techniques were employed to transfer multilingual elements in voiced-over translation in the four movies. It revealed different functions of multilingual elements used in the four movies. More precisely, in *Nine*, the multilingual context is introduced in a loose way and reminds the audience where the plot takes place. The plot is set in Italy, and, although most of the characters are either Italian or French, they speak English with a strong Italian or French accent and interlay Italian and French words in their dialogue. Similarly, in *Vicky Cristina Barcelona*, the Spanish language reminds the audience of the setting but

⁴ The unit of replica is adapted from Merino Alvarez (1994), who defines it as a minimal structural unit. According to Merino Alvarez, "beyond the use made of grammatical units or larger units (acts or scenes in theater, film scenes, or sequences in a movie), the dramatic text is elaborated on the page, and also on stage and screen, as an exchange of replicas. In each of these, we have, in general, the character's name, or discourse that belongs to him or her, together with the indications that surround the oral performance of the speech" (p. 3; my translation).

additionally performs an important function as languages mark clichés and stereotypes. In *Avatar*, multilingualism has a completely different nature. The language, Na'vi, was entirely invented for the film,

with the intention of giving more depth and an appearance of plausibility to the fictional world with which it is associated. Multilingualism clearly marks the line between humans and Na'vi people, but it is also a tool with which to present the Na'vi perspective within the movie. (Sepielak, 2014, p. 159)

Finally, in *Inglourious Basterds*, the language plays a crucial role in the plot and often defines the progression of events. The procedure of introducing multilingualism is not limited to language but also embraces accent and body language and contributes to the credibility of the events.

The analysis, primarily based on the classification of 10 translation techniques proposed by Gottlieb⁵ (1997), described a new translation technique—*exposition*, which provides no translation and leaves the original soundtrack perfectly audible but comprehensible to the target audience. This introductory study also analyzed the multilingual replicas from two perspectives: a global one, which referred to the whole replica (macrounit), and a detailed one, which focused on the multilingual element only (microunits). This fragmentary distinction within replicas, useful when analyzing different patterns of introducing and translating multilingual context, is not, however, relevant for the analysis of synchronization techniques. Rather, such an analysis is based on three complementary aspects—the image, the original soundtrack, and the translated soundtrack—all of which represent a global approach and should be analyzed as such. Hence, this study takes the macrounit as a basis for the analysis, with the goal of verifying how diverse translation techniques with different kinds of synchronization might reinforce—or, on the contrary, undermine—the function of multilingual segments in the movies (see Sepielak, 2014).

The analysis of voice-over isochrony and literal synchrony compares the interdependence of two soundtracks. To offer a structured framework, the presentation includes the time code record (TCR), which indicates when the utterance begins and finishes in both soundtracks. The results will be presented as shown in Table 1. Organizing the data this way allows comparison between the time code record of the original soundtrack (1) and the translated one (3), and, thus, indicates whether a word or words in the original version was/were audible (6). The transcription of the original version (2) and the translated one (4) has two objectives: It identifies the translation techniques, based on Gottlieb's (1997) classification, and it indicates whether literal synchrony was applied (7). Because the study focuses on multilingual segments, English is used as a back-translation (8) in both versions to make the analysis possible.

⁵ Although Gottlieb (1997) originally uses for his classification the term *strategy*, it has been replaced with the term *technique* to maintain a differentiation between translation technique and translation strategy. According to Molina and Hurtado (2002), those two terms "occupy different places in problem solving: strategies are part of the process, techniques affect the result" (p. 507). Gottlieb's (1997) classification includes the following strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Table 1. Example of a Translated Segment.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:21:25– 00:21:25	<i>FATHER:</i> Hola, hijo. 8. (<i>Hello,</i> <i>son.</i>)	00:21:28– 00:21:28	<i>OJCIEC:</i> Witaj. 8. (<i>Hello.</i>)	Condensation	Full isochrony	Yes

Because action and kinetic synchronies provide coherence between two important elements—the translated soundtrack and the visual channel—statistics on how many replicas have maintained this type of synchrony are not feasible. The analysis would have to take into account not only each replica but each word of it and relate it not only to every scene but to every shot of the scene to establish whether coherence exists between those two channels. The multiplication of elements to analyze would become endless. Therefore, following the principle of parsimony, the descriptive statistics for action and kinetic synchronies will not be provided. Instead, the analysis focuses to fragments where action synchrony is not kept and examines the results caused by the lack of this type of synchrony.

The next section provides a representative selection of the detected synchronies and translation techniques and discusses the implications of how some solutions may reinforce the function of multilingual elements in some cases and undermine it in others.

