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

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,* 166–182.

International Journal of Sciences: Basic and Applied Research (IJSBAR)

ISSN 2307-4531
(Print & Online)

http://gssrr.org/index.php?journal=JournalOfBasicAndApplied

The Effect of Subtitling and Voice-Over on Content Comprehension and Language Identification in Multilingual Movies

Katarzyna Sepielak*

Autonomous University of Barcelona, Department of Translation and Interpreting and East Asian Studies, Campus de la UAB 08193 (Bellaterra), Spain
Email: Katarzyna.Sepielak@utrgv.edu

Abstract

The present article analyzes how viewers process information of subtitled and voiced-over multilingual movies. In an experimental study, we tested if comprehension of multilingual movies depends on whether subtitling or voice-over is used as an Audiovisual Translation Mode. Hierarchical Multiple Regression yielded support for this hypothesis indicating higher levels of comprehension performance in the condition with the subtitled movie excerpt. Following theoretical argumentation of the psycholinguistic literature, we also tested two hypotheses which assumed that the effect of Audiovisual Translation Mode on 1) the Detection of the Number of Languages Spoken by Character and 2) on the Character–Language Pair Identification in a multilingual movie differs for Multilingual and Monolingual characters. Generalized Estimating Equations (GEEs) showed that Audiovisual Translation Mode Condition is not a significant predictor either of Detection of the Number of Languages Spoken by a Character or Character-Language Pair Identification in a multilingual movie. However, the post-hoc pairwise comparison led to interesting observations showing that the performance on Detection of Number of Languages Spoken for Multilingual Characters is better in the voice-over condition than in the subtitling one. The article discusses the theoretical and applied implications of the findings for information processing of subtitled and voiced-over multilingual movies.

Keywords: Audiovisual Translation; Information Processing; Multilingual Movies; Subtitling; Voice-over.

* Corresponding author.

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

1. Introduction

In the last two decades, Audiovisual Translation (AVT) has become an increasingly prominent field within Translation Studies. Research on AVT is no longer limited to linguistic and cultural matters [1]; its interdisciplinary nature has contributed to incorporating more aspects from other disciplines such as film studies, sociology or psychology [2,3,4].

1.1. Previous research

The psychological approach, mainly cognitive, verifies and often questions the validity of general, sometimes purely theoretical and speculative paradigms on audiences' perception of audiovisual products [5]. On the one hand, this line of research has focused on the effects of subtitles and their efficiency for comprehension and memory [6,7,8,9]. According to those empirical studies, the effect of subtitling on comprehension and memory is correlated with viewers' language fluency [6,9], showing a disrupting effect of subtitles on comprehension when they are superfluous [6] as opposed to a facilitating effect when the viewers' knowledge of the language of the movie is insufficient [6, 9].

Other studies [10,11] have also addressed the factor of viewers' familiarity with subtitles. The findings show a strong tendency to initiate reading subtitles at their onset regardless of viewers' experience with this mode of providing information [8,10,12] suggesting that reading subtitles is a semiautomatic task which requires relatively low effort due to learning processes [13].

On the other hand, some scholars contrasted subtitling and dubbing in order to test which of those two AVT modes provides a better understanding of the translated text. One of the pioneer experiments was carried out by von Feilitzen, Filipson and Schyller [14] on 7 to 11-year-old children with an objective to compare how effectively dubbed and subtitled texts were processed. The findings showed that subtitled programs were more difficult to understand than dubbed ones. Similar results were reported by Peeters, Scherpenzeel and Zantinge [15] who conducted research on 6 to 12-year-old children and concluded that dubbed programs were processed more easily. Though interesting, the conclusions of these two studies cannot be generalized beyond the studied population as reading proficiency depends on developmental, cognitive and linguistic factors [16] that are age-related.

A recent study comparing subtitling and dubbing was presented by Perego, Del Missie and Battiroli (2014) and addressed the aspects of comprehension and memory, and overall satisfaction with the viewing of both subtitled and dubbed movies. The results showed that "general comprehension of film content and visual scene recognition are achieved equally with both translation methods, and that subtitling is more effective than dubbing when some lexical aspects of performance are considered" [13,14]. Unfortunately, to the best of our knowledge, no empirical research contrasting voice-over with other modalities such as subtitling or dubbing has been carried out.

1.2. Multilingualism in movies

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

The previous research has provided some valuable insights on the cognitive aspects of information processing of interlingual subtitled or dubbed monolingual movies and constitutes a referential framework for the present article. In this study, the focus is shifted towards multilingual voiced-over movies. Introducing several languages in movies is a deliberate strategy and, as observed by Heiss [17], traces of the phenomenon of multilingualism has always been present in movies. According to Wahl, "languages are used in the way they would be used in reality. They define geographical or political borders, 'visualise' the different social, personal or cultural levels of the characters and enrich their aura in conjunction with the voice" [18,2]. Some previous research focused on multilingual movies indicated that audiences appear to prefer "a rich and balanced depiction of multilingual phenomena in movie dialogues" [19,155], and displayed interesting differences among monolingual and multilingual characters in, for example, narrative importance [20]. Thus, considering the importance of this character's feature, the challenge of translating multilingual movies is to maintain or at least mark not only the overall multilingual context of the movie, but also to make the audience aware of how many and which languages characters speak. To date, research on translation of multilingual movies is scarce and mainly approached from three major perspectives: as a narrative and aesthetic element of a movie, from a reception point of view, and as a specific problem for translators who devise various strategies to solve it [21]. All those issues are tackled from a rather theoretical point of view and very little empirical research addressing those questions can be found (see [22]).

Similarly, very little research has been carried out on voice-over and voice-over perception as this AVT mode is usually associated with non-fiction movies [23]. However, in some Central and Eastern-European countries, voice-over is also used as a dominant mode in television to translate fiction movies [24,25,26,27]. Hence this study shifts its focus toward subtitled and voiced-over multilingual movies with a twofold objective: 1. to examine if there is a difference between subtitling and voice-over in content comprehension; 2.to examine if there is a difference between these two modes in detection and identification of multilingual content. As for the latter, this study aims to analyze whether the audience distinguishes not only the presence of different languages in a movie but if they are also able to identify which languages are spoken by which characters. This question is especially significant in the case of multilingual characters as opposed to monolingual characters.

For the purpose of this study, content comprehension will be defined as a process of simultaneously processing information and constructing meaning of the movie fragment. Detection of multilingual content will be defined as a process of recognizing how many languages a character speaks in the movie. Identification of multilingual content will be defined as a process of identifying which language(s) a character speaks in the movie.

1.3. Information processing in subtitled in voiced-over movies

The potential difference between subtitling and voice-over might be ascribed to dissimilar information processing in those AVT modes. In subtitled programs, as pointed out by d´Ydewalle and De Bruycker [28], information processing is based on three different sources: the visual image, the subtitles in the viewers' native language, and the soundtrack in foreign language(s). It should be stressed that d´Ydewalle and De Bruycker [28] use the term "soundtrack in foreign language". As this study focuses on multilingual movies where there is more than one language present in the soundtrack, "soundtrack in foreign language(s)" will be used throughout this

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

article to reflect this multilingual characteristic of the movie.

The first source, the visual image, sets viewers in the situational context [24]. The subtitles in the viewers' native language provide viewers with the translation of the verbal information (for example the dialogues, the narration, etc.). And finally, the soundtrack in the foreign language(s) complements the verbal information with important clues (such as emotions or intonation) required for understanding and interpreting the verbal information. While the soundtrack in foreign language(s) is provided by the audio channel, both image and subtitles depend on the visual channel. However, as observed in previous research on effectiveness of subtitle processing [13], no tradeoff between image processing and subtitle processing is observed, suggesting that information processing in subtitled movies is cognitively effective.

Following the same reasoning, information processing in voiced-over movies would also be based on three sources: the visual image, the soundtrack in foreign language(s), and the soundtrack in the viewers' native language. The visual image and the soundtrack in foreign language(s) have the same functions as in the case of subtitling. While the image sets viewers in the situational context [24], the soundtrack in foreign language(s) allows for proper understanding of verbal information. In contrast to subtitling, the translation of verbal information in voiced-over movie is provided with the soundtrack in the viewers' native language, which partially overlays the soundtrack in the foreign language(s). The translation of verbal information depends, then, not on the visual channel as in subtitling but the on audio channel. The two soundtracks appear almost simultaneously but with a different level of sound volume. It should be added that as observed by Orero [29], there is no universal convention regarding the level of reduction of the soundtrack in foreign language(s), and this level may vary across programs. The soundtrack in foreign language(s) is lowered and layered by the soundtrack in the viewers' native language. At this point it should be clarified that voice-over takes different forms in different countries. For instance, in Ukraine, Russia and Lithuania, the choice of the voice-artist depends on the gender of the character being translated. Male voice-artists read male characters, while female voice-artists read the translations of female characters [27]. In Poland, on the other hand, there is only one voice-artist (in fiction movies, usually male) translating all the characters [30]. Regardless of the number of voice-artists, they usually start reading the translation after hearing the original utterance. So although the soundtracks are overlaid, in some cases viewers can hear the beginning and/or the ending of characters' utterances (see Sepielak in press) as the duration of the voice-over translation is shorter than the original soundtrack. This phenomenon, called voice-over isochrony [29,23], may allow viewers to identify characters' intonation and emotion. Moreover, in the case of multilingual movies, voice-over isochrony would also be a crucial and unique way to highlight the different languages characters speak.

Some significant implications arise from this model of information processing. First, the distinction between the lines of different characters often becomes unclear or even confusing as the characters' voices blend with the voice-artist voice. Second, as the volume of soundtrack in foreign language(s) is reduced, viewers have limited access to this source of information which provides them with important clues regarding intonation or emotion. Third, voice-over isochrony might be not sufficient to effectively extract all the contextual information concerning verbal information. In fact, it should be highlighted that although voice-over isochrony appears in the definition of the voice-over mode (see [29]) it is not considered to be an intentional practice. In fact, some

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

previous research (see [33]) show that the percentage of voice-over isochrony is retained in less than 70% of the utterances.

If this is the case, processing and integration of information in voiced-over movies might be considered cognitively demanding, which would be reflected in general comprehension of the movie. Moreover, those limitations might pose a serious obstacle, especially in multilingual movies, where being able to identify different languages that characters use might be essential for a complete understanding of the plot.

These theoretical assumptions seem to be in line with some previous research [31,32] on the effect of background noise on memory and some cognitively demanding tasks. These studies show that background noises can have a disruptive effect on cognitive tasks such as memorizing prose, conducting arithmetic tasks or recalling memorized digits. Bearing in mind the above-mentioned characteristics of the soundtrack in foreign language(s)–being lowered and overlaid by the soundtrack in original language–we could assume that information processing based on this source of information could also have a disruptive effect on such cognitive tasks as general comprehension or multilingual content detection and identification. However, it is important to underline that those assumptions have not been experimentally evaluated. Therefore, the opposite situation that focuses on audio could possibly enhance comprehension or multilingual content detection and identification cannot be discarded. In particular, this might depend on the number of languages used in a multilingual movie and a complexity of their use (e.g. a character using several languages throughout a movie interchangeably).

Based on those theoretical assumptions and in order to answer the research questions regarding the effect of Audiovisual Translation mode on comprehension, as well as on detection and identification of multilingual content, we have put forward the following research hypotheses: (H_1): Comprehension of multilingual movies depends on whether subtitling or voice-over is used as an Audiovisual Translation mode; (H_2): The effect of Audiovisual Translation mode on the detection of the number of languages spoken by character in a multilingual movie differs for multilingual and monolingual characters; (H_3): The effect of Audiovisual Translation mode on the character–language pair identification in a multilingual movie differs for multilingual and monolingual characters.

2. Research methods

2.1 Participants

In order to address empirically the debated issues, and verify those hypotheses, an experiment was carried out. The experiment was approved by the Institutional Review Board at the University of Texas at Brownsville and conducted in accordance with ethical procedures. One hundred and thirteen undergraduates and graduates from a Polish university (96 women and 17 men), ranging in age from 20 to 50 years old (M = 23.69, SD = 5.66), volunteered to participate. The participants were assigned two groups at random: Group 1 or Group 2. Group 1 watched a video fragment in a subtitled version. Group 2 watched the same fragment in a voiced-over version. Both subtitled and voiced-over versions were identical in terms of verbal content. The only difference between them was the channel that provided this verbal content. Participants reported being habitual viewers of subtitled

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

and voiced-over movies with a mostly positive attitude toward subtitling and voice-over. In particular, on a 7-point Likert scale regarding how often participants watched subtitles movies (1 being never and 7 very often), 78.5% of participants marked over 5. Next, on a 7-point Likert scale regarding their attitude toward watching subtitled movies (1 being not liking at all, and 7 liking very much), 78.6% of participants marked over 5. Respectively, 66.9% of participants marked 5 or over on the Likert scale stating that they are used to watching voiced-over movies and 59.2% expressed positive attitude (marking 5 or over on the Likert scale) regarding watching voiced-over movies. None of the participants had watched the movie fragment before the experiment.

2.2 Procedure

The participants were assigned to subtitling and voice-over conditions. The participants were given instructions and an informed consent form. Before the projection, the participants were asked to fill in: 1) the Polish translation of The Memory Assessment Clinics Self-Rating Scale; 2) Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire. Next, each group watched the fragment of the movie in their AVT mode. After the projection, the participants were given the Filler task, Viewing Experience Questionnaire, Face-language Association Test, and General Comprehension Measure in that order.

2.3 Materials

Video

A 15-minute video fragment was used in the experiment. The video was a selected fragment from the Polish version of the movie Le Mépris (1963, Jean-Luc Godard) and was shown in its subtitled and voiced-over versions depending on the condition assigned. The scene was chosen deliberately as: 1) it uses different national languages (English, French, German and Italian), 2) two characters use only one language while two other characters use more than one language.

In this movie fragment, Paul Javal meets Francesca Vanini and Jeremy Prokosh in a movie studio. Jeremy, an American movie producer, is dissatisfied with Fritz Lang's script of the movie Odyssey and wants to hire Paul to rework it. Paul, Francesca and Jeremy go to the projection room where they meet Lang. After watching a brief fragment of Lang's movie, Jeremy and Lang argue about the artistic nature of the movie. Jeremy writes a check to hire Paul, who accepts the job and leaves to meet his wife. Lang and Francesca stay in the projection room. Lang recites a poem in German and Francesca translates it into French. After a while both leave. In this scene, the characters speak the following languages:

- Paul Javal: French
- Francesca Vanini: English, German, French, Italian
- Jeremy Prokosch: English
- Fritz Lang: English, German, French

The following documents were handed out prior to exposure to stimuli.

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

2.4 Basic demographic questionnaire

In this measure, participants were asked some basic demographic questions such as their age, sex and nationality.

The Memory Assessment Clinics Self-Rating Scale (MAC-S)

The Polish translation of this scale includes 21 ability-to-remember items, 24 items assessing frequency-of-occurrence of memory failures, and four global rating items assessing overall comparison to others, comparison to the best one's memory has been, speed of recall, and concern or worry over memory function [34]. This measure is included in the experiment to control for possible effects of differences in memory on the dependent variable.

Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire

In this measure, participants were asked about their and their parents' native languages. Additionally, they had to self-evaluate what foreign languages they knew and mark their proficiency level on a seven-point Likert scale (1 being very weak and 7 being very good). This questionnaire also included 7-point Likert scale questions regarding how often participants watched foreign movies with subtitles, voice-over, dubbing or with no translation provided (1 being never and 7 being very often), and their attitude toward each AVT mode (1 for not liking at all and 7 liking very much). This measure controlled for three possible covariates: 1) Foreign Language Proficiency (FLP), 2) Frequency of Exposure to AVT Mode (FEAVTM), and 3) Attitude towards the AVT Mode (AAVTM).