Voice-Over Isochrony

The notion of voice-over isochrony assumes that the translation should fit in the time available for the voice-over in such a way that the beginning and end of the original utterance are audible. In multilingual segments, this kind of synchrony allows viewers to identify a multilingual context. There is, however, no specific indication of the voice-over isochrony unit of measurement. In other words, it is undefined whether the gap between the start of the original and the onset of translation should be calculated in seconds, milliseconds, frames, or audible words. Although most authors mention a unit of a second or seconds when defining voice-over isochrony (see Franco et al., 2010; Luyken et al., 1991; Orero, 2006), for the purpose of this analysis, the basic unit of voice-over isochrony is measured in words. The shift from seconds to words is due to another type of synchrony closely related to voice-over isochrony—that is, literal synchrony, where the basic unit is word. To determine whether voice-over isochrony is present in an utterance, at least one open-class word of the original soundtrack should be audible. Open-class words, in this article, are those that carry the content or the meaning of a sentence, in contrast to close-class words, which form grammatical relationships within a sentence (Murray, 1995).⁶

⁶ It should be noted that this assumption might be not reliable because it might be language-dependent.

The analysis revealed that the practice of voice-over isochrony might, in fact, take different forms: *full isochrony*, where at least one word is heard at the beginning and the end of the utterance; *initial isochrony*, where at least one word is audible only at the beginning; and *final isochrony*, where at least one word is heard only at the end of the utterance.

The general analysis demonstrates that, in all four movies, the practice of keeping voice-over isochrony in the multilingual segments is a challenging task. In *Vicky Cristina Barcelona*, 68 out of 103 (66%) replicas kept voice-over isochrony. In *Nine*, 38 out of 108 (35.1%) replicas applied this kind of synchrony. In *Avatar*, 33 replicas out of 118 (27.9%) of the segments kept voice-over isochrony, and *Inglourious Basterds* maintained half of the replicas (50.1%) with voice-over isochrony. All four movies use a common practice where voice-over isochrony is kept in a rather reduced number of replicas, although this reduction is larger in some movies than in others.

Another common feature of the four movies is the frequency distribution of different types of voice-over isochrony. In all four movies, the most applied voice-over isochrony is the type where only the beginning of the replica in the original language of the movie is audible. Although the percentage of replicas with initial isochrony varies between the movies—*Vicky Cristina Barcelona* 42.7%, *Nine* 22.2%, *Avatar* 17.7%, and *Inglourious Basterds* 25.6%—it is still the most prevailing type of voice-over isochrony. The same pattern might be observed when it comes to the least applied type of voice-over isochrony. In all the movies, final isochrony is rather scarce (1.9%, 2.7%, 1.6%, and 6.1%, respectively). Full isochrony, where the beginning and the end of the segments were audible, was kept in 22 replicas in *Vicky Cristina Barcelona* (21.3%), in 11 replicas in *Nine* (10.1%), in 10 replicas in *Avatar* (8.4%), and in 105 replicas in *Inglourious Basterds* (18.7%).

Despite the common pattern in the frequency distribution, it can be concluded that, in practice, there is no intentional voice-over isochrony involved. These findings are consistent with the opinion expressed by professional translators (see Kotelecka, 2006), who point out that the standard practice consists of the voice artist reading the translation after hearing the original utterance. There are no technical guidelines for the time or space unit suggesting when the translation should start and when it should end. The examples provided above indicate that voice-over isochrony gains an additional and probably crucial value in multilingual movies as it becomes the only means for accentuating the multilingual context.

These findings lead to a fundamental question about whether voice-over is an appropriate audiovisual mode for multilingual movies considering all the loss that is caused by the lack of voice-over isochrony. A possible solution to this issue is to introduce subtitling for L3 elements so that viewers could identify and enjoy the coexistence of various languages in the movie. This hypothesis would support Heiss' (2004) suggestion of introducing a "multiplicity of modes" (p. 208) to translate multilingual movies, but in this case combining subtitling and voice-over instead of dubbing (see Heiss, 2004). It should then be verified whether the identification of various languages is significantly more effective in a voiced-over and subtitled version than in a solely voiced-over version.

Further analysis reveals that, in all four movies, voice-over isochrony is related to four main translation techniques: condensation, transfer, paraphrase, and decimation, although the four movies use the technique to varying degrees. In *Vicky Cristina Barcelona* and *Nine*, voice-over isochrony appears mostly in replicas where condensation is used as the translation technique (45.6% and 15.7%, respectively). Table 2 presents an example of initial isochrony and a condensation translation technique that prevail in most replicas. In the example presented in Table 2, the Polish voice-over leaves audible the first word of the original version at the beginning. This maneuver allows viewers to hear that the main character speaks Spanish. Although the replica is condensed because it omits the repetitive information ("Are you going to drink vodka now?" and "What's wrong with you?"), the full voice-over isochrony is not kept, and the last word of the replica is overlapped by the translation.

**Table 2. Voice-Over Isochrony: Initial Isochrony;
Translation Technique: Condensation, Vicky Cristina Barcelona.**

1. Time code record original:	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:47:49– 00:47:57	JUAN ANTONIO: ¿Vodka? ¿Te vas a tomar un vodka ahora? Con todas las pastillas que te has tomado, ¿Te vas a tomar un vodka ahora? ¿Tú estás loca, o qué te pasa? (Vodka? Are you going to drink vodka now? With all the pills you have taken, are you going to drink now vodka? Are you crazy or what's wrong with you?)	00:47:50– 00:47:57	JUAN ANTONIO: Wódki? Chcesz teraz pić? Po zażyciu tylu pigulek? Oszalałaś? (Vodka? Do you want to drink now? After having all the pills? Are you crazy?)	Condensation	Initial isochrony	Yes

In *Avatar* and *Inglourious Basterds*, the condensation technique is second to the transfer technique, which helps maintain voice-over isochrony in 17.7% and 26.3% replicas, respectively. Table 3 provides an example that combines this translation technique with initial isochrony. The syntactical structure in both Na-vi and Polish allowed for a literal translation of the text that almost perfectly overlaps with the original fragment, leaving only one word of the original version audible at the beginning, as was

the case in the condensation technique example presented in Table 2. In this case, however, the identification of the context is not as direct as in the previous example when considering that Na-vi is an artificial language created specifically for *Avatar*.

Table 3. Voice-Over Isochrony: Initial; Translation Technique: Transfer, Avatar.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:10:43– 00:10:47	(Norm) Na'vi: 'Awvea ultxari ohengeyā, nawma sa'nok Irrtok siveiyi. <i>8. (May the Great Mother smile upon our first meeting.)</i>	00:10:44– 00:10:47	Niechaj Wszechmatka rozświetli uśmiechem nasze spotkanie. <i>8. (May the Great Mother smile upon our first meeting.)</i>	Transfer	Initial isochrony	Yes

As mentioned, initial isochrony is the most used technique in all four movies. However, the analysis revealed that whole voice-over isochrony is also used, although to a lesser degree. Table 4 presents an example that combines initial isochrony and the paraphrase technique, the third most applied translation technique in the four analyzed movies. This different expression but with the same meaning in the context leaves the first and last words audible. In this example, the maneuver is significant because it represents the switch between English as L1 (the main language of the source text) and Italian as L3 (other language than L1 presented in a movie). Polish, being the only language of translation (L2), does not introduce this distinction. Hence, voice-over isochrony becomes the only way to accentuate the multilingual context.

Table 4. Voice-Over Isochrony: Whole; Translation Technique: Paraphrase, Nine.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:59:11– 00:59:13	STEPHANIE I'll have one of those. Due.	00:59:12– 00:59:12	I dla mnie. 8. (<i>And for me</i>)	Paraphrase	Full isochrony	No

Table 5 presents an example that combines final isochrony with the paraphrase translation technique. In this example, both the original and the translated soundtrack begin at the same time. The Polish translation finishes a second before the original soundtrack as the character Col. Landa pronounces each word very carefully and slowly. The Polish voice artist maintains the same tempo throughout the movie.

Table 5. Voice-Over Isochrony: Final; Translation Technique: Paraphrase, Inglourious Basterds.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:05:15– 00:05:17	COL LANDA Puis le lait est ce que je préfère. 8. (<i>Then milk is what I prefer</i>).	00:05:15– 00:05:16	Wolę napić się mleka. 8. (<i>I prefer to drink milk</i>)	Paraphrase	Final isochrony	No

The paraphrase translation technique is beneficial in some cases because it exposes the original soundtrack, but where the tempo of the dialogue is much faster, it might require other techniques to condense the information. One solution, then, is to use the translation technique of condensation, omission, or decimation to maintain the whole isochrony. An example of this technique is shown in Table 6. The fast tempo of the dialogue and overlapping lines of different characters oblige the Polish voice-over to recur to an abridged expression with a reduction in content. Despite this significant reduction of the verbal content, the message is still conveyed with the help of the visual channel and the audible original soundtrack, probably comprehensible by the target audience considering that the first words are proper nouns. Decimation helps to expose the beginning and end of the replica in the original and allows viewers to experience the original voices and emotions of the characters. Although this technique is used in all four movies, it is very scarce and limited to scenes where various characters speak at the same time.