After the completion of the above-mentioned measures the participants were exposed to the stimuli. After the exposure, the following measures were administered.

2.5 Filler task

This instrument included 10 mathematical addition problems the participants had to solve within one minute. This task was used to eliminate the possible group differences in working memory processing and any possible bias caused by a rehearsal mechanism after the projection [35].

2.6 Viewing Experience Questionnaire

This measure questioned participants' previous knowledge regarding the viewed movie fragment, enjoyment of it, and attention paid to the movie projection (1 being highest and 7 being lowest). The last one was used as Attention paid to Movie Projection (AMP) covariate in the analysis.

2.7 Face-language Association Test

Participants were shown four freeze-frames, each displaying one of four characters from the fragment, and were asked to determine how many languages those characters spoke and also identify those languages. This test

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

measured two outcomes: 1) Detection of the Number of Languages Spoken by Character (DNLSC), and 2) Identifying the Character–Language Pair (ICLP)

2.8 General Comprehension Measure

Twenty multiple questions with three possibilities (yes, no, don't know) were administered to examine whether participants understood the main conceptual aspects of the movie fragment. This questionnaire measured an observed outcome: Comprehension. The questionnaire included four still frames, each displaying one of four characters with their names, in order to eliminate a possible bias resulting from an erroneous identification of the character.

3. Results

Data were analyzed using SPSS 19 for Windows with an assigned significance level of p = .05 (two-tailed). During the data prescreening, ten cases, including cases not adhering to research design assumptions (e.g. non-Polish native speakers), missing data cases, and outliers, were eliminated from further analysis. [1] The pre-analysis data screening also detected possible multicollinearity problems among the Frequency of Exposure to AVT Mode and Attitude towards the AVT Mode covariates. In order to avoid further problems with understanding which variable contributes to the variance explained, the Attitude towards the AVT Mode offending variable was dropped from the analysis. Dropping the Attitude towards the AVT Mode covariate additionally limited the number of independent variables in the model which enables avoidance of decline of the reliability estimates caused by the presence of the combinations where there are few cases.

In order to test the H_1 that the comprehension of multilingual movies depends on whether subtitling or voice-over is used as an Audiovisual Translation Mode, a Hierarchical Multiple Regression was conducted. The analysis examined the relationship between the independent variable of Audiovisual Translation Mode Condition (AVTMC) and dependent variable of Comprehension, while controlling for Memory (underlying MAC-S scale had a high level of internal consistency, as determined by a Cronbach's alpha of 0.852), Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP) covariates. In order to assess the importance of the AVTMC after all covariates have been controlled for, the covariates were entered first in the regression equation. After this, the IV was entered into the model. The results for the first step, which includes Memory, FEAVTM, and AMP covariates indicated that model significantly explained a small to moderate proportion [22.9%] of variance in Comprehension [R= .479, R^2 = .229, adj.R^2 = .206, F(3, 99) = 9.827, p = .000]. The analysis of coefficients shows that AMP was a unique significant predictor of Comprehension [β=.480, t(99) = 5.378, p = .000] and indicated the increase in AMP was directly linearly related to increase in Comprehension, while Memory and FEAVTM did not add significantly to the model (see Table 1). The results for the second step, that adds the IV of AVTMC to the model also indicated that this regression model significantly explained a weak to moderate proportion [27,4%] of variance in Comprehension [R= .524, R^2 = .274, adj.R^2 = .245, F(4, 98) = 9.255, p = .000]. Although the Change Statistics analysis shows that adding AVTMC explained only an additional 4.5% of the variation in Comprehension [ΔR^2 = .045, F(1, 98) = 6.040, p = .016], the analysis of coefficients shows that AVTMC is still useful and is a

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

significant predictor of Comprehension [β=.221, t(98) = 2.458, p = .016] indicating that exposure to subtitling significantly predicted an increase in Comprehension when controlled for the covariates entered in the first step (see Table 1).

Table 1: Hierarchical Multiple Regression Predicting Comprehension from Audiovisual Translation Mode Condition (AVTMC), while controlling for Memory, Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP) Information processing in voiced-over movies

	Comprehension			
	Model 1		Model 2	
Variable	**B**	**B**	**B**	**B**
Constant	8.319*		9.300*	
Memory	.126	.013	-.101	-.011
FEAVTM	-.093	-.041	-.179	-.078
AMP	1.039**	.480	.958**	.442
AVTC			1.474*	.221
R^2	.229		.274	
F	9.827**		9.255**	
ΔR^2	.229		.045	
ΔF	9.827**		6.040*	

*Note. N = 103. *p <.05, ** p< .001*

In order to test the H_2 that the effect of Audiovisual Translation Mode on the Detection of the Number of Languages Spoken by Character in a multilingual movie differs for Multilingual and Monolingual characters, multivariable Generalized Estimating Equations (GEEs) were used. The probability of Detecting the Number of Languages Spoken by Character (DNLSC) in a multilingual movie depending on Monolingualism/Multilingualism of a Character (MOMUC), controlling for Memory, FEAVTM, and AMP was evaluated with participants exposed to a subtitled or voiced-over multilingual movie fragment which was one of two dichotomous explanatory variables (AVTMC). MOMUC was used as a second dichotomous explanatory variable, followed by the interaction between AVTMC and MUMOC, and controlling for the covariates mentioned above. The use of GEEs allowed adjustment for a correlated data structure arising from the fact that the same participants were measured repeatedly regarding DNLSC for each of four Characters showcased in the movie. In particular, the GEE parameter estimates were based on empirical standard error estimates, using an unstructured working correlation. Additionally, GEEs allowed to appropriately handle the dichotomous outcome variable DNLSC (i.e. Not-Detected / Detected), and provided post-hoc pairwise comparisons of expected marginal means with Sequential Bonferroni adjustment. According to the GEE model (see Table 2), AVTMC was non-significant predictor of DNLSC (Wald $\chi^2(1) = .430$, p = .512). GEE also revealed that the DNLSC significantly differed among the Monolingual and Multilingual characters independently of the AVTMC (Wald $\chi^2(1) = 61.073$, p = .000).

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

Table 2: Results of generalized estimating equations (GEE) on the effect of Audiovisual Translation Mode Condition (AVTMC) on Detection of the Number of Languages Spoken by Character (DNLSC) in Monolingual and Multilingual Characters (MOMUC), while controlling for Memory, Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP).

Source of variation	Wald-χ^2	DF	p
(Intercept)	.013	1	.908
Memory	.413	1	.521
FEAVTM	.154	1	.695
AMP	1.917	1	.166
MUMOC	61.073	1	.000
AVTMC	.430	1	.512
MUMOC * AVTMC	7.910	1	.005

Pairwise comparisons (see Figure 1) of the estimated marginal means after Sequential Bonferroni adjustment showed that Number of Languages Spoken by Monolingual characters was more often correctly detected than Number of Languages Spoken by Multilingual characters (MD ± SE: 0.46 ± 0.05, p < .000).

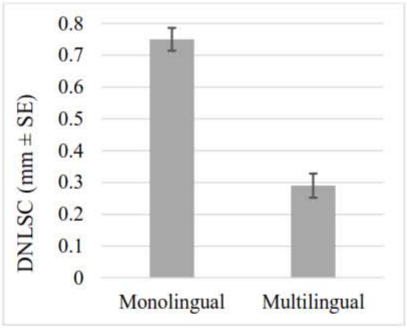

Figure 1: Detection of the Number of Languages Spoken by Character (DNLSC mm; mean ± SE) n Monolingual and Multilingual Characters (MOMUC). The pairwise comparisons of marginal means (Sequential Bonferroni tests following GEE) showed significant difference at p < 0.001 level.

The interaction term between MOMUC and AVTMC turned out to be significant (Wald $\chi^2(1) = 7.910$, p = .005). In particular, pairwise comparisons (see Figure 2) of the estimated marginal means after Sequential Bonferroni adjustment showed that Number of Languages Spoken by Multilingual characters was more often correctly detected in the voice-over than subtitles condition (MD ± SE: 0.18 ± 0.072, p = .022). There was no significant difference regarding the Detection of the Number of Languages Spoken by Monolingual characters between the voice-over and subtitles conditions (MD ± SE: -0.10 ± 0.072, p = .166).

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

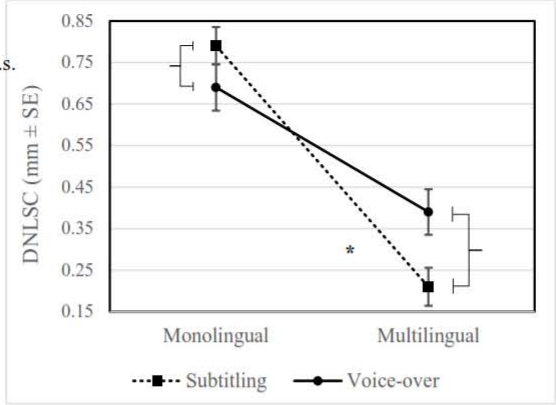

Figure 2: Detection of the Number of Languages Spoken by Character (DNLSC mm; mean ± SE) between subtitling and voice-over Audiovisual Translation Mode Condition (AVTMC) in Monolingual and Multilingual Characters (MOMUC). Asterisk denotes significant difference (*$p < 0.05$) while n.s. denotes non-significance in pairwise comparisons of marginal means (Sequential Bonferroni tests following GEE).

In order to test the H_3 that the effect of Audiovisual Translation Mode on the Identification of the Character–Language Pair in a multilingual movie differs for Multilingual and Monolingual characters, Multivariable Generalized Estimating Equations (GEEs) were used. The probability of Identifying the Character–Language Pair (ICLP) in a multilingual movie depending on Monolingualism/Multilingualism of a Character (MOMUC), controlling for Memory, Foreign Language Proficiency (FLP), FEAVTM, and AMP was evaluated. The comparisons were made between the participants exposed to a subtitled or voiced-over multilingual movie fragment which was one of two dichotomous explanatory variables (AVTMC). MOMUC was used as a second dichotomous explanatory variable, followed by the interaction between AVTMC and MUMOC, and controlling for the covariates mentioned above. The use of GEEs allowed for adjustment of a correlated data structure arising from the fact that the same participants were measured repeatedly regarding ICLP for each of nine Character–Language pairs showcased in the movie. In particular, the GEE parameter estimates were based on empirical standard error estimates, using an unstructured working correlation. GEEs allowed the appropriately handling of the dichotomous outcome variable ICLP (i.e. Identified / Non-Identified). According to the GEE model (see Table 3), AVTMC (Wald $\chi^2(1) = .448$, $p = .503$) and MOMUC (Wald $\chi^2(1) = 2.441$, $p = .118$) were non-significant predictors of ILUC. The interaction term between MOMUC and AVTMC also turned out to be non-significant (Wald $\chi^2(1) = .002$, $p = .965$). While we were initially interested in examining Multilingual and Monolingual characters separately, we were not justified in doing so because of the absence of a significant interaction effect among AVTMC and MUMOC.

4. Discussion

The experiment presented in this article was carried out with the aim of examining the effect of subtitles and

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

voice-over on general comprehension, as well as detection and identification of multilingual content.

On the one hand, the results obtained for general comprehension were consistent with the first hypothesis (H_1), and provided evidence that content comprehension depends on the Audiovisual Translation Mode. In particular, an analysis of coefficients indicated higher levels of performance in the condition with the subtitled movie excerpt. These findings are in line with some previous research [10], [13] and support the complementary function of different sources of information and effective information processing in subtitled programs. At the same time, the findings suggest that information processing in voiced-over programs is not as efficient. These findings seem to support Banbury and Berry's [32] results suggesting that background noises–in our case, the soundtrack in the foreign language(s)–might in fact have a disruptive effect on content comprehension.

Table 3: Results of generalized estimating equations (GEE) on the effect of Audiovisual Translation Mode Condition (AVTMC) on Identification of the Character–Language Pair (ICLP) in Monolingual and Multilingual Characters (MOMUC), while controlling for Memory, Foreign Language Proficiency (FLP), Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention paid to the Movie Projection (AMP).

Source of variation	Wald-χ^2	DF	p
(Intercept)	1.539	1	.215
Memory	.338	1	.561
FLP	17.943	1	.000
FEAVTM	1.838	1	.175
AMP	8.809	1	.003
MOMUC	2.441	1	.118
AVTMS	.448	1	.503
MOMUC * AVTMC	.002	1	.965

The second hypothesis (H_2) assumes that the effect of Audiovisual Translation Mode on the Detection of the Number of Languages Spoken by Character in a multilingual movie differs for Multilingual and Monolingual characters. On the one hand, the theoretical assumptions, which highlight an unlimited access to the soundtrack in foreign language(s) in the case of subtitling and an obstructed one by the soundtrack in viewers' language in the case of voice-over, would allow us to expect that the subtitling condition favors correct identification. However, the results showed that Audiovisual Translation Mode Condition is not a significant predictor of Detection of the Number of Languages Spoken by a Character. The results also indicated that the fact of a character being Monolingual or Multilingual is a significant predictor of Detection of the Number of Languages Spoken by a Character. The post-hoc analysis indicated that the number of languages spoken is more often correctly detected for monolingual characters than multilingual characters regardless of the AVT mode. More importantly, the analysis showed a significant interaction between multilingual or monolingual characters and AVT mode. Further post-hoc pairwise comparisons led to even more interesting observations, indicating that the performance on Detection of Number of Languages Spoken for Multilingual Characters is better in the voice-

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

over condition than in the subtitling one. A possible explanation of this pattern could be ascribed to the fact that in subtitling, viewers rely on subtitles (visual channel) in a more attentive way than on the soundtrack in foreign language as subtitles provide them with necessary verbal information. These findings are in line with other research (see [36], [37]) suggesting that "visual stimuli are often processed more efficiently than accompanying stimuli in another modality" [38:2]. In voice-over, since comprehension of verbal information relies on the audio channel, viewers pay more attention to both soundtracks and hence have better results in detecting the Number of Languages used by multilingual characters than in subtitled condition. It could be implied that in voice-over condition, attention is intentionally allocated to the audio channel as it contains verbal information. This hypothesis is consistent with other research [39], [40] that suggests that the dominance of vision over audition could be changed if attention was manipulated by intentional guiding to auditory stimuli.

Finally, the third hypothesis (H_3), which assumes that the effect of Audiovisual Translation Mode on the Character–Language Pair Identification in a multilingual movie differs for Multilingual and Monolingual characters was not supported. The analysis indicated that neither the AVT mode nor the Multilingual and Monolingual characters are significant predictors of Character-Language Pair Identification in a multilingual movie. A possible explanation of these findings might be ascribed to the fact that Character-Language pair Identification seems to be a more complex cognitive task than Detection of the Number of Languages Spoken by Character. Particularly, we would hypothesize that Character-Language Pair Identification requires higher level of concentration than Detection of the Number of Languages Spoken by Character. While concentration was not in the focus of this study, the control for Attention paid to the Movie Projection was implemented, and turned out to be a significant covariate with regard to Comprehension and Identification of Language-Character Pairs. This suggests that further research addressing this aspect as a factor should be carried out.