**Table 6. Voice-Over Isochrony: Whole;
Translation Technique: Decimation, Vicky Cristina Barcelona.**

1. Time code original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:26:47– 01:26:50	JUAN ANTONIO María Elena, María Elena. Mira lo que has hecho. No puedes traer una pistola a casa. Mi amor, no puedes traer una pistola a casa. 8. (<i>María Elena, María Elena, look what you have done. You can't bring home a gun. My love, you can't bring home a gun.</i>)	01:26:51– 01:26:51	Coś ty zrobiła? 8. (<i>What have you done?</i>)	Decimation	Full isochrony	No

The analysis revealed two additional translation techniques related to voice-over isochrony: expansion in *Inglourious Basterds* and dislocation in *Avatar*. However, due to their rare use and space constraints for this article, examples will not be provided.

Literal Synchrony

Literal synchrony, as mentioned, consists in translating the audible original at the beginning and end of an utterance, trying, as much as possible, to maintain a word-by-word correspondence between the source language and the target language. It is directly related to voice-over isochrony and can be analyzed only in those segments when at least partial voice-over synchrony is maintained. As pointed out by Luyken et al. (1991):

The first and last words will not only be heard by the audience but very often be understood by some of them. Because of this, the translator, while struggling to render the message contained in the statement, will also have to give a much more exact translation of the two to four words at the beginning and the end. Sometimes even a well-considered semantic translation will not suffice and a literal translation will have to be given. (p. 141)

Luyken et al.'s prescriptive approach is criticized by scholars (Franco et al., 2010; Orero, 2006, among others) who state that an idiomatic translation that meets the grammatical and acceptability expectations of the target language is better than a translation that maintains literal synchrony with an alien syntax or unconventional phrasing. Another critical approach toward literal synchrony is presented by Mayoral (2001), who raises serious doubts about whether the presence of two soundtracks, the original one and the translated one, in the case of Spain, really makes sense, because the viewers' knowledge of foreign languages is typically insufficient for such a cognitive effort. Mayoral's stance gains considerable relevance for this study, based on a multilingual corpus, where the coexistence of various languages (English, Spanish, Italian, German, and French) undermines the utopian assumption of literal synchrony. This synchrony becomes even more questionable in *Avatar*, where the artificial Na'vi language was designed for the movie and was unknown before. The assumption that viewers in this case would compare the translation to the original version is simply impossible, as shown in the example presented in Table 7. Although the beginning is perfectly audible, it would be impossible to establish whether the replica keeps literal synchrony. Only the pivot English translation, which appears in the original version in the form of subtitles but disappears in the Polish version, allows us to categorize the translation technique and the literal synchrony.

Table 7. Na'vi Language and Literal Synchrony in Avatar.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:42:53–00:42:57	Neytiri: Ma sempul, oel ngati kameie. 8. (<i>Father, I see you.</i>)	00:42:54–00:42:58	Ojczy, widzę cię. 8. (<i>Father, I see you.</i>)	Transfer	Initial isochrony	Yes

Given these arguments, it seems that literal synchrony does not constitute a goal in the translation process but is related to and depends on the features of the translation technique. In other words, some translation techniques enable literal synchrony to be used because of the very nature of the translation technique. In fact, all the replicas with the transfer technique, regardless of whether partial or not, kept literal synchrony, as shown in the example presented in Table 8. Literal synchrony is easy to keep, especially in replicas with a phatic function, such as the one presented in Table 8, or with short answers such as "Oui," "No grazie."

Table 8. Literal Synchrony with Transfer Technique in Nine.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:05:40– 01:05:40	DOCTOR RONDI Signor Contini. 8. (<i>Mister Contini</i>)	01:05:41– 01:05:41	Panie Contini 8. (<i>Mister Contini</i>)	Transfer	Full isochrony	Yes

With other translation techniques, the proportion of literal synchrony in relation to voice-over isochrony is significantly smaller. For example, for the condensation technique in *Vicky Cristina Barcelona*, literal synchrony appears in only 11 replicas out of the total of 47 (10.6%). In *Nine*, out of 17 replicas with voice-over isochrony, literal synchrony was applied only in 7 segments (6.4%). Finally, for the same translation technique in *Avatar* and *Inglourious Basterds*, the ratio is 4 to 7, and 18 to 76, respectively. This decreasing tendency again is related to the intrinsic characteristic of the translation technique. As presented in Table 2, in some instances, the structure of a replica allows the literal synchrony to be kept. But in other cases, as shown in the example presented in Table 9, this maneuver is no longer a priority. As shown in Table 9, the audible original fragment does not correspond to its Polish translation. As the condensation technique is used to save some time and space for the translation, literal translation becomes less important.