5. Conclusion and Recommendation

There are several important implications that can be drawn from these findings and that should be addressed in further research. First, the model of information processing in subtitled movies proposed by d'Ydewalle and De Bruycker [28] and adopted in this paper should verify and include the level of attention displayed toward each source of information. We would suggest that while in subtitled programs the three sources of information–the visual, subtitles, and the soundtrack in foreign language(s)–are complementary, viewers' attention is not allocated in an equal manner towards them. Considering our results, it seems that more attention is paid toward subtitles as it provides translation of verbal information. Going further, we could assume that, actually, the attention paid to the visual channel could possibly divert attention from the audio channel and therefore limit access to more complex clues provided in the audio channel only. If this hypothesis is supported, it could have some practical application for subtitled multilingual movies. Considering that viewers process information coming through subtitles more effectively, they could be used to improve the level of performance on the identification of multilingual content. In other words, every time the characters change languages, subtitles would contain information in brackets indicating which language the characters use. Another solution could be adopted from the BBC which uses different colors, each representing different language [41]. Further research should verify, however, whether this kind of information would not distract viewers from the verbal information of the subtitles and whether it would actually improve identification of multilingual content.

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

The second implication emerging from the findings refers to the model of information processing in voiced-over movies. The theoretical assumption of this model, based on d'Ydewalle and De Bruycker [28], enabled us to distinguish three sources of information: the visual, the soundtrack in foreign language(s) and the soundtrack in viewers' native language. This model also suggested that as two of the sources–the two soundtracks–appear almost simultaneously, information processing could be considered cognitively demanding. The results, however, suggest that the existence of two soundtracks simultaneously might have disruptive effects on some cognitive processes such as comprehension, while enhancing others such as Detection of the Number of Languages spoken by multilingual characters. Auditory dominance seems to be a beneficial factor in multilingual movies. Further research should verify possible ways to improve general comprehension in voiced-over movies. We would suggest that introducing one additional voice-artist could potentially improve general comprehension as the distinction between utterances of different characters would be well defined. Again, this hypothesis should be empirically tested. Research on those aspects would not only shed more light on information processing in voiced-over programs but would also constitute a valuable guideline to improve this AVT mode.

6. Limitations of the study

Though this study will pave ways for other scholars to undertake intensive research on the issue, it was not free of limitations. As the subjects of this study were Polish university students and the movie excerpt under investigation was limited to the Polish voice-over translation, readers should be careful in any generalizations beyond the researched population. On the other hand, the fact that the participants were university students of a social science degree should indicate cautiousness in generalizing the results to general audience of audiovisual products. Also, the languages used in the movie excerpt and the particular context introduced by filmmakers (e.g. scenery) might constitute mediating factors that should be taken into account in the study replications and any further studies.

Acknowledgments

1. This article is a part of a PhD in Translation and Intercultural Studies 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).

2. I would like to express my deep gratitude to Dr. Daniela Dzienniak-Pulina, Dr. Krystyna Faliszek, Dr. Monika Gnieciak, Dr. Jolanta Klimczak and Dr. Witold Mandrysz for their help in collecting the data. Also, I would like to thank all the participants of this research for their time and effort in helping with this study.

References:

[1] Y. Gambier. "Challenges in research on audiovisual translation," in Translation Research Projects 2, A. Pym and A. Perekrestenko, Eds. Tarragona: Intercultural Studies Group, 2009, pp. 17–25. Available:

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

http://isg.urv.es/publicity/isg/publications/trp_2_2009/index.htm

[2] A. Remael, and J. Neves (Eds.) "Introduction," in A Tool for Social Integration?: Audiovisual Translation from Different Angles. Special Issue of Linguistica Antverpiensia, vol. 6, 2007, pp. 7–22.

[3] L. Jixing, "Changes of Translation Definition and Turns of Translation Studies," Cross–Cultural Communication vol. 8 (5), pp. 35–43, 2012.

[4] M. Baker, "Preface," in Audiovisual translation: theories, methods and issues, L. Pérez–González Ed. New York: Routledge, 2014.

[5] E. Perego, F. Del Missier, & S. Bottiroli, S. "Dubbing versus subtitling in young and older adults: Cognitive and evaluative aspects." Perspectives. Studies in Translatology, vol. 23 (1), pp. 1–21, 2015.

[6] D. Bairstow. "Audiovisual Processing while Watching Subtitled Films: A Cognitive Approach," in Audiovisual Translation in Close–Up: Practical and Theoretical Approaches, A. Serban, A. Matamala and J.M. Lavaur, Eds. Bern: Peter Lang, 2007, pp. 205–219.

[7] D. Bairstow and J. M. Lavaur, "Audiovisual information processing by monolinguals and bilinguals: Effects of intralingual and interlingual subtitles," in Audiovisual Translation and Media Accessibility at the Crossroads: Media for All 3, A. Remael, P. Orero and M. Carroll, Eds. Amsterdam : Rodopi, 2011, pp. 273–293.

[8] G. D'Ydewalle, C. Praet, K. Verfaillie and J. Van Rensbergen, "Watching subtitled television: Automatic reading behavior," Communication Research, vol. 18 (5), pp. 650–666, Oct. 1991.

[9] P. Grignon, J.M. Lavaur and N. Blanc, "The effect of subtitles on film understanding," presented at the seventeenth annual meeting of the Society for Text and Discourse, Glasgow, UK, July, 2007.

[10] G. d'Ydewalle and I. Gielen, "Attention Allocation with Overlapping Sound, Image, and Text," in Springer Series in Neuropsychology, New York: Springer, 1992, pp. 415–422.

[11] C. Koolstra, A. L. Peeters and H. Spinhof. "Pros and Cons of Dubbing and Subtitling," European Journal of Communication, vol. 17 (3), pp. 325–354, Sep. 2002.

[12] G. d'Ydewalle and U. Pavakanun, "Could enjoying a movie lead to language acquisition?" in New horizons in media psychology, P. Winterhoff–Spurk, & T. Van der Voort, Eds. Opladen, Germany: Westdeutscher Verlag, 1997, pp. 145–155.

[13] E. Perego, F. Del Missier, M. Porta, and M. Mosconi, "The Cognitive Effectiveness of Subtitle Processing," Media Psychology, vol. 13 (3), pp. 243–272, 2010.

[14] C. von Feilitzen, L. Filipson and I. Schyller, Open your eyes to children's viewing. Stockholm: Sveriges Radios Förlag, 1979.

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

[15] A. L. Peeters, A.C. Scherpenzeel and J.H. Zantinge, Ondertiteling of nasynchronisatie van kinderprogramma's [Subtitling or dubbing of children's programs] (Report No. R88–425). Hilversum: NOS, 1988.

[16] L. Verhoeven, P. Reitsma, & L. Siegel, "Cognitive and linguistic factors in reading acquisition," Reading and Writing, vol. 24 (4), pp 387–394, Apr 2011.

[17] C. Heiss, "Dubbing Multilingual Films: A new challenge?" Meta: Translators' Journal, vol. 49 (1), 2004, pp. 208–220.

[18] C. Wahl, "Discovering a genre: The polyglot film," Cinemascope – Independent Film Journal, vol. 1, 2005, pp. 1–8.

[19] L. Bleichenbacher, "Linguicism in Hollywood Movies? Representations of, and Audience Reactions to Multilingualism in Mainstream Movie Dialogues," Multilingua: Journal of Cross-Cultural and Interlanguage Communication, vol. 31 (2), May 2012, pp. 155-176.

[20] L. Bleichenbacher, Multiligualism in the Movies. Hollywood Characters and Their Language choices. Zürich: Fracke Verlag, 2008.

[21] S. Brean and J. F. Cornu, "The Translation and Reception of Multilingual Films," In Media The French Journal of Media and Media Representations in the English–Speaking World, vol. 3, 2012. Available: http://inmedia.revues.org/486

[22] A. Szarkowska, J. Żbikowska, and I. Krejtz, „Strategies for rendering multilingualism in subtitling for the deaf and hard of hearing," Linguistica Antverpiensia, New Series. Themes in Translation Studies, vol. 13, 2014, pp. 273–291.

[23] E. Franco, A. Matamala, and P. Orero, Voice–over translation. An Overview. Bern: Peter Lang, 2010.

[24] L. Bogucki, "The Constraint of Relevance in Subtitling," The Journal of Specialised Translation vol. 1, pp. 71–88, Jan. 2004.

[25] A. Szarkowska, "The Power of Film Translation", Translation Journal vol. 9(2), 2005. Available http://www.bokorlang.com/journal/32film.htm

[26] M. Garcarz, "Polskie tłumaczenie filmowe", The Journal of Specialized Translation vol. 5 (1), pp. 110-119, 2006. Available http://www.jostrans.org/issue05/art_garcarz.pdf

[27] K. Sepielak, "Translation techniques in voiced-over multilingual feature movies," Linguistica Antverpiensia, New Series – Themes in Translation Studies, vol. 14, pp. 251–272, 2014.

[28] G. d'Ydewalle, and W. De Bruycker, (2007). "Eye movements of children and adults while reading

International Journal of Sciences: Basic and Applied Research (IJSBAR)(2016) Volume 25, No 1, pp 166-182

television subtitles," European Psychologist, vol. 12 (3), pp. 196–205, 2007.

[29] P. Orero, "Synchronization in voice–over," in A new spectrum of translation studies, J.M. Bravo, Ed., Valladolid: Publicaciones de la Universidad de Valladolid, pp. 255—264, 2006.

[30] A. Szarkowska, "The Audiovisual Landscape in Poland at the dawn of the 21st century," in Foreign Language Movies – Dubbing vs. Subtitling, A. Goldstein and B. Golubović, Eds., Hamburg: Verlag Dr. Kovač, 2009, pp. 185–201.

[31] P. Salame and A.D Baddeley, "Disruption of short–term memory by irrelevant speech: Implications for the structure of working memory", Journal of Verbal Learning & Verbal Behavior, vol. 21, pp. 150–164, 1982.

[32] S. Banbury and D.C. Berry, "Disruption of office–related tasks by speech and office noise," British Journal of Psychology, vol. 89 (3), pp. 499–517, Aug 1998.

[33] K. Sepielak and A. Matamala, "Synchrony in the voice-over of Polish fiction genres," Babel, vol. 60 (2), pp. 145-163, 2014.

[34] T. Crook and G. J. Larrabee, "A self-rating scale for evaluating memory in Everyday Life," Psychology and Aging, vol. 5 (1), pp. 48-57, 1990.

[35] B. De La Garza, "Contextual effects of varying amounts of language–mixed text on translation and comprehension by Monolinguals and Bilinguals," MS Thesis Kansas State University, Kansas, USA, 2008.

[36] F. B. Colavita, "Human sensory dominance," Perception & Psychophysics, vol. 16, pp. 409–412, 1974.

[37] M.I. Posner, M.J. Nissen and R.M. Klein, "Visual dominance: An information–processing account of its origins and significance," Psychological Review, vol. 83, pp. 157–171, 1976.

[38] S. Lukas, A.M. Philipp and I. Koch, "Crossmodal attention switching: auditory dominance in temporal discrimination tasks," Acta Psycholiga. Vol. 153, pp. 139–146, 2014.

[39] H.E. Egeth and L.C. Sager, "On the locus of visual dominance," Perception and Psychophysics, vol. 22, pp. 77–86, 1977.

[40] S. Sinnett, C. Spence and S. Soto–Faraco, "Visual dominance and attention: The Colavita effect revisited", Perception & Psychophysics, vol. 69 (5), pp. 673–686, 2007.

[41] H. Leperier, "Translation and Distortion of Linguistic Identities in Sinophone Cinema: Diverging Images of the Other", in J. K. Dick and S. Schweter, Eds. Transmissibility and Cultural Transfer: Dimensions of Translation in the Humanities, 2014, pp. 137–156.

Annex 2: Additional articles and materials

2.1. Sepielak, K. & Matamala, A. (2014). Synchrony in the voice-over of Polish fiction genres. *Babel*, *60*(2), 145–163.

2.2. Descriptive statistics on voice-over isochrony and literal synchrony.

2.1. Sepielak, K. & Matamala, A. (2014). Synchrony in the voice-over of Polish fiction genres. *Babel, 60*(2), 145–163.

Synchrony in the voice-over of Polish fiction genres*

Katarzyna Sepielak and Anna Matamala
Departament de Traducció i d'Interpretació i d'Estudis de l'Àsia Oriental/
Universitat Autònoma de Barcelona

Introduction

Voice-over is the prevailing mode of audiovisual transfer on Polish TV, so it would seem appropriate that it should merit particular and more detailed attention in Poland. However, this assumption bears little relation to the reality. Voice-over has been declared to be an "egregious hangover from the Communist system" (Glaser 1991: online) which persists only because "a lot of people in Poland have bad eyes and don't have enough money for glasses" (Glaser 1991: online). Indeed, some Polish scholars have forecast that this transfer mode has no future in film translation (Tomaszkiewicz 2007: 116). Nevertheless, the reality is that voice-over is still used (and accepted) on Polish television and, as Woźniak (2012) rightly points out, more systematic research into its aspects and nature needs to be carried out, particularly because this could lead to an improvement in the quality of the translations provided. This paper aims to contribute to this much needed research field by investigating one of the most relevant voice-over features: synchrony.

This article examines what types of synchronies are present in the voice-over of fictional genres into Polish, and more specifically attempts to establish whether the various types of voice-over synchronies are used in voiced-over fiction genres in Poland. Special attention is paid to the strategies used to achieve each type of synchrony. The types of voice-over synchronies observed are the four proposed by Franco, Matamala and Orero (2010: 74–83), described in Section 3 and largely based on the analysis of non-fictional programs.

* The research for this was supported by the Catalan Government funds 2014SGR27 (TransMedia Catalonia research group), and this article is part of the project 'Linguistic and sensorial accessibility: technologies for voiceover and audio description', funded by the Spanish "Ministerio de Economía y Competitividad" (FFI2012–31023). The article is a part of Katarzyna Sepielak's PhD dissertation at the Department of Translation and Interpreting and East Asian Studies at the Autonomous University of Barcelona.

Babel 60 : 2 (2014), 145–163.
DOI 10.1075/babel.60.2.02sep ISSN 0521–9744 E-ISSN 1569–9668

This exploratory study, which will later be developed through more thorough research, is based on four 15-minutes samples from fictional films with Polish voice-overs which are available on DVD. It examines samples from a comedy (*Whatever Works*, directed by Woody Allen 2009), a drama (*Marvin's Room*, directed by Jerry Zaks 1996), an action movie (*Spy Game*, directed by Tony Scott 2001) and a musical (*Nine*, directed by Rob Marshall 2009), using the genre categorization provided by The Internet Movie Database (IMDb). A comparison between the English and Polish dialogues was performed whilst carefully observing the visuals in order to see whether the four selected types of synchrony were used. Once key excerpts were identified, a more thorough analysis was conducted in order to determine the strategies used to achieve the selected synchrony type. It must be stressed here that this research does not intend to provide quantitative data, but instead adopts a qualitative and descriptive approach to the translational phenomena under investigation.

The article begins with some theoretical notions concerning synchrony in AVT (section 2), and more specifically voice-over (section 3). The results are then discussed, and proposals for further research outlined.

1. Synchrony in AVT

Studies into synchrony in voice-over are scarce and those that do exist were only carried out very recently (Franco, Matamala and Orero 2010). However, the literature on synchrony in other oral transfer modes such as dubbing is more extensive and can help contextualize this research. This is why a summary of the main features of synchrony in dubbing will initially be presented, with the focus then placed on voice-over and the few references to this which are to be found in the literature.