Table 9. Condensation Translation Technique, No Literal Synchrony, Inglourious Basterds.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:11:20– 01:11:27	Bridget Ja, Sie haben Recht. Genghis Khan! Das würde ich nie geraten. 8. (<i>Yes, you're right. Let's see. Genghis Khan! I would never have gotten that.</i>)	01:11:21– 01:11:28	Sprawdźmy. Genghis Khan! W życiu bym na to nie wpadła. 8. (<i>Let's check. Genghis Khan! I would never have gotten that.</i>)	Condensation	Initial isochrony	No

The characteristics of other translation techniques—paraphrase, decimation, expansion, or dislocation—underline the divergence of syntactical form between the original and the translation. This is why, in *Vicky Cristina Barcelona* and *Avatar*, literal synchrony does not appear in any replica with the above-mentioned translation techniques, while in *Nine*, only one replica with the paraphrase technique does maintain literal synchrony. In *Inglourious Basterds*, there are some replicas with literal synchrony translated by means of paraphrase (5), decimation (4), or expansion (1). Given their single character and taking into account the doubtful function of literal synchrony in multilingual movies, no examples will be provided.

The examples and results from the analysis support the argument presented by Franco et al. (2010), who emphasize that literal synchrony can be kept only when it meets the acceptability expectations of the target language. In multilingual movies, this prescriptive instruction of translating audible fragments lacks reasonable foundations for two main reasons. First, literal synchrony assumes that viewers understand all languages used in the movie. In *Inglourious Basterds*, this is four languages, and in *Avatar*, it would refer to an artificial language created for the movie. The second reason undermining the assumption of literal synchrony refers to a lack of time for such a cognitive effort. One or two seconds are not enough for viewers to identify the switch between languages and then to compare whether the translated version is translated literally. However, further research should be undertaken to verify these assumptions.

Action Synchrony

As observed by Sepielak (2013), action synchrony can take two forms: "1) audio enhances the visual or 2) audio complements the visual" (p. 52). The first form is encountered when both audio and image have the same reference, thus enhancing the explanatory function of the audio. In the second form, audio and image complement each other with no unnecessary repetitions. These enhancing and complementary functions are significant in nonfiction movies because they are closely related to the informative and explanatory nature of these products. However, the format of fiction films differs from the format in nonfiction productions. In fiction films, the plot is usually based on dialogue, which might take a different tempo. Due to the seemingly spontaneous interactions in fiction films (such as an argument breaking out), all voices can blend into one indistinct noise. On the contrary, in nonfiction films, there is generally a figure such as a narrator who maintains the same narrative pace. The informative function of nonfiction movies imposes a clear division between distinct figures that appear in the production. As the function and format in fiction films change, so does the form of action synchrony. Considering that fiction films are full of dialogue, the function of action synchrony consists in keeping the point of view held by the audience of the original version of the movie.

In voice-over movies, this point of view might be affected by the translation itself or by the time-space constraints, as shown in the following example from *Inglourious Basterds*. In the scene where Lt. Aldo Raine wants to extract information about the location of German units from Private Butz, Corporal Wilhelm Wickie acts as an interpreter for Private Butz. The point of view of the original version shows the figure of an interpreter as a key element in the communication between Private Butz and Lt. Raine. What is also significant is the perspective taken by the viewer who, similar to Lt. Raine, must rely on Wickie's

translation to understand Private Butz. In the Polish version, however, this point of view is affected by the lack of action synchrony as the voice artist reads the dialogue without keeping the distinction between Wickie, Private Butz, and Lt. Raine. Polish viewers do not have to rely on Wickie's translation to understand Private Butz, because his utterances are immediately delivered by the voice artist. Wickie's function as an interpreter becomes less significant in the communication and might even be confusing as he repeats the message.

The introduction of a character that performs the function of a translator is characteristic of multilingual movies and might fulfill two objectives. On the one hand, as in the previous example, the interpreter helps characters understand one another. On the other hand, as noted by O'Sullivan (2011), "interpreters might be generated more by the audience's need to understand than that of the other characters" (p. 163). This is the shift of perspective adopted in the Polish version.