Chaume (2004a: 36–42) presents a classification of all the literature on synchronisation and differentiates between four perspectives. The first, which he calls a professional perspective, is represented by Martín (1994), Ávila (1997), and Gilabert, Ledesma and Trifol (2001), and aims to ensure "that the dubbed product sounds as though it were original" (Chaume 2004a: 36). The second perspective, defined as functionalist, includes Fodor (1976), Mayoral et al. (1988), Kahane (1990–1991) and Zabalbeascoa (1993). Despite presenting similar proposals to those of the first group, this group of scholars adopt a more academic approach to the topic. The third perspective is the so-called 'polysystemic' approach, represented by Goris (1993) and Karamitroglou (2000), who consider synchrony to be the most prominent feature of naturalization, which is in turn considered a translational norm in dubbing. The final perspective, named the cinematographic

approach, includes the proposals of Chaves (2000), Bartrina (2001), Chaume (2003 & 2004b) and Bravo (2003), and analyses synchronisation as "one of a set of elements in the broad network of signs that make up the message, the film and the narration" (Chaume 2004a: 42).

Among these, the proposals presented by Fodor (1976), Whitman-Linsen (1992) and Chaume (2004a& 2004b) merit particular attention, as they have become references in the field.

In pioneering work into synchrony, Fodor (1976: 21–71) introduces the differentiation between phonetic, character and content synchronies. According to him, phonetic synchrony refers to the lip movement of the actors on screen, with character synchrony related to matching the voice of the dubbing actor to the film character actor, and finally with content synchrony taking into account the coherence between the translation and what is happening on screen.

Some years later, Whitman-Linsen (1992: 19) approaches the same topic, focusing not only on technical procedures but also on the professionals taking part in the synchronisation process. Whitman-Linsen's classification distinguishes between visual/optical synchrony and audio/acoustic synchrony. Visual/optical synchrony includes lip synchrony (also called phonetic synchrony), syllable articulation synchrony, length of utterance synchrony (also called gap synchrony or isochrony) and facial expression synchrony (also called kinetic synchrony). Audio or acoustic synchrony on the other hand refers to the idiosyncratic vocal type, paralinguistic elements (tone, timbre and pitch of voice), prosody (intonation, melody and tempo), cultural variations, accents and dialects.

More recently, in a widely accepted piece of work, Chaume (2004a: 72–73) differentiates between: (i) lip synchrony, which adapts the translation to lip movements of the characters on screen, particularly for certain vowels and consonants when clearly visible; (ii) kinetic synchrony, which requires a translation that matches the movements of the characters on screen, and (iii) isochrony, which adapts the length of the translated text to the length of the original text uttered by the actors.

Despite the presence of scientific works describing synchronisation in dubbing, there are few studies into the specific strategies employed. Chaume (2004a) and Mayoral (2003) list a number of strategies, and Matamala (2010) uses a corpus made up of the first reel of three films dubbed into Catalan and Spanish to describe how written translations of audiovisual products change during the dubbing process, focusing mainly on the synchronisation stage but also on other phases (namely language revision and recording). Matamala (2010: 105–106) identifies various strategies used by the dialogue writer to synchronise the translation: reduction (where the number of syllables of the original is reduced), repetition (where some words are repeated), amplification (where the text is made longer),

modification (where the length of the utterance is kept the same but the sentence altered), changed order (where the same words are kept but in a different order), and deletion (where some parts of the utterance are deleted but the rest kept the same). Although the constraints imposed by lip-synch dubbing differ considerably to those of voice-over, these studies are the inspiration for the classifications proposed for voice-over which are presented in the following section.

2. Synchrony in voice-over

Descriptive research into voice-over and the synchrony strategies used in this transfer mode is not extensive. Grigaraviciute and Gottlieb (1997) analyse the potential semantic and stylistic loss when translating the Danish TV series *Charlot and Charlotte* for voice-over into Lithuanian at two levels: "that of structure and that of translational quality" (Grigaraviciute & Gottlieb 1997: 50). Three translation categories are considered for the first level: full translation, reduction and elimination. As for the second level of analysis, the authors establish a further three categories: full correspondence between translation and original, partial correspondence between the two and no correspondence at all. Examples from the series are provided by the authors to illustrate each of the aforementioned categories. One of their conclusions is that, as far as synchrony is concerned, some seconds are kept 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" (Grigaraviciute & Gottlieb 1997: 48).

Also focusing on Lithuanian voice-overs, Aleksonyté (1999) conducts a case study of the Danish film *Breaking the Waves*, with the aim of analysing the amount of information lost in both the subtitled and voiced-over versions, and the strategies used to synchronise the original sound and the voice-over. Departing from Gottlieb's (1997) proposal concerning subtitling strategies, Aleksonyté instead discusses the following approaches: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation, providing examples and comparing the Danish subtitles with the Lithuanian voice-over. Another author who makes reference to synchronisation in voice-over is Krasovska (2004), who emphasizes that time and space are significant constraints in the voice-over process. She also points out that some reduction must be made due to the fact that only one speaker (or, in certain countries, two speakers) reproduces all the original dialogues.

Despite these isolated papers, the most thorough proposal to date is that of Franco, Matamala and Orero (2010), based on the work of Orero (2006) and inspired by the previous literature on synchronisation in dubbing. Franco, Matamala

and Orero (2010: 74–83) mainly focus their research on non-fictional products, and define four types of synchrony for voice-over: voice-over isochrony, literal synchrony, kinetic synchrony and action synchrony. The first category of voice-over isochrony refers to the fact that the translation should fit the time available for the voice-over, which corresponds to the length of original utterance minus a few seconds at the beginning and at the end. The second category of literal synchrony means that a literal translation must be rendered in those seconds in which the original can be heard. The authors adopt a critical approach to this type of synchrony and state that a good translation is better than a translation which maintains literal synchrony. For the third type of synchrony (kinetic synchrony) to be achieved , translators must take into account the on-screen body language and adequately synchronize their texts so that, for example, if an actor nods affirmatively, a contradictory translation saying "no" is not heard. Finally, not only body movements but also actions and all on-screen elements must be adequately synchronized with the text, guaranteeing the fourth type of synchrony: the so-called 'action synchrony'. This classification constitutes the theoretical basis for our analysis, the results of which will be presented under these four categories.

3. Results and discussion

Although the previously discussed proposal concerning voice-over synchrony is the most thorough to be published to date, it is mainly based on non-fictional products. However, in our research, the emphasis is on fictional movies voiced-over into Polish, and hence it will be relevant to see how the categories of the previous proposal apply to fictional movies and how the various types of synchronies are achieved, i.e. what strategies are used. The results are presented in four sub-sections, corresponding to each of the previously identified synchrony categories. As already mentioned, the analysis was based on four movies. However, in the comedy *Whatever Works*, synchrony posed a major challenge due to the abundance of overlapping dialogues, hence most examples presented in the article come from this movie.

3.1. Voice-over isochrony

As already explained, voice-over isochrony refers to the fact that the voice-over translation has to be adapted so that it fits into the time available and allows for the original to be heard both at the beginning and at the end of the utterance. Naturally, this feature imposes many challenges on the translator, who usually has to reduce or change the utterance in order to be able to maintain this type of isochrony.

By analyzing isochrony in voiced-over documentaries, Franco, Matamala and Orero (2010: 74) noted that certain parts of documentaries depict a language which "is generally full of hesitations, false starts, syntactic anomalies and other oral features which have to be changed into precise discourse so that the final audience understands it". In non-fictional products, these oral markers are generally used by so-called 'talking heads' and are often omitted from the translation because the information is considered more important than the reproduction of a spontaneous language. The presence of these oral markers is even more accentuated in fictional movies, which attempt to mimic spontaneous language by means of the so-called 'prefabricated orality' (Chaume 2004a: 168).

However, it remains to be seen whether the strategy employed in fictional voice-over is the same. Our hypothesis is that, in a similar way to with subtitling, time and space constraints will compel translators to omit these less informative units, contrary to what can be achieved in dubbing (Baños-Piñero and Chaume 2009). It is therefore expected that items such as tag questions, sound mimics, connectors, attention getters, confirmation seekers (Cordella 2007: 84), emphatic markers, interjections, incomplete sentences, hesitations (Rosa 1996: 324), phatic elements, mistakes (Orero 2001), and forms of address or repetition, will be removed in the voice-over version.

Our analysis of the movie fragments confirms that these elements are usually condensed or omitted in order to maintain voice-over isochrony. In examples 1 to 5, some instances of either total or partial reduction are presented, with the omitted or condensed elements highlighted in italics, with discussion as to how these omissions might affect other issues such as character definition.

In Example 1, the following elements are removed: a vulgar address form ("you imbecile"), an exclamation ("God"), a false start ("No, don't tell me to. . ."), a clarification ("just because we don't understand what you're saying") and finally a whole response by Boris ("I didn't jump on you"). The reduction of these elements does not alter the informative content of the message, but it does modify the spontaneity of the messages transmitted. Nevertheless, as shown in Example 2, reduction sometimes only affects specific items such as repetitions, hence minimizing its impact.

Example 1 (source: *Whatever Works*)

Original 00:01:00	Polish voice-over 00:01:01	Back translation
Boris: That's not what I'm saying, *you imbecile. God*, you *completely* misrepresent my ideas! Why am I *even bothering* talking to such idiots?	Boris: W cale tego nie mówię. Nie przekręcaj moich słów. Po co rozmawiam z idiotami?	Boris: That's not what I'm saying, Don't twist my words! Why am I talking to such idiots?
Boris' friend: Boris, calm down.	Przyjaciel Borysa: Borys, uspokój się!	Boris' friend: Boris, calm down.
Boris: *No, don't tell me to. . .* I am calm.	Boris: Jestem spokojny.	Boris: I am calm.
Boris' friend: Don't jump on us *just because we don't understand what you're saying.* Boris: *I didn't jump on you.*	Przyjaciel Borysa: Nie naskakuj na nas.	Boris' friend: Don't jump on us.

Example 2 (source: *Whatever Works*)

Original 00:04:39	Polish voice-over 00:04:39	Back translation
Boris: With the horror *and* corruption *and* ignorance *and* poverty *and* genocide *and* AIDS *and* global warming *and* terrorism *and the family-value morons and the gun morons!*	Boris: Strach, korupcja, ignorancja, bieda, ludobójstwo, AIDS, globalne ocieplenie, terroryzm, bzdury o wartościach rodzinnych i o broni.	Boris: Fear, corruption, ignorance, poverty, genocide, AIDS, global warming, terrorism, nonsense about the family-value and about the gun!

In Example 2, the deleted element is the conjunction "and", which in the original version is repeated nine times but in the voice-over version only appears once. A simple elimination of a repeated conjunction spares some time which is used to transmit the informative content of the message. Apart from deleting oral markers and repetitions, analysis of the corpus shows that reduction can affect other traits which contribute to character definition. A clear example of this is to be found in the movie *Nine*. Although the movie is in English, most of the characters in this musical are from Italy or France, and they often use isolated Italian or French words as a means of highlighting their origin. The strategies used towards these words are various, as shown in Examples 3 and 4.

Example 3 (source: *Nine*)

Original 00:30:14	Polish translation 00:30:15	Back translation
Pierpaolo: *Maestro. . .* Claudia's agent. . .	Pierpaolo: Agent Claudii.	Pierpaolo: Claudia's agent.
Guido: Did she like the script? *No no no no – impossibile – are you telling me* she didn't get *the script?*	Guido: Spodobał się jej scenariusz? Niemożliwe. Nie dostała go?	Guido: Did she like the script? Impossible. She didn't get it?

Example 3 is very interesting if we focus on the insertion of Italian words. On the one hand, the repetition ("no no no no") and the form of address ("Maestro") are simple omitted in the Polish. On the other hand, however, the Italian word "impossibile" is literally translated. These two strategies mean that the origin of the characters vanishes in the Polish voiced-over version. The strategy of omission is also applied in Example 4, although the effect is different.

Example 4 (source: *Nine*)

Original 00:34:02	Polish translation 00:34:03	Back translation
Lilli: *Ah, Bon soir, bon soir, bon soir. Je suis* la vedette des Folies Bergère. Vedette, it means, star.'	Lilli: Dobry wieczór! Jestem la vedette des Folies Bergère. Vedette znaczy gwiazda.	Lilli: Good evening! I am la vedette des Folies Bergère. Vedette means 'star'.

In Example 4, the original version brought French into play in order to underline the French atmosphere and introduce a sudden relocation to the Paris music hall of "Folies Bergère". In the Polish version, only a small French element is kept: "la vedette des Folies Bergère". However, the first two expressions of "bon soir" are perfectly audible, meaning that the function of those foreign greetings is maintained. A deliberate omission and accurate synchronization allows for the maintenance of the French flavor, which shows the importance of experimenting with sound levels and tempos in voiced-over productions. As Wozniak (2012:213) points out:

> in fictional programs [. . .] the translation has to take into account two parallel levels of communication and to lexicalise the conversation within the frame of visual message. However, from a purely technical point of view the dialogue structure in fictional programs is more complicated and polyphonic (i.e., the original text is distributed among many voices) on the one hand but it usually offers more possibilities to find pauses between utterances on the other hand

Another similar instance is to be found in Example 5, in which the word "cretino!" is perfectly audible.

Example 5 (source: *Nine*).

Original 00:31:15	Polish translation 00:31:15	Back translation
Guido: Pierpaolo! Claudia didn't get the script! Send her another one. *For Chrissake.* Send her two!	Guido: Pierpaolo! Claudia nie dostała scenariusza! Wyslij jej kolejny. Nawet dwa.	Guido: Pierpaolo! Claudia didn't get the script! Send her another one. Send her two!
Pierpaolo: *Yes,* I'm sorry. *Right now.* Guido: *Cretino!*	Pierpaolo: Przepraszam.	Pierpaolo: I'm sorry.

Character definition can also be based on the language register, and Example 6 from the movie *Whatever Works* presents a different strategy used to keep a slang unit in the voiced-over version whilst maintaining voice-over isochrony by deleting other oral features.

Example 6 (source: *Whatever Works*)

Original 00:01:19	Polish voice-over 00:01:19	Back translation
Boris: What *the hell* does it *all* mean anyhow? Nothing. Zero. *Zilch.*	Boris: Jakie to w końcu ma znaczenie? Żadne, zero, null.	Boris: What does it mean anyhow? Nothing. Zero. Null.

In Example 6, items such as the intensifiers "the hell" and "all" are deleted, whilst the word "zilch" (which in slang means "zero") is substituted in the Polish with the German word "null" which is often used in Polish colloquial language. Both strategies help maintain both the register and the voice-over isochrony. Although reduction is the main strategy used to achieve voice-over isochrony in the analysed corpus, transformation of whole utterances is also employed, as shown in Example 7.

Example 7 (source: *Whatever Works*)

Original 00:09:46	Polish voice-over 00:09:47	Back translation
Boris: *Do me a favor. Don't send that cretin to me anymore.*	Boris: Koniec lekcji.	Boris: No more classes.

In Example 7, the content is transmitted by using totally different words in a neutralized sentence which removes introductory statements such as "do me a favor" and impolite words such as "cretin", which again contribute to the characterization of Boris.

Finally, it has been observed that voice-over isochrony is sometimes not maintained, with the transmission of all the information prioritized. This is the case in Example 8, where the voice-over begins one second before (not after) the original version.

Example 8 (source: *Marvin's Room*)

Original 00:03:39	Polish voice-over 00:03:38	Back translation
Where's the whatcha-ma-call-it?	Gdzie ja mam ten. . .	There is the. . .

Anticipation constitutes a very useful (and sometimes the sole) resource for the translator and the voice-over artist in fictional movies, where many characters can make short utterances in overlapping or fast-paced dialogues. In this case, every second is precious and leaving any second at the beginning of an utterance may be simply impossible. This is the case in Example 9, where the voice-over again begins before the original dialogue.