Similarly, in *Avatar*, some characters become intradiegetic interpreters, and the role division is kept in the translated version. In the scene where the main character Jake wants to regain the trust of the Omatiyaya people and ask Tsu'tey to translate his speech, Polish viewers are presented with the same perspective as viewers of the original version. Polish viewers not only understand Tsu'tey's role but can hear the Na'vi language. This exposition of L3 elements is important because it strengthens the multilingual context.

As mentioned, one of the characteristics of fiction films is their format based on dialogue that might overlap or become indistinct. In these scenes, it is impossible to use action synchrony due to the intrinsic feature of Polish voice-over of using a single voice artist. In scenes with many characters talking at the same time being voiced by one voice artist, the divisions between characters and their utterances become unclear. A scene in *Vicky Cristina Barcelona*, where Juan Antonio and Vicky are interrupted by María Elena, who bursts in to the room furiously with a gun, is an example of overlapping voices. The original version leaves the dialogue in Spanish and does not provide any translation. The perception of the scene relies on the image and raised voices of Juan Antonio and María Elena.

In the Polish version, on the other hand, a voice artist reads the dialogue. However, because Juan Antonio and María Elena speak at the same time, it is impossible to synchronize the utterances with the characters on screen. Despite the ambiguity that might have been created by the lack of action synchrony, the effect of the scene is similar to the effect of the original version. The image and audio cooperatively work toward the communicative goal in an integral way.

Kinetic Synchrony

Kinetic synchrony, similar to action synchrony, refers to the coherence between audio and image. However, it is exclusively limited to characters' body language that should be synchronized with the information conveyed verbally. An example of kinetic synchrony is encountered in *Vicky Cristina Barcelona* in the scene when María Elena becomes angry after finding out that Cristina decides to leave her and Juan Antonio. María Elena gesticulates by pointing a finger at Juan Antonio's head and screaming in Spanish "Te lo metes en la cabeza!" which means "You plant it in your head." In Spanish, the gesture (image) and the

utterance (audio) match, because they refer to Juan Antonio's head. Interestingly, the original version resorts to subtitles for the Spanish elements and uses the technique of paraphrase, translating the utterance in English as "That's not it!" which does not coincide with María Elena's gesture. On the other hand, the Polish version uses yet another expression: "Wbij to sobie do głowy!" which means "Get it into your head!" making the body movement coherent with the utterance. In the Polish version, the relation between both channels—audio and visual—gains an enhanced meaning as the audio refers literally to what is presented in the image.

The analysis of kinetic synchrony found that, in multilingual fiction films, body language might be important for strengthening the multicultural context. In some instances, as in *Inglourious Basterds*, kinetic elements are inserted into the plot, as in the scene where Lt. Hicox gives his British origin away by ordering three glasses of rum and holding up three fingers: the three fingers from the index finger to the ring finger. As later explained by Bridget von Hammersmark, the German way of indicating the quantity of three is to hold up the three fingers from thumb to middle.

In both cases, whether the kinetic synchrony refers to simple coherence between the audio and the image (as in the *Vicky Cristina Barcelona* example), or it imposes an extralinguistic meaning (as in the *Inglourious Basterds* example), it is not difficult to keep this type of synchrony in the translated version. In fact, no incongruence between body movements and audio channel could be detected in the four movies analyzed. A possible explanation for this outcome is related to the translation technique used. Most of the multilingual replicas are translated by the transfer or condensation techniques (Sepielak, 2014), which seem to enable the effective use of kinetic synchrony. However, the limited number of movies analyzed here does not allow for a causal conclusion to be drawn.

Conclusion

This study provides an exhaustive analysis mapping how two important aspects—synchrony and translation techniques—function in voiced-over multilingual fiction films. The findings have several implications. First, future research should include the distinction between voice-over used in nonfiction productions and in fiction films, because the general perception and practice differ in those two conditions. Second, in the context of multilingual movies, some of the main assumptions, especially about voice-over isochrony and literal synchrony, should be revisited. Third, the findings suggest that the multiplicity of modes suggested by Heiss (2004) could be used in multilingual movies where voice-over and subtitling might cofunction to re-create a multilingual context. However, further experimental research is necessary to verify whether the identification of L3 elements would improve in a version combining the two modes of voice-over and subtitling. The research also should seek to determine whether this solution is feasible, effective, and accepted by audiences. Last, the analysis suggests further research to study viewers' reception of multilingual movies. Although this article is concerned with multilingual movies in voice-over, studies that include other modes such as dubbing and subtitling should be carried out. Continued research on voice-over in multilingual movies with an experimental approach would embrace the voice-over translation mode from different perspectives and would provide a more comprehensive understanding of voice-over translation.

To summarize, a descriptive analysis of synchrony in multilingual movies sheds some new light on how different types of synchrony are applied, examines their functions in multilingual movies, and finds a relation between synchrony and translation techniques. The analysis raises important questions about some basic assumptions of the voice-over translation mode, such as its association with the illusion of authenticity, the practice of voice-over isochrony, and the reasoning behind literal synchrony. Finally, the analysis suggests that the technical point of view presented should be linked to the perceptual aspect of multilingual movies as a coherent totality.

References

- Bartoll, E. (2006, May 1–5). Subtitling multilingual films. In *Proceedings of the Marie Curie Euroconferences. MuTra: Audiovisual Translation Scenarios*. Copenhagen, Denmark: EU High Level Scientific Conference Series . Retrieved from http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Bartoll_Eduard.pdf
- Chaume, F. (2004). *Cine y traducción* [Cinema and translation]. Madrid, Spain: Cátedra.
- Corrius, M. (2008). *Translating multilingual audiovisual texts: Priorities and restrictions. Applications and implications* (Unpublished doctoral dissertation). Autonomous University of Barcelona, Spain.
- Corrius, M., & Zabalbeascoa, P. (2011). Language variation in source texts and their translations: The case of L3 in film translation. *Target*, 23(1), 113–130.
- Delabastita, D., & Grutman, R. (2005). Introduction: Fiction representations of multilingualism and translation. *Linguistica Antverpiensia*, 4, 11–34. Retrieved from <https://lans-tts.ua.ac.be/index.php/LANS-TTS/article/download/124/66>
- Díaz Cintas, J., & Orero, P. (2006). Voice-over. In *Encyclopedia of Language and Linguistics* (2nd ed., pp. 477–479). Oxford, UK: Elsevier.
- Franco, E. (2000). *Revoicing the alien in documentaries: Cultural agency, norms and the translation of audiovisual reality* (Unpublished doctoral dissertation). Catholic University, Leuven, Belgium.
- Franco, E., Matamala, A., & Orero, P. (2010). *Voice-over translation: An overview*. Bern, Germany: Peter Lang.
- Gottlieb, H. (1997). *Subtitles, translation and idioms*. Copenhagen, Denmark: University of Copenhagen.
- Grigaraviciute, I., & Gottlieb, H. (1999). Danish voices, Lithuanian voice-over: The mechanics of non-synchronous translation. *Perspectives: Studies in Translatology*, 7(1), 41–80.
- Heiss, C. (2004). Dubbing multilingual films: A new challenge? *Meta: Translators' Journal*, 49(1), 208–220.

1072 Katarzyna Sepielak

International Journal of Communication 10(2016)

- Kotelecka, J. K. (2006). Traducción audiovisual para la televisión en Polonia: versión locutada. Entrevista con Barbara Rodkiewicz-Gronowska (TVP) [Audiovisual translation for television in Poland: voice-over. An interview with Barbara Rodkiewicz-Gronowska (TVP)]. *Trans*, 10, 157–168.
- Krasovska, D. (2004). Simultaneous use of voice-over and subtitles for bilingual audiences. *Translating Today*, 1, 25–27.
- Krzyżaniak, W. (2008, January 11). Głosy z ekranu [Voices from screen]. *Gazeta Wyborcza. Gazeta Telewizyjna*, p. 6.
- Luyken, G. M., Herbst, T., Langham-Brown, J., Reid, H., & Spinhof, H. (1991). *Overcoming language barriers in television: Dubbing and subtitling for the European audience*. Manchester, UK: European Institute for the Media.
- Matamala, A. (2005). Freelance voice-over translator: Translating for Catalan television. *Journal of Specialised Translation*, 4, 45–48. Retrieved from http://www.jostrans.org/issue04/art_matamala.php
- Matamala, A. (2009). Main challenges in the translation of documentaries. In J. Díaz-Cintas (Ed.), *In so many words: Translating for the screen* (pp. 109–120). London, UK: Multilingual Matters.
- Mayoral, R. (2001). El espectador y la traducción audiovisual [Spectator and audiovisual translation]. University of Granada, Spain. Retrieved from http://www.ugr.es/~rasensio/docs/Espectador_y_TAV.pdf
- Murray, T. (1995). *The structure of English*. Boston, MA: Allyn and Bacon.
- Merino Álvarez, R. (1994). *Traducción, tradición y manipulación. Teatro inglés en España, 1950–1990* [Translation, tradition, manipulation. English theater in Spain, 1950–1990]. León, Spain: University of León/Lejona, Universidad del País Vasco.
- Meylaerts, R. (2006). Heterolingualism in/and translation: How legitimate is the other and his/her language? An introduction. *Target*, 18(1), 1–15.
- O'Sullivan, C. (2011). *Translating popular film*. Basingstoke, UK: Palgrave Macmillan.
- Orero, P. (2006). Synchronization in voice-over. In J. M. Bravo (Ed.), *A new spectrum of translation studies* (pp. 255–264). Valladolid, Spain: Publicaciones de la Universidad de Valladolid.
- Sepielak, K. (2010, June–July). *Voice-over versus voice-over: Professional point of view on voice-over in Poland*. Paper presented at the 4th International Media for All Conference—Audiovisual Translation: Taking Stock. London, UK.