Example 9 (source: *Whatever Works*)

Original 00:01:45	Polish voice-over 00:01:44	Back translation
Boris: I didn't jump on you. It's not the idea behind Christianity I'm faulting, or Judaism, or any religion. It's the professionals who've made it into a corporate business.	Boris: Nie ganię idei chrześcijaństwa, judaizmy czy innej religii. Chodzi o zawodowców, którzy zrobili z Boga dochodowy interes.	Boris: It's not the idea of Christianity I'm faulting, Judaism, or any religion. It's the professionals who've made God into a corporate business.

Example 9 is a continuation of a dialogue between Boris and Boris' friends. Due to the fast exchange of utterances that preceded the fragment and the speed of Boris' monologue, the voice-over artist begins reading the text one second before the original.

All in all, this analysis shows that so far, in order to maintain voice-over isochrony in the English>Polish combination, total or partial reduction are the main strategies employed, with some examples of transformation also to be found. However, voice-over isochrony is not systematically kept, as shown in the final two examples. Indeed, professionals sometimes resort to anticipation and experimenting with sound and voiced text in order to enhance comprehension and maintain characters' defining traits. In this regard, Woźniak (2012) comments on the importance of another type of feature which is not analyzed in this corpus

but which undoubtedly would merit further investigation: that of 'voice-in-between'. According to Woźniak (2012: 225), the "anticipation tactic not only helps to find more pauses between the lines of original speech, but can also help viewers - among other things - to *understand* the lines of the dialogues that follow". This is the reason why Woźniak considers that voice-in-between would provide "a better access to the original soundtrack and to information in the voice-over, more comfort in the reception of the film and even support in foreign-language learning" (Woźniak 2012: 225).

3.2. Literal synchrony

According to Franco, Matamala and Orero (2010: 80), "the translator must take into account that a few seconds might be left at the beginning and even at the end" of the utterances in order to make the first and last words or speech units audible. But as Luyken et al. (1991: 141) point out, "the first and the last words will not only be heard by the audience but very often be understood by some of them". Hence, some authors advise translating those audible fragments literally, in order to enhance credibility and maintain the so-called 'authenticity illusion'. Achieving this type of synchrony in non-fictional products, which are often structured using long narrations interspersed with monologues by experts and some isolated dialogues or incidental speech, might be relatively easy. However, it remains to be seen whether fictional movies, which in the words of Juel (2006: 13) aim to "entertain, amuse, distract, conform or confirm", allow for literal synchrony to be maintained. It is our hypothesis that it will be difficult to systematically achieve this type of synchrony in fictional products. Indeed, as Wozniak (2012: 212) points out,

> whatever rules and strategies have been established for voice-over translation in non-fiction genres, they will probably be of little use to feature films.

The analysis shows that there is not a single strategy regarding literal synchrony, as demonstrated in Examples 10 and 11.

Example 10 (source: *Whatever Works*)

Original 00:03:16	Polish voice-over 00:03:17	Back translation
Boris: *Why* would you want to hear my story?	Boris: *Czemu* chcesz ją poznać?	Boris: Why do you want to know it?

Finally, it has been observed that voice-over isochrony is sometimes not maintained, with the transmission of all the information prioritized. This is the case in Example 8, where the voice-over begins one second before (not after) the original version.

Example 8 (source: *Marvin's Room*)

Original 00:03:39	Polish voice-over 00:03:38	Back translation
Where's the whatcha-ma-call-it?	Gdzie ja mam ten. . .	There is the. . .

Anticipation constitutes a very useful (and sometimes the sole) resource for the translator and the voice-over artist in fictional movies, where many characters can make short utterances in overlapping or fast-paced dialogues. In this case, every second is precious and leaving any second at the beginning of an utterance may be simply impossible. This is the case in Example 9, where the voice-over again begins before the original dialogue.

Example 9 (source: *Whatever Works*)

Original 00:01:45	Polish voice-over 00:01:44	Back translation
Boris: I didn't jump on you. It's not the idea behind Christianity I'm faulting, or Judaism, or any religion. It's the professionals who've made it into a corporate business.	Boris: Nie ganię idei chrześcijaństwa, judaizmy czy innej religii. Chodzi o zawodowców, którzy zrobili z Boga dochodowy interes.	Boris: It's not the idea of Christianity I'm faulting, Judaism, or any religion. It's the professionals who've made God into a corporate business.

Example 9 is a continuation of a dialogue between Boris and Boris' friends. Due to the fast exchange of utterances that preceded the fragment and the speed of Boris' monologue, the voice-over artist begins reading the text one second before the original.

All in all, this analysis shows that so far, in order to maintain voice-over isochrony in the English>Polish combination, total or partial reduction are the main strategies employed, with some examples of transformation also to be found. However, voice-over isochrony is not systematically kept, as shown in the final two examples. Indeed, professionals sometimes resort to anticipation and experimenting with sound and voiced text in order to enhance comprehension and maintain characters' defining traits. In this regard, Woźniak (2012) comments on the importance of another type of feature which is not analyzed in this corpus

but which undoubtedly would merit further investigation: that of 'voice-in-between'. According to Woźniak (2012: 225), the "anticipation tactic not only helps to find more pauses between the lines of original speech, but can also help viewers - among other things - to *understand* the lines of the dialogues that follow". This is the reason why Woźniak considers that voice-in-between would provide "a better access to the original soundtrack and to information in the voice-over, more comfort in the reception of the film and even support in foreign-language learning" (Woźniak 2012: 225).

3.2. Literal synchrony

According to Franco, Matamala and Orero (2010: 80), "the translator must take into account that a few seconds might be left at the beginning and even at the end" of the utterances in order to make the first and last words or speech units audible. But as Luyken et al. (1991: 141) point out, "the first and the last words will not only be heard by the audience but very often be understood by some of them". Hence, some authors advise translating those audible fragments literally, in order to enhance credibility and maintain the so-called 'authenticity illusion'. Achieving this type of synchrony in non-fictional products, which are often structured using long narrations interspersed with monologues by experts and some isolated dialogues or incidental speech, might be relatively easy. However, it remains to be seen whether fictional movies, which in the words of Juel (2006: 13) aim to "entertain, amuse, distract, conform or confirm", allow for literal synchrony to be maintained. It is our hypothesis that it will be difficult to systematically achieve this type of synchrony in fictional products. Indeed, as Wozniak (2012: 212) points out,

> whatever rules and strategies have been established for voice-over translation in non-fiction genres, they will probably be of little use to feature films.

The analysis shows that there is not a single strategy regarding literal synchrony, as demonstrated in Examples 10 and 11.

Example 10 (source: *Whatever Works*)

Original 00:03:16	Polish voice-over 00:03:17	Back translation
Boris: *Why* would you want to hear my story?	Boris: *Czemu* chcesz ją poznać?	Boris: Why do you want to know it?

Example 11 (source: *Whatever Works*)

Original 00:01:40 -00:01:45	Polish voice-over 00:01:40 – 00:01.44	Back translation
Boris: Which is they're all based on the fallacious notion that people are *fundamentally decent.*	Boris: Opierają się na błędnym założeniu, że ludzie są *z gruntu uczciwi.*	Boris: They're based on the fallacious notion that people are *fundamentally decent.*

In Example 10, the voice-over artist begins reading the Polish version one second after the original soundtrack, making the first word of the original perfectly audible. This word ("why") is literally translated using its Polish counterpart ("Czemu"). In Example 11, the voice-over artist finishes reading the text one second before the original version, making the last two words ("fundamentally decent") audible. Again, this audible fragment is also literally translated in the Polish version. However, due to problems with voice-over isochrony, this approach cannot always be followed. In Example 12, the possessives are deleted to fit the translation into the time available, which does not permit the provision of a literal translation of the first words.

Example 12 (source: *Whatever Works*)

Original 00:04:04 – 00:04.07	Polish voice-over 00:04:05 – 00:04:06	Back translation
Boris: *Your* portfolio, *your* children, health.	Boris: *Pakiet* akcji, dzieci, zdrowie.	Boris: Portfolio, children, health.

To summarise, the examples presented in this section show that there is not a unified trend and, depending on the utterance, literal synchrony is sometimes maintained and sometimes lost.

3.3. Kinetic synchrony

Orero (2006: 257) points out that "in voice-over the message read by the voice which delivers the translation must match the body movements which appear on the screen", in other words, it must keep the so-called kinetic synchrony. In our corpus this type of synchrony is found, although it does not pose problems to the translator and a literal translation is often enough to achieve it, as shown in Example 13.

Example 13 (source: *Whatever Works*).

Original 00:03:48	Polish voice-over 00:03:38	Back translation
Boris: Not me. I have a vision. I'm discussing you.	Boris: Ja jestem inny. Mam wizję. Rozmawiam z wami.	Boris: I'm different. I have a vision. I'm discussing you.

When Boris says "me" and "I", he points at himself, but when he utters the pronoun "you", he directs his hands towards the camera, as if addressing the audience. This gesture emphasizes that the line of communication is flowing from him to the audience ("you"). In the Polish version, the sentences and pronouns are literally translated and kinetic synchrony is easily maintained. In Example 13, however, this correspondence between body movements and translated text is not as tight as in the original. In this particular scene, a boy is passing by on the street and sees Boris talking to himself. The boy then says "mom, that man's talking to himself" whilst pointing his finger at Boris.

Example 14 (source: *Whatever Works*)

Original 00:03:37	Polish voice-over 00:03:38	Back translation
Boy on street: Mom, *that man*'s talking to himself!	Chłopiec na ulicy: On mówi do siebie!	Boy on street: He's talking to himself!

In Example 14, the gesture clearly identifies the person to whom the boy is making reference, and supports the verbal output. In the Polish translation, there is no direct indication and the demonstrative pronoun is substituted with the personal pronoun "he"; a less cohesive but still totally understandable device.

All in all, maintaining kinetic synchrony is not especially problematic in our corpus, and translators solve the few instances where this type of synchrony has to be kept without further problems.

3.4. Action synchrony

Action synchrony aims to offer a translation which is totally coherent with the visuals. Discussing voice-over in non-fiction, Franco, Matamala and Orero (2010:82) state that "if the interviewer refers to an element on-screen, the translation must keep the synchrony and refer to this element as it is shown". However, it remains to be seen whether action synchrony is as frequent in fictional movies as in non-fictional products. In fact, in our entire corpus, there are only two situations in which action synchrony can be detected. The first situation is when the image complements the translated text. Example 15 shows how the image can sometimes substitute the verbal expression and still be completely understood by the audience.

Example 15 (source: *Spy Game*)

Original 00:03:44	Polish voice-over 00:03:45	Back translation
You've got ten minutes to fix the *electrical*. Ten minutes, *do you hear me?*	Masz 10 minut, żeby to naprawić. Dziesięć minut, jasne?	You've got ten minutes to fix it. Ten minutes, clear?

In Example 15, the image shown on screen along with this line is an electrical. In the Polish translation "the electrical" is substituted by the demonstrative pronoun "to", which means "this". This demonstrative pronoun - a short translation proposal which facilitates voice-over isochrony – is perfectly synchronized with the image. Hence, the cohesion between the voiced-over text and the image onscreen is guaranteed and enhances comprehension. The second type of situation in which action synchrony has been identified deals with written text on screen, as shown in Example 16.

Example 16 (source: *Marvin's Room*)

Original 00:03:15	Polish voice-over 00:03:15	Back translation
Janine: Dr. Surabh is on vacation. Bessie: See Dr. who? Janine: I' II be right back.	Janine: Doktor Surabh wziął urlop. Bessie: Kto przyjmuje? Janine: *Doktorze Wallie, odchodzę*. Zaraz wracam.	Janine: Dr. Surabh is on vacation. Bessie: See Dr. who? Janine: Dear Dr. Wally, I quit. I' II be right back.

In Example 16, in the receptionist named Janine in the original version is typing a letter which reads "Dear Dr. Wally, I quit". This written text is integrated in a diasemiotic Polish voice-over (to use Gottlieb's (2005) terminology) which maintains action synchrony. As the text is shown on screen, the voice-over artist simultaneously reads the Polish translation, allowing the audience to access the full English audiovisual text and maintaining the cohesion between the image and the text. Other similar examples are to be found in the movie *Spy Game*, which opens with a written caption reading "Su Chou Prison Foreign and Workers respond to suspected cholera outbreak, Apr. 14th, 1991". Again, a diasemiotic voice-over which is well synchronized with the written text is provided in the Polish version.

4. Conclusions and further research

Audiovisual translation has always been characterized by a combination of images and spoken texts. However, in voiced-over movies, the visual channel is accompanied by a double audio channel. This implies that the audience is always exposed to two dialogue lists, one in the original language and another in the target language. This simultaneous coexistence of two soundtracks makes synchrony one of the most relevant issues in translating for voice-overs, an issue which has nonetheless not been thoroughly researched. This exploratory study has attempted to answer whether or not the synchronies described in the bibliography, which deal mainly with non-fiction products (Franco, Matamala and Orero 2010), are to be found in fiction genres and how the various types of synchronies are achieved in a corpus of movies voiced-over into Polish. The analysis has found examples of all synchrony types , with a significantly higher prevalence of voice-over isochrony. Total or partial reductions have been identified as the most frequent strategies employed when trying to achieve isochrony, particularly in scenes with many characters talking in overlapping dialogues. The consequence is a loss of meaning at some points and also a toned down version of the character, whose words lose some of their idiosyncratic features in the target language version.

On the other hand, the analysis shows that synchrony can be a useful resource. If the translator and the voice-over artist skillfully manipulate the audio in terms of synchronization, both the image and the two audio soundtracks can work together towards facilitating film comprehension and enjoyment in a complementary way. As demonstrated, the voiced-over soundtrack transfers the most relevant information from the original, not only from the oral language but also from written texts (such as the previously discussed resignation letter from *Marvin's Room*), and this can be achieved as long as synchrony is maintained. At the same time, some audible elements from the original can complement the information (such as the comprehensible excerpts in French in *Nine*), and synchrony is again essential for letting those specific words be heard. It remains to be seen, however, whether this effect is to be found in any language combination or whether the source language determines the different approaches to the voice-over of non-fictional products.

To summarise, this small-scale piece of descriptive research has shown that all the synchrony types previously identified for non-fiction find their way into fictional products voiced-over into Polish, although to differing degrees. In addition, a fifth type of synchrony (voice-in-between) proposed by Woźniak (2012) may be particularly relevant in fictional products. More research is undoubtedly needed into this area, and ideally this would better define the current practices in Eastern

Europe, describe how professionals approach voice-over in terms of translation and synchronization strategies, and how audiences receive the final product.

References

Aleksonyte, Zivile. 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, University of Vilnus. 24 pp.

Ávila, Alejandro. 1997. *El doblaje*. Madrid: Cátedra. 168 pp.

Baños-Piñero, Rocío, and Frederic Chaume. 2009. "Prefacticated Orality; A Challenge in Audiovisual Translation". *The Translation of Dialects in Multimedia*. Special Issue of *inTRAlinea*. Available from: http://www.intralinea.it/specials/dialectrans/ita_more.php?id=761_0_49_0_M. [Accessed 14.09.2011].

Bartrina, Francesca. 2001. "La investigación en traducción audiovisual: interdisciplinariedad y especificad". In *Doble o nada! Actas de las I y II Jornadas de doblaje y subtitulación*, ed. by J. Sanderson, 27–38. Alicante: Universidad de Alicante.

Bravo, José Mª. 2003. "La investigación en traducción audiovisual en España: los textos cinematográficos". In *Panorama actual de la investigación en traducción e interpretación*, vol 2, ed. by M. A. García Peinado and E. Ortega Arjonilla, 235–252. Granada: Atrio.

Chaume, Frederic. 2003. *Doblatge i subtitulacio per a la TV*. Vic: Eumo. 286 pp.

Chaume, Frederic. 2004a. "Synchronization in Dubbing: A Translational Approach". In *Topics in Audiovisual Translation*, ed. by P. Orero, 35–53. Amsterdam: John Benjamins. DOI: 10.1075/btl.56.07cha

Chaume, Frederic. 2004b. *Cine y traducción*. Madrid: Cátedra. 336 pp.

Chaves, Mª José. 2000. *La traducción cinematográfica. El doblaje*. Huelva: Universidad de Huelva. 220 pp.

Cordella, Marisa. 2007. "Subtitling the Film 'The Children of Russia': Enhancing Understanding through a Series of Linguistic Transformations". *Información y Comunicación Revista científica* 4: 78–88.

Fodor, István. 1976. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Hamburg: Helmut Buske. 109 pp.

Franco, Eliana, Anna Matamala, and Pilar Orero. 2010. *Voice-over Translation: An Overview*. Bern: Peter Lang. 248 pp.

Gilabert, Anna., Iolanda Ledesma, and Alberto Trifol. 2001. " La sincronización y adaptación de guiones cinematográficos". In *La traducción para el doblaje y la subtitulación*, ed. by M. Duro (coord.), 325–330. Madrid: Cátedra.

Glaser, Gabrielle. 1991. "Why Marilyn Monroe is a Polish Baritone?", New York Times 24.02, Available from: http://www.nytimes.com/1991/02/24/movies/film-why-marilyn-monroe-is-a-polish-baritone.html. [Accessed 13/04/2010].

Goris, Olivier. 1993. "The Question of French Dubbing: Towards a Frame for Systematic Investigation". *Target* 5 (2): 169–190. DOI: 10.1075/target.5.2.04gor

Gottlieb, Henrik. 1997. *Subtitles, Translation & Idioms*. PhD dissertation. Copenhagen: University of Copenhagen. 354 pp.

Gottlieb, Henrik. 2005. "Multidimensional Translation: Semantics turned Semiotics". *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*, Available from:

http://euroconferences.info/proceedings/2005_Proceedings/2005_Gottlieb_Henrik.pdf. [Accessed 21/08/2011].

Grigaraviciute, Ieva, and Gottlieb Henrik. 1999 "Danish Voices, Lithuanian Voice-over, The Mechanics of Non-Synchronous Translation", *Perspectives: Studies in Translatology* 7 (1): 41–80. DOI: 10.1080/0907676X.1999.9961347

Juel, Henrik. 2006. "Defining Documentary Film". *P. O. V. A Danish Journal of Film Studies*. Number 22, December 2006. Available from: http://pov.imv.au.dk/Issue22/section1/artc1A.html [Accessed 20/08/2011].

Kahane, Eduardo. 1990–91. "Los doblajes cinematográficos: Trucaje lingüístico y verosimilitud". *Parallèles*, 12: 115–120.

Karamitroglou, Fotios. 2000. *Towards a Methodology for the Investigation of Norms in Audiovisual Translation*. Amsterdam: Rodopi. 300 pp.

Krasovska, Daina. 2004 "Simultaneous Use of Voice-over and Subtitles for Bilingual Audiences", *Translating Today* 1: 25–27.

Luyken, George Michael, Thomas Herbst, Jo Langham-Brown, Helen Reid, and Herman Spinhof (eds.). 1991. *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Manchester: The European Institute for the Media. 222 pp.

Martín, Laurentino. 1994. "Estudio de las diferentes fases del proceso de doblaje". In *Trasvases Culturales: Literatura, Cine, Traducción*, ed. by Frederico Eguíluz, et al, 323–330. Gasteiz: Universidad del País Vasco-Euskal Herriko Unibertsitatea.

Matamala, Anna. 2010. "Translations for dubbing as dynamic texts. Strategies in film synchronisation". *Babel* 56 (2): 101–118. DOI: 10.1075/babel.56.2.01mat

Mayoral, Roberto, Dorothy KELLY, and Natividad GALLARDO. 1988. "Concept of Constrained Translation. Non-Linguistic Perspectives of Translation". *Meta* 33 (3): 356–367. DOI: 10.7202/003608ar

Mayoral, Roberto. 2003. "Procedimientos que persiguen la reducción o expansión del texto en la traducción audiovisual", *Sendebar* 14: 107–125.

Orero, Pilar. 2001. "La traducción de entrevistas para voice-over". Paper delivered at *1st Congress SETAM Estado Actual del Estudio de la Traducción Audiovisual en España* (Barcelona, Universitat Pompeu Fabra, 27 & 28 April 2001): 44–47.

Orero, Pilar. 2006. "Synchronization in Voice-Over". In *Aspects of Translation*, ed. by J. M. Bravo Gozalo, 255–264. Valladolid: Universidad de Valladolid.

Orero, Pilar. 2007. *Voice-over: A Case of Hyper-reality. MUTRA*. Available from: http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Orero_Pilar.pdf. [Accessed 30/11/ 2010].

Rosa, Alexandra. 1996. "The Centre and the Edges. Linguistic Variation and Subtitling *Pygmalion* into Portuguese". In *Translation and the (Re)location of Meaning*. Selected Papers of the CETRA Research Seminars in Translation Studies 1994–1996, ed. by J. Vandaele, 317–338. Leuven: KUL.

Tomaszkiewicz, Teresa. 2007. *Przekład audiowizualny*. Warsaw: PWN. 236 pp.

Whitman-Linsen, Candace. 1992. *Through the Dubbing Glass: The Synchronization of American Motion Pictures into German, French and Spanish*. Frankfurt am Main: Verlag Peter Lang GmbH. 341 pp.

Woźniak, Monika. 2012. "Voice-over or Voice-in-between? Some Considerations About Voice-Over Translation of Feature Films in Polish Television". In *Media for All: Audiovisual Translation and Media Accessibility at the Crossroads*, ed. by A. Remael, M. Carroll, and P. Orero, 209–228. Amsterdam: Rodopi.

Zabalbeascoa, Patrick. 1993. *Developing Translation Studies to Better Account for Audiovisual Texts and Other New Forms of Text Production*. PhD dissertation. Universitat de Lleida. 379 pp.

Filmography

Allen W. 2009. *Co nas kręci co nas podnieca* [Whatever Works]. DVD
Marshall R. 2009. *Nine* [Nine]. DVD
Scott T. 2001. *Zawód: szpieg* [Spy game]. DVD
Zaks J. 1996. *Pokój Marvina* [Marvin's Room]. DVD

Abstract

The increasing popularity of audiovisual translation in recent years has contributed to a better understanding of the audiovisual world. Nevertheless, some modalities such as voice-over have not received thorough attention. In Poland, where voice-over is the prevailing audiovisual, one voice talent reads out the entire dialogue list in a monotonous way. The translated version is subject to time and space restrictions, and both the original and the translated soundtracks are audible at the same time, making it interesting to analyze a key aspect of voice-over: the process of synchronization. Departing from a categorization which originated within the field of dubbing, and which was later extended and applied to the voice-over of non-fictional products by Franco, Matamala and Orero, this article aims to assess whether voice-over isochrony, literal synchrony, kinetic synchrony and action synchrony are maintained in the voice-over of fiction genres in Poland, and if so, what strategies are used to achieve this. The corpus is made up of four 15-minutes samples from movies belonging to four different genres: a comedy (Whatever Works, directed by Woody Allen 2009), a drama (Marvin's Room, directed by Jerry Zaks 1996), an action movie (Spy Game, directed by Tony Scott 2001), and a musical (Nine, directed by Rob Marshall 2009). The study highlights the specificities of synchrony in fictional movies and opens the door for future research into this previously underestimated audiovisual transfer mode.

Keywords: audiovisual translation, voice-over, synchrony, synchronization strategies, fiction movies

Résumé

La popularité croissante de la traduction audiovisuelle pendant les dernières années a contribué à une meilleure compréhension du monde de l'audiovisuel. Néanmoins, certaines modalités telles que le voice-over n'ont pas reçu une attention minutieuse. En Pologne, où le voice-over est la modalité de traduction audiovisuelle la plus utilisée, un comédien lit la liste des dialogues d'une façon monotone. La version traduite est soumise à des restrictions de temps et d'espace, et les bandes sonores de l'original et de la traduction sont audibles en même temps, ce qui rend intéressant d'analyser un aspect clé de le voice-over: le processus de synchronisation. À par-

tir d'une catégorisation qui trouve son origine dans le domaine du doublage, et qui a plus tard été étendue et appliquée au voice-over des produits de non-fiction par Franco, Matamala et Orero, cet article vise à évaluer si l'isochronie du voice-over, la synchronie littérale, la synchronie cinétique et la synchronie d'action sont maintenues dans le voice-over des genres de fiction en Pologne et quelles stratégies sont mises en œuvre pour les atteindre. Le corpus est constitué de quatre extraits de 15 minutes de films appartenant à quatre genres différents : la comédie, le drame, l'action, et les films musicaux. L'étude met en évidence les spécificités de la synchronie dans les films de fiction, une voie qui peut certainement permettre de s'ouvrir à de nouvelles approches et à de nouvelles avancées dans la recherche de ce mode de transfert audiovisuel si peu traité jusqu'à présent.

Mots-clés: traduction audiovisuelle, le voice-over, synchronie, stratégies de synchronisation, films de fiction

About the authors

Katarzyna Sepielak is a PhD candidate at the Department of Translation and Interpreting and East Asian Studies of the Autonomous University of Barcelona, Spain. She holds an MA in Translation and Cross-Cultural Studies from the Autonomous University of Barcelona, Spain, and an MA in Sociology of Social Communication from the University of Silesia, Poland and an MAIS in Spanish from the University of Texas at Brownsville, USA. She is currently working at the position of Lecturer at the Behavioral Sciences and Modern Languages Departments of The University of Texas at Brownsville, USA.
Address: Departament de Traducció i d'Interpretació, Universitat Autònoma de Barcelona, Despatx K-2012, Campus de la UAB 08193 (Bellaterra)
E-mail: sepielak@gmail.com

Dr. Anna Matamala, BA in Translation (UAB) and PhD in Applied Linguistics (UPF, Barcelona), is a tenured lecturer at the Universitat Autònoma de Barcelona. Since 1996 she is a certified audiovisual translator for the Catalan television TVC. She has participated in many funded projects on AVT and media accessibility and has published in international refereed journals such as Meta, The Translator, Perspectives, Babel, Linguistica Antverpiensia and Catalan Journal of Linguistics, among others. She is the author of a book on interjections and lexicography (IEC, 2005), co-author (with Eliana Franco and Pilar Orero) of a book on voice-over (Peter Lang, 2010), and co-editor of three volumes on audiovisual translation and media accessibility.
Address: Centre d'Accessibilitat i Intel•ligència Ambiental de Catalunya (CAIAC), Departament de Traducció i d'Interpretació, Universitat Autònoma de Barcelona, Despatx K-2012, Campus de la UAB 08193 (Bellaterra)
E-mail: Anna.Matamala@uab.cat

2.2. Descriptive statistics on voice-over isochrony and literal synchrony

Voice-over isochrony and literal synchrony in *Vicky Cristina Barcelona* (Woody Allen, 2009)

VICKY CRISTINA BARCELONA (103 multilingual replicas)	FULL ISOCHRONY				INITIAL ISOCHRONY				FINAL ISOCHRONY			TOTAL			
Translation Technique	**Full isochrony**		**Literal synchrony**		**Initial isochrony**		**Literal synchrony**		**Final isochrony**		**Literal synchrony**	**Voice-over isochrony**		**Literal synchrony**	
Macro-Unit	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**		**%**	**Nr.**	**%**	**Nr.**
Condensation	16	15.5%	3	2.9%	30	29.1%	8	7.7%	1	0.9%		**47**	**45.6%**	**11**	**10.6%**
Transfer	4	3.8%	4	3.8%	8	7.7%	8	7.7%				**12**	**11.6%**	**12**	**11.6**
Paraphrase	1	0.9%			3	2.9%			1	0.9%		**5**	**4.8%**		
Decimation	1	0.9%			2	1.9%						**3**	**2.9%**		
Dislocation					1	0.9%						**1**	**0.9%**		
TOTAL	**22**	**21.3%**	**7**	**6.7%**	**44**	**42.7%**	**16**	**1.5%**	**2**	**1.9%**		**68**	**66%**	**23**	**22.3%**
Voice-over isochrony	**68**	**66%**													

NINE (108 multilingual replicas)	**FULL ISOCHRONY**				**INITIAL ISOCHRONY**				**FINAL ISOCHRONY**				**TOTAL**			
Translation Technique	**Full isochrony**		**Literal synchrony**		**Initial isochrony**		**Literal synchrony**		**Final isochrony**		**Literal synchrony**		**Voice-over isochrony**		**Literal synchrony**	
Macro-Unit	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**
Condensation	3	2.7%	1	0.9%	12	11.1%	5	4.6%	2	1.8%	1	0.9%	**17**	**15.7%**	**7**	**6.4%**
Transfer	6	5.5%	5	4.6%	9	8.3%	8	7.4%					**15**	**13.8%**	**13**	**12%**
Paraphrase	1	0.9%			3	2.7%			1	0.9%	1	0.9%	**5**	**4.6%**	**1**	**0.9%**
Decimation	1	0.9%											**1**	**0.9%**		
TOTAL	**11**	**10.1%**	**6**	**5.5%**	**24**	**22.2%**	**13**	**12%**	**3**	**2.7%**	**2**	**1.8%**	**38**	**35.1%**	**21**	**19.4%**
Voice-over isochrony	**38**	**35.1%**														
Literal synchrony	**21**	**19.4%**														

Voice-over isochrony and literal synchrony in *Avatar* (James Cameron, 2009)

AVATAR (118 multilingual replicas)	**FULL ISOCHRONY**				**INITIAL ISOCHRONY**				**FINAL ISOCHRONY**				**TOTAL**			
Translation Technique	**Full isochrony**		**Literal synchrony**		**Initial isochrony**		**Literal synchrony**		**Final isochrony**		**Literal synchrony**		**Voice-over isochrony**		**Literal synchrony**	
Macro-Unit	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**
Transfer	3	2.5%	3	2.5%	16	13.5%	16	13.5%	2	1.6%	2	1.6%	**21**	**17.7%**	**21**	**17.7%**
Condensation	4	3.3%	2	1.6%	3	2.5%	2	1.6%					**7**	**5.9%**	**4**	**3.3%**
Paraphrase	1	0.8%			2	1.6%							**3**	**2.5%**		
Decimation	2	1.6%											**2**	**1.6%**		
TOTAL	**10**	**8.4%**	**5**	**4.2%**	**21**	**17.7%**	**18**	**15.2%**	**2**	**1.6%**	**2**	**1.6%**	**33**	**27.9%**	**25**	**21.1%**
Voice-over isochrony	**33**	**27.9%**														
Literal synchrony	**25**	**21.1%**														

INGLORIOUS BASTERDS (570 multilingual replicas)	**FULL ISOCHRONY**				**INITIAL ISOCHRONY**				**FINAL ISOCHRONY**				**TOTAL**			
Translation Technique	**Full isochrony**		**Literal synchrony**		**Initial isochrony**		**Literal synchrony**		**Final isochrony**		**Literal synchrony**		**Voice-over isochrony**		**Literal synchrony**	
Macro-Unit	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**	**Nr.**	**%**
Transfer	54	9.4%	54	9.4%	82	14.3%	82	14.3%	15	2.6%	15	2.6%	**151**	**26.3%**	**151**	**26.4%**
Condensation	33	5.7%	12	2.1%	34	5.9%	2	0.3%	9	1.5%	4	0.7%	**76**	**13.3%**	**18**	**3.1%**
Paraphrase	16	2.8%	1	0.1%	23	4%	3	0.5%	9	1.5%	1	0.1%	**48**	**8.4%**	**5**	**0.8%**
Decimation	2	0.3%	2	0.3%	6	1%	2	0.3%	1	0.1%			**9**	**1.5%**	**4**	**0.7%**
Expansion					1	0.1%	1	0.1%	1	0.1%			**2**	**0.3%**	**1**	**0.1%**
TOTAL	**105**	**18.7%**	**69**	**10%**	**146**	**25.6%**	**90**	**15.7%**	**35**	**6.1%**	**20**	**3.5%**	**286**	**50.1%**	**179**	**29.8%**
Voice-over isochrony	**286**	**50.1%**														
Literal synchrony	**179**	**29.8%**														

Annex 3: Ethical Committee documentation

3.1. Research approval

3.2. Informed consent form

3.3. Informed consent form in English

3.4. Debriefing

3.5. Debriefing in English

3.1. Research approval

Research Integrity and Compliance
The University of Texas at Brownsville

Matthew Johnson, Ph.D.
IRB Chair

December 12, 2014

Katarzyna Sepielak
The University of Texas at Brownsville
One West University Blvd.
Brownsville, Texas 78520
RE: IRB-HS Approval

Study Title: "The Difference between Subtitling and Voice-Over on Content Comprehension and Languages Identification in Multilingual Movies"

Protocol #: 2014-102-IRB

Approval Type:
☐ Full Board Review
☒ Designated Member Review
☐ Continuing Review
☐ Change request/Modification/Amendment
☐ Exempt Category
☒ Expedited Category **7**

Approval Period:

Start Date: December 12, 2014

End Date: December 11, 2015

Dear Ms. Sepielak,

In accordance with Federal Regulations for review of research protocols, the Institutional Review Board – Human Subjects of The University of Texas at Brownsville has reviewed your study as requested.

The IRB-HS grants its approval for this project contingent on compliance with the following items. You may make as many copies of the stamped consent form as are necessary for your activity. All consent forms MUST bear the UTB IRB stamp indicating approval.

Responsibilities of the Principal Investigator also include:

- **Inform the IRB-HS in writing immediately of any emergent problems or proposed changes.**
- **Do not proceed with the research until any problems have been resolved and the IRB-HS have reviewed and approved any changes.**
- **Report any significant findings that become known in the course of the research that might affect the willingness of the subjects to take part.**
- **Protect the confidentiality of all personally identifiable information collected.**
- **Submit for review and approval by the IRB-HS all modifications to the protocol or consent form(s) prior to implementation of any change(s).**
- **Submit an activity/progress report regarding research activities to the IRB-HS on no less than an annual basis or as directed by the IRB-HS through the Continuing Review Form.**
- **Notify the IRB-HS when study has been completed through submission of a Project Completion Report.**

Should you have any questions or need any further information concerning this document please feel free to contact me at (956) 882-8888 or via email at Matthew.Johnson@utb.edu .

Sincerely yours,

Matthew Johnson, Ph.D.

Matthew Johnson, Ph.D.
IRB – Chair

3.2. Informed consent form

Świadoma zgoda na udział w badaniu

Postrzeganie filmów

Zapraszamy do wzięcia udziału w badaniu naukowym, które ma na celu zbadanie, w jaki sposób postrzegamy filmy. Badanie jest prowadzone przez Katarzynę Sepielak, wykładowcę na Departamencie Nauk o Zachowaniu i Depaartamencie Neofilologii na University of Texas at Brownsville w ramach jej pracy doktorskiej na Universidad Autónoma de Barcelona.

Zostałeś wybrany/a do uczestnictwa w badaniu, ponieważ jesteś studentem/studentka ze znajomością języka polskiego. Twoje uczestnictwo w badaniu jest istotne i pomoże lepiej zrozumieć, jak widzowie postrzegają filmy.

W następstwie zgody na udział w badaniu, otrzymajsz kwestionariusz. Najpierw należy wypełnić pierwszą część kwestionariusza. Następnie obejrzysz fragment filmu. Należy pamiętać, że sceny mogą zostać uznane za obraźliwe lub drastyczne. Po projekcji zostaniesz poproszony/a o wypełnienie drugiej części kwestionariusza. Jesli nie zechcesz odpowiedzieć na któryś z elementów kwestionariusza, możesz opuścic pytanie i przejść do nastepnego. **Czas przeznaczony na badanie to 30-40 minut.**

W żadnym momencie podczas badania nie będziesz zobowiązany/a do podania informacji identyfikujących (np. nazwisko lub numer dowodu osobistego). Wszystkie informacje, które zawrzesz w kwestionariuszu będą anonimowe. Potencjalne ryzyko związane z badaniem jest minimalne. Kwestionariusze będą bezpiecznie przechowywane przez okres trzech lat po badaniu, a każdy uczestnik otrzyma kopię formularza świadomej zgody na udział w badaniu.

Twoje uczestnictwo w tym badaniu ma charakter dobrowolny. Jeśli zdecydujesz się nie uczestniczyć w badaniu, nie będzie się to wiązało z żadną karą. Możesz wycofać zgodę na uczestnictwo w badaniu w każdym momencie. Zapraszam do zadawania pytań zarówno teraz jak i podczas badania. Jeśli pojawią się pytania po badaniu, proszę skontaktować się ze mną drogą elektroniczną (katarzyna.sepielak@utb.edu). Jeśli masz pytania dotyczące praw uczestników badań, proszę skontakować się z doktorem Matthew Johnson, przewodniczącym Komisji Etycznej University of Texas at Brownsville pod numerem +1 (956) 882-8888 lub z Lynne Depcault pod numerem +1 (956) 882-7731.

Zgoda na udział w badaniu:

Dobrowolnie podejmujesz decyzję o uczestnictwie w badaniu. Twój podpis potwierdza, że po przeczytaniu i zrozumieniu informacji podanych powyżej, zdecydowałeś/aś się wziąć udział w badaniu.

Data : _____

Podpis uczestnika: _____

Podpis badacza: _____

3.3. Informed consent form in English

Informed Consent Form

Perceiving Movies

You are invited to participate in a research study that will measure movie perception being conducted by Katarzyna Sepielak, a Lecturer from the Department of Behavioral Sciences and the Department of Modern Languages at the University of Texas at Brownsville as a part of the PhD dissertation at the Translation and Interpreting East Asian Studies Department at The Autonomous University of Barcelona.

You were selected as you are a student of this university. Your selection to participate in this study is based on your ability to understand Polish. Your participation in this study is important as we are intending to better understand how viewers perceive movies.

If you decide to participate, you will be given a questionnaire and asked to fill the first part of the questionnaire. Next, you will watch a fragment of the movie. Note that the scenes may be found offensive or drastic. After the screening, you will be asked to fill in the second part of the questionnaire. You may choose not to answer any items you do not want to answer. **The total time that this study will take to be completed will be between 30 to 40 min.**

You will not be required to give identifying information (e.g. Name or ID Number) for the study itself. No information that will be given during the course of the study will be able to be linked back to you or your name because all information that you will provide in the research packet will be anonymous. No potential risk(s) of any type are known or associated with this study. The questionnaires will be stored securely for three years after the study and that each participant will receive a copy of the informed consent form.

Your participation in this study is on a voluntary basis and if you decide not to participate you will not receive any penalty of any type. You may withdraw consent at any time. Feel free to ask questions now and at the time of the study. If you have any further questions upon completion of this study, feel free to contact Katarzyna Sepielak (sepielak@gmail.com). If you have any questions about the right of research subjects, contact the Chair of the UTB IRB-Human Subjects at (956) 882-8888 (Dr. Matthew Johnson) or the Research Integrity and Compliance Office at (956) 882-7731 (Lynne Depeault).

Consent Statement:

You are voluntarily making a decision whether or not to participate. Your signature indicates that, having read and understood the information provided above, you have decided to participate.

Date: _____

Signature of Participant: _____

Signature of Investigator: _____

3.4. Debriefing

Debriefing

Dziękuję za udział w badaniu. Każdy uczestnik dostanie kopię debriefingu. Celem tego badania było zbadanie, czy istnieją różnice w ogólnym rozumieniu akcji filmu oraz w postrzeganiu elementów wielojęzycznych (użycie różnych języków) w zależności od tego czy film został przetłumaczony za pomocą wersji lektorskiej czy napisów. Twój udział pomoże zrozumieć, czy któryś rodzaj tłumaczenia (wersja lektorska lub napisy) są korzystniejsze w eksponowaniu różnych języków w filmie.

Jeśli chcesz otrzymać informacje co do wyników badania, proszę kontaktować się z Katarzyną Sepielak na adres mailowy: katarzyna.sepielak@utb.edu.

Ponadto, należy pamiętać, że wszystkie informacje, które podałeś/aś są poufne i będą wykorzystane tylko w celach badawczych.

Raz jeszcze dziękuję za udział w badaniu!

3.5. Debriefing in English

Debriefing

Thank you for participating in the study. Each participant will receive the debriefing form. The aim of this study was to investigate whether there are differences in the general comprehension of the content and in the identification of multilingual elements (use of different languages) depending on whether the film has been translated by voice-over or subtitling. Your participation will help to understand whether any type of translation (voice-over or subtitles) are more favorable to comprehend the content and to identify many languages used in the movie.

If you want to receive information about the results of the study, please contact Katarzyna Sepielak by e-mail: katarzyna.sepielak@utb.edu.

Also, keep in mind that all the information that you handed is confidential and will be used only for research purposes.

Once again, thank you for participating in this study!

Annex 4: Questionnaires

4.1. The Memory Assessment Clinics Self-Rating Scale (MAC-S) in Polish

4.2. The Memory Assessment Clinics Self-Rating Scale (MAC-S) in English

4.3. Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire in Polish

4.4. Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire in English

4.5. Filler task in Polish

4.6. Filler task in English

4.7. Viewing Experience Questionnaire in Polish

4.8. Viewing Experience Questionnaire in English

4.9. General Comprehension Measure in Polish

4.10. General Comprehension Measure in English

4.11. Face-language Association Test in Polish

4.12. Face-language Association Test in English

4.1. The Memory Assessment Clinics Self-Rating Scale (MAC-S) in Polish

Appendix 4.1. The Memory Assessment Clinics Self-Rating Scale (MAC-S) in Polish

Instrukcje

Proszę użyj poniższej skali, aby ocenić, w jakim stopniu pamiętasz poszczególne wydarzenia. W wyznaczonym miejscu obok każdego wydarzenia wpisz cyfrę, która najlepiej odzwierciedla, w jakim stopniu je pamiętasz.

1	**2**	**3**	**4**	**5**
Bardzo słabo				**Bardzo dobrze**

Jak dobrze pamiętasz…

1. Prezenty, które dostałeś/aś na święta w ciągu ostatnich kilku lat. _____
2. Szczegóły z wakacji lub uroczystości z Twojego dzieciństwa. _____
3. Szczegóły rodzinnych wydarzeń z ostatniego roku. _____
4. Kto towarzyszył Ci na imprezach w ostatnich tygodniach lub miesiącach. _____
5. Imię osoby, którą Ci właśnie przedstawiono. _____
6. Numer telefonu lub kod pocztowy, których używasz na co dzień lub w ciągu tygodnia. _____
7. Adresy bliskich członków rodziny, przyjaciół czy współpracowników. _____
8. Numer telefonu lub kod pocztowy, których używasz raz w miesiącu lub rzadziej. _____
9. Zgasić światło, wyłączyć urządzenia z prądu i zamknąć drzwi na klucz, kiedy wychodzisz z domu. _____
10. Napisać list, który miałeś/aś zamiar napisać lub wykonać telefon, który zamierzałeś/aś wykonać. _____
11. Gdy wychodząc z domu lub z pracy, zabierasz ze sobą wszystkie rzeczy, które zmierzałeś/aś zabrać (na przykład parasol czy list do nadania). _____
12. Gdzie położyłeś/aś przedmioty (takie jak klucze) w domu czy pracy.
13. Poszczególne fakty z artykułu właśnie przeczytanej gazety czy czasopisma. _____
14. Znaczenie słów, które rzadko używasz. _____
15. Znaczenie słów, które kiedyś znałeś/aś bardzo dobrze. _____
16. Usłyszane kilka minut wcześniej wskazanie drogi do jakiegoś miejsca. _____

Proszę przewrócić stronę, aby przejść do kolejnych pytań.

1	2	3	4	5
Bardzo słabo				**Bardzo dobrze**

Jak dobrze pamiętasz…

17. Którymi drzwiami wszedłeś/weszłaś do dużego supermarketu. _____
18. Jak dotrzeć do miejsca, w którym byłeś/aś poprzednio raz czy dwa razy. _____
19. Informacje, które należy przypomnieć sobie bardzo szybko tak jak w grze czy w turnieju telewizyjnym. _____
20. Datę oraz dzień tygodnia. _____
21. Co czytałeś/aś we wczorajszej gazecie. _____

Instrukcje

Poniżej znajdują się przykłady zdarzeń, które przytrafiają się każdego dnia. Niektóre z nich mogą się zdarzać często a niektóre rzadziej. Proszę użyj poniższej skali i w wyznaczonym miejscu obok każdego zdarzenia wskaż w przybliżeniu, jak często w ostatnim miesiącu zdarzały Ci się podane problemy z pamięcią.

1	2	3	4	5
Bardzo często				**Bardzo rzadko**

Jak często w ostatnim miesiącu…

1. Miałeś/aś problem przypomnieć sobie słowo, które chciałeś/aś użyć. _____
2. Czułeś/aś, że słowo lub imię , które chciałeś/aś użyć jest “na czubku języka”, ale nie mogłeś/aś go sobie przypomnieć. _____
3. Zapomniałeś/aś jak nazywa się przedmiot, którego często używasz. _____
4. Nie udało Ci się przypomnieć sobie imienia lub słowa gdy próbowałeś, ale przypomniałeś je sobie później. _____
5. Zajęło Ci niespodziewanie długo przypomnienie sobie faktu, który dobrze znałeś, ale ostatecznie je sobie przypomniałeś. _____
6. Nie zrozumiałeś/aś kwestii poruszanych w konwersacji. _____

Proszę przewrócić stronę, aby przejść do kolejnych pytań.

1	2	3	4	5
Bardzo często				**Bardzo rzadko**

Jak często w ostatnim miesiącu…

7. Miałeś/aś problem, aby nadążyć za konwersacją gdy pojawiały się zakłócenia takie jak hałas w telewizji czy radio. _____
8. Musiałeś/aś ponownie przeczytać poprzedni akapit w gazecie czy czasopiśmie, aby zrozumieć jego znaczenie. _____
9. Miałeś/aś kłopoty ze znalezieniem, gdzie skończyłeś czytać, po tym jak Ci przerwano. _____
10. Pomyliłeś/aś ze sobą dwa słowa, które brzmią tak samo. _____
11. Poszedłeś/poszłaś do pokoju, ale zapomniałeś/aś po co. _____
12. Zapomniałeś/aś wspomnieć istotną kwestię, którą chciałeś/aś wspomnieć podczas rozmowy. _____
13. Poszedłeś/poszłaś do sklepy czy apteki i zapomniałeś/aś co zamierzałeś/aś kupić. _____
14. Trzymałeś/aś ważną rzecz w miejscu, gdzie się nie zgubi i zapomniałeś/aś, gdzie to było. _____
15. Musiałeś/aś się zatrzymać i zastanowić, aby rozróżnić prawą stronę od lewej. _____
16. Wybrałeś/aś numer i zapomniałeś do kogo dzwoniłeś zanim ktoś odebrał telefon. _____
17. Zapomniałeś/aś o spotkaniu czy innym wydarzeniu, które jest dla Ciebie bardzo ważne. _____
18. Zapomniałeś/aś, któty kelner przyjął od Ciebie zamówienie w restauracji. _____
19. Nie rozpoznałeś/aś osób, które Cię rozpoznały. _____
20. Spotkałeś/aś osoby, który wydawały Ci się znajome, ale nie mogłeś/aś sobie przypomnieć, gdzie je poznałeś. _____
21. Zapomniałeś/aś, że powiedziałeś coś komuś i opowiedziałeś tej osobie to samo jeszcze raz. _____

Proszę przewrócić stronę, aby przejść do kolejnych pytań.

1	2	3	4	5
Bardzo często				**Bardzo rzadko**

Jak często w ostatnim miesiącu…

22. Zapomniałeś/aś o pewnym zdarzeniu, jak na przykład o pójściu na imprezę czy o podejmowaniu gościa. _____
23. Nazwałeś/aś kogoś, kogo właśnie poznałeś nie jego imieniem. _____
24. Jadąc samochodem lub używając transport pulicznego, minąłeś/minęłaś miejsce, gdzie miałeś/aś zamiar zjechać lub wysiąść. _____

Instrukcje

Używając poniższej skali, proszę odpowiedz na poszczególne pytania. W wyznaczonym miejscu obok każdego pytania wybierz opcję zgodną z Twoją opinią.

1	2	3	4	5
Bardzo słabo				**Bardzo dobrze**

1. Ogólnie porównując do przeciętnej osoby, jak byś ocenił(a) swoją pamięć? _____
2. Jak byś ocenił(a) swoją pamięć, w całości, porównując do momentu, gdy była ona najlepsza? _____
3. Porównując do momentu, gdy Twoja pamięć była najlepsza, jak byś opisał(a) szybkość, z jaką teraz jesteś w stanie przypomnieć sobie o rzeczach? _____
4. Jak duży dyskomfort lub zmarwtienie odczuwasz w tym momencie z powodu Twojej pamięci? _____

4.2. The Memory Assessment Clinics Self-Rating Scale (MAC-S) in English

Instructions

Use the scale below to indicate how you would describe your ability to perform the following tasks involving your memory. Write the appropriate number in the space beside the item.

1	2	3	4	5
Very poor				**Very good**

How well do you remember…

1. Gifts you have received at holidays during the past several years. _____
2. Details of holidays or special occasions of your childhood. _____
3. Details of family events that occurred during the past year. _____
4. Who was with you at events attended weeks or months ago. _____
5. The name of a person just introduced to you. _____
6. Telephone numbers or zip codes that you use on a daily or weekly basis. _____
7. Addresses of close family members, friends, or associates. _____
8. Telephone numbers or zip codes that you use on a monthly basis or less often. _____
9. To turn out lights, turn off appliances, and lock doors when leaving home. _____
10. To write letters you intend to write or make telephone calls you intend to make. _____
11. To take along, when leaving the home or office, any items that you intended to take (for instance, an umbrella or a letter to mail). _____
12. Where you have put objects (such as keys) in the home or office. _____
13. Specific facts from a newspaper or magazine article you have just finished reading. _____
14. Meanings of words that you use only rarely. _____
15. Meanings of words you once knew very well. _____
16. Verbal directions to a geographic location given minutes earlier. _____

Please turn the page to proceed to the next question.

17. Which door you entered when shopping in a large department store or mall. _____
18. How to reach a geographic location you have visited once or twice. _____
19. . Facts that must be recalled very quickly as in a game or television show. _____
20. The date and day of the week. _____
21. What you read in the newspaper one day ago. _____

Instructions

Below are listed some examples of things that happen to people in everyday life. Some of them may happen frequently and some may happen very rarely. Use the scale below to indicate how often on average think each one has happened to you over the past month. Write the appropriate number in the space beside the item.

1	**2**	**3**	**4**	**5**
Very often				**Very rarely**

In the last month, how often did you…

1. Have difficulty recalling a word you wish to use. _____
2. Feel that a word or name you want to remember is ‘on the tip of your tongue’ but cannot be recalled. _____
3. Forget the name of a familiar object. _____
4. Fail to remember a name or word when trying, but recall it later. _____
5. Take a surprisingly long time to recall a fact that you know quite well (and do eventually remember). _____
6. Miss the point someone else is making during a conversation. _____

Please turn the page to proceed to the next question.

7. Have difficulty following a conversation when there are distractions in the environment such as noise from a TV or a radio. _____
8. Have to re-read earlier paragraphs from a newspaper or magazine story to understand the point- _____
9. Have trouble finding your place again when interrupted in reading. _____
10. Confuse one word with another when they sound the same. _____
11. Go into a room to get something and forget what you are after. _____
12. Forget to bring up an important point you had intended to mention during a conversation. _____
13. Arrive at the grocery store or pharmacy and forget what you intended to buy. _____
14. Store an important item in a place where it will be safe and then forget where it is. _____
15. Have to stop and think when distinguishing right from left. _____
16. Dial a number and forget whom you were calling before the phone is answered _____
17. Forget an appointment or other event that is very important to you. _____
18. Forget which waiter took your order in a restaurant. _____
19. Fail to recognize people who recognize you. _____
20. Meet people who seem familiar but can't remember where you met them _____
21. Forget that you told someone something and tell that person the same thing again _____

Please turn the page to proceed to the next question.

1 2 3 4 5

Very often Very rarely

In the last month, how often did you…

22. "Forget an entire event, such as attending a party or having a visitor. _____
23. Call someone you recently met by the wrong name. _____
24. "Pass the point where you intended to exit while driving a car or taking public transportation. _____

Instructions

Use the scale below to answer the following questions. Write the appropriate number in the space beside the item.

1	**2**	**3**	**4**	**5**
Very poor				**Very good**

1. In general, as compared to the average individual, how would you describe your memory? _____
2. How would you describe your memory, on the whole, as compared to the best it has ever been? _____
3. Compared to the best your memory has ever been, how would you describe the speed with which you now remember things? _____
4. How much concern or distress do you feel about your memory at this time? _____

4.3. Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire in Polish

Proszę odpowiedź na następujące pytania. Jeśli nie znasz odpowiedzi na pytanie, proszę pozostaw je bez odpowiedzi. W przypadku jakichkolwiek wątpliwości proszę podnieść rękę, aby eksperymentator mógł pomóc.

1. Proszę zaznacz swoją płeć: Kobieta ___ Mężczyzna___
2. Ile masz lat?: _____
3. Jakiej jesteś narodowości? _____
4. Jakiej narodowości są Twoi rodzice? _____
5. Jaki jest Twój język(i) ojczysty/e? _____

6. W poniższej tabelce proszę wpisz, jakie języki obce znasz oraz proszę zaznacz na skali stopień znajomości wymienionych języków.

Język	Stopnień znajomości						
	1 Słabo	**2**	**3**	**4**	**5**	**6**	**7 Bardzo dobrze**
	1 Słabo	**2**	**3**	**4**	**5**	**6**	**7 Bardzo dobrze**
	1 Słabo	**2**	**3**	**4**	**5**	**6**	**7 Bardzo dobrze**
	1 Słabo	**2**	**3**	**4**	**5**	**6**	**7 Bardzo dobrze**
	1 Słabo	**2**	**3**	**4**	**5**	**6**	**7 Bardzo dobrze**

Proszę przewróć stronę, aby przejść do kolejnych pytań.

7. Na poniższej skali, wskaż jak często oglądasz filmy obcojęzyczne:

Z napisami	**1 Nigdy**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo często**
Z lektorem	**1 Nigdy**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo często**
Z dubbingiem	**1 Nigdy**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo często**
Bez tłumacznia	**1 Nigdy**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo często**

8. Na poniższej skali, wskaż jak bardzo lubisz oglądać filmy obcojęzyczne:

Z napisami	**1 Wcale nie lubię**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo lubię**
Z lektorem	**1 Wcale nie lubię**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo lubię**
Z dubbingiem	**1 Wcale nie lubię**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo lubię**
Bez tłumacznia	**1 Wcale nie lubię**	**2**	**3**	**4**	**5**	**6**	**7 Bardzo lubię**

4.4. Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire in English

Please answer the following questions. If you do not know response to any of the questions, please leave the question blank. If you have any questions please raise your hand so that the experimenter may assist you.

1. Please select your gender: Female ___ Male___

2. How old are you?: _____

3. What nationality are you? _____

4. What nationality are your parents? _____

5. What is your native language(s)? _____

6. In the table below, please indicate which foreign languages you know and also how well you know each of them.

Language	Level of knowledge						
	1 Weak	**2**	**3**	**4**	**5**	**6**	**7 Very good**
	1 Weak	**2**	**3**	**4**	**5**	**6**	**7 Very good**
	1 Weak	**2**	**3**	**4**	**5**	**6**	**7 Very good**
	1 Weak	**2**	**3**	**4**	**5**	**6**	**7 Very good**
	1 Weak	**2**	**3**	**4**	**5**	**6**	**7 Very good**

Please turn the page to proceed to next questions.

7. Using the scale below, indicate how often you use foreign movies:

Subtitled	**1 Never**	**2**	**3**	**4**	**5**	**6**	**7 Very often**
Voiced-over	**1 Never**	**2**	**3**	**4**	**5**	**6**	**7 Very often**
Dubbed	**1 Never**	**2**	**3**	**4**	**5**	**6**	**7 Very often**
No translation provided	**1 Never**	**2**	**3**	**4**	**5**	**6**	**7 Very often**

8. In the scale below, indicate how much you like watching foreign movies:

Subtitled	**1 Not at all**	**2**	**3**	**4**	**5**	**6**	**7 Vey much**
Voiced-over	**1 Not at all**	**2**	**3**	**4**	**5**	**6**	**7 Vey much**
Dubbed	**1 Not at all**	**2**	**3**	**4**	**5**	**6**	**7 Vey much**
No translation provided	**1 Not at all**	**2**	**3**	**4**	**5**	**6**	**7 Vey much**

4.5. Filler task in Polish

Proszę rozwiąż następujące zagadnienia matematyczne, nie używając kalkulatora, jak najlepiej potrafisz. Kiedy eksperymentator da znać, będziesz miał jedną minutę, aby poprawnie rozwiązać jak największą ilość równań.

1) 1569 + 2376 =

2) 6754 + 234 =

3) 432 + 129 =

4) 17653 + 1287 =

5) 234 + 123 =

6) 956 + 545 =

7) 210 + 785 =

8) 8688 + 3498 =

9) 1285 + 1286 =

10) 1289 + 3290 =

4.6. Filler task in English

Please complete these math problems as to the best of your ability as possible and do not use your calculator. When the experimenter gives the signal, you will have 1 minute to complete as many of these problems as possible.

1) 1569 + 2376 =

2) 6754 + 234 =

3) 432 + 129 =

4) 17653 + 1287 =

5) 234 + 123 =

6) 956 + 545 =

7) 210 + 785 =

8) 8688 + 3498 =

9) 1285 + 1286 =

10) 1289 + 3290 =

4.7. Viewing Experience Questionnaire in Polish

1. Czy widziałeś ten fragment po raz pierwszy? Tak___ Nie___

Proszę odpowiedz na poniższe pytania używając poniższej skali:

2. Czy skupiłeś się na oglądaniu fragmentu filmu?	**1 Zdecydo-wanie tak**	**2**	**3**	**4**	**5**	**6**	**7 Zdecydow-anie nie**
3. Czy podobał Ci się obejrzany fragment?	**1 Zdecydo-wanie tak**	**2**	**3**	**4**	**5**	**6**	**7 Zdecydow-anie nie**
4. Czy obejrzałbyś/obejrzałabyś ten fragment jeszcze raz?	**1 Zdecydo-wanie tak**	**2**	**3**	**4**	**5**	**6**	**7 Zdecydow-anie nie**
5. Czy byłbyś/byłabyś zainteresowany/a obejrzeniem całego filmu?	**1 Zdecydo-wanie tak**	**2**	**3**	**4**	**5**	**6**	**7 Zdecydo-nie nie**

4.8. Viewing Experience Questionnaire in English

1. Have you seen this fragment for the first time? Yes___ No___

Please answer the following questions using the indicated scale:

2. Did you pay attention on the movie?	**1 Definitely yes**	**2**	**3**	**4**	**5**	**6**	**7 Definitely no**
3. Did you like the watched fragment?	**1 Definitely yes**	**2**	**3**	**4**	**5**	**6**	**7 Definitely no**
4. Would you watch this fragment again?	**1 Definitely yes**	**2**	**3**	**4**	**5**	**6**	**7 Definitely no**
5. Would you be interested in watching the whole movie?	**1 Definitely yes**	**2**	**3**	**4**	**5**	**6**	**7 Definitely no**

4.9. General Comprehension Measure in Polish




Francesca **Jeremy** **Lang** **Paul**

Proszę odpowiedz na dwadzieścia twierdzeń dotyczących obejrzanego fragmentu.

1. Paul i Francesca spotykają się w pracy.	Tak___	Nie___	Nie wiem___
2. Paul jest aktorem.	Tak___	Nie___	Nie wiem___
3. Francesca jest aktorką.	Tak___	Nie___	Nie wiem___
4. Jeremy pracuje w branży filmowej.	Tak___	Nie___	Nie wiem___
5. Jeremy sprzedał studio filmowe.	Tak___	Nie___	Nie wiem___
6. Jeremy jest Amerykaninem.	Tak___	Nie___	Nie wiem___
7. Jeremy jest szczęśliwy z powodu sukcesu swojego nowego filmu.	Tak___	Nie___	Nie wiem___
8. Jeremy zatrudnił Langa, aby nakręcił film "Odyseja".	Tak___	Nie___	Nie wiem___
9. Lang jest Amerykaninem.	Tak___	Nie___	Nie wiem___
10. Lang jest znanym reżyserem.	Tak___	Nie___	Nie wiem___

Proszę przewrócić stronę, aby przejść do kolejnych pytań.


Francesca


Jeremy


Lang


Paul

11. Jeremy uważa, że Lang wykonał świetną robotę.	Tak___	Nie___	Nie wiem___
12. Jeremy jest wściekły, bo film ma złe opinie.	Tak___	Nie___	Nie wiem___
13. Jeremy jest pewien, że Paul przyjmie pracę, bo potrzebuje pieniędzy.	Tak___	Nie___	Nie wiem___
14. Film, który oglądają w sali projekcyjnej jest o bogach starożytnej Grecji.	Tak___	Nie___	Nie wiem___
15. Jeremy uważa, że Lang go oszukał ze skryptem.	Tak___	Nie___	Nie wiem___
16. Lang uważa, że to, co jest w skrypcie jest wierne odzwierciedlone w filmie.	Tak___	Nie___	Nie wiem___
17. Jeremy chce wiedzieć, czy Paul zamierza przyjąć pracę.	Tak___	Nie___	Nie wiem___
18. Paul odmawia przyjęcia pracy.	Tak___	Nie___	Nie wiem___
19. Paul wychodzi, ponieważ czeka na niego jego przyjaciel.	Tak___	Nie___	Nie wiem___
20. Lang zaczyna recytować wiersz a Francesca dopowiada końcówkę.	Tak___	Nie___	Nie wiem___

4.10. General Comprehension Measure in English




Francesca **Jeremy** **Lang** **Paul**

Please answer the following twenty statements regarding the watched fragment according to your opinion.

1. Paul and Francesca meet at work.	Yes___	No___	Don't know___
2. Paul is an actor.	Yes___	No___	Don't know___
3. Francesca is an actress.	Yes___	No___	Don't know___
4. Jeremy works in a movie industry.	Yes___	No___	Don't know___
5. Jeremy sold his movie studio.	Yes___	No___	Don't know___
6. Jeremy is an American.	Yes___	No___	Don't know___