International Journal of Communication 10(2016)

Voiced-Over Films in Poland 1073

- Sepielak, K. (2013). *Voice-over in documentaries: Synchronization techniques in English-Spanish and English-Polish Translation* (Unpublished master's thesis). University of Texas at Brownsville.
- Sepielak, K. (2014). Translation techniques in voiced-over multilingual feature movies. *Linguistica Antverpiensia, New Series—Themes in Translation Studies*, 14, 153–174.
- Sepielak, K., & Matamala, A. (2014). Synchrony in the voice-over of Polish fiction genres. *Babel*, 62(2), 145–163.
- Szarkowska, A. (2009). The audiovisual landscape in Poland at the dawn of the 21st century. In A. Goldstein & B. Golubović (Eds.), *Foreign language movies: Dubbing vs. subtitling* (pp. 185–201). Hamburg, Germany: Verlag Dr. Kovač.
- Vicky Cristina Barcelona*. (2009). *Filmweb.pl*. Retrieved from <http://www.filmweb.pl/film/Vicky+Cristina+Barcelona-2008-405077>
- Woźniak, M. (2012). Voice-over or voice-in-between? Some considerations about the voice-over translation of feature films on Polish television. In A. Remael, P. Orero, & M. Carroll (Eds.), *Audiovisual translation and media accessibility at the crossroads: Media for all 3* (pp. 209–228). Amsterdam, The Netherlands: Rodopi.

Filmography

- Allen, W. (2009). *Vicky Cristina Barcelona* [Motion picture]. United States, Spain: Kino Świat.
- Cameron, J. (2009). *Avatar* [Motion picture]. United States: 20th Century Fox.
- Marshall, R. (2009). *Dziewięć (Nine)* [Motion picture]. United States: Kino Świat.
- Tarantino, Q. (2009). *Bękart wojny (Inglourious Basterds)* [Motion picture]. United States, Germany: Universal Studios.

1. Pomijając polskie tłumaczenie, iloma językami mówi bohater pokazany na zdjęciu?

a) Wpisz liczbę: _____ b) Nie wiem

2. Pomijając polskie tłumaczenie, wymień języki, jakimi mówi ten bohater w obejrzanym fragmencie filmu:



3. Pomijając polskie tłumaczenie, iloma językami mówi bohater pokazany na zdjęciu?

a) Wpisz liczbę: _____ b) Nie wiem

4. Pomijając polskie tłumaczenie, wymień języki, jakimi mówi ten bohater w obejrzanym fragmencie filmu:



5. Pomijając polskie tłumaczenie, iloma językami mówi bohater pokazany na zdjęciu?

a) Wpisz liczbę: _____ b) Nie wiem



6. Pomijając polskie tłumaczenie, wymień języki, jakimi mówi ten bohater w obejrzanym fragmencie filmu:

7. Pomijając polskie tłumaczenie, iloma językami mówi bohater pokazany na zdjęciu?

a) Wpisz liczbę: _____ b) Nie wiem



8. Pomijając polskie tłumaczenie, wymień języki, jakimi mówi ten bohater w obejrzanym fragmencie filmu: _____

4.12. Face-language Association Test in English

1. Apart from the Polish translation, how many languages does the character on the picture speak in the watched fragment?

a) write the number b) don't know



2. Apart from the Polish translation, please enumerate languages the character speaks in the fragment:

3. Apart from the Polish translation, how many languages does the character on the picture speak in the watched fragment?

a) write the number b) don't know



4. Apart from the Polish translation, please enumerate languages the character speaks in the fragment:

5. Apart from the Polish translation, how many languages does the character on the picture speak in the watched fragment?

a) write the number b) don't know



6. Apart from the Polish translation, please enumerate languages the character speaks in the fragment:

7. Apart from the Polish translation, how many languages does the character on the picture speak in the watched fragment?

a) write the number b) don't know _____



8. Apart from the Polish translation, please enumerate languages the character speaks in the fragment:
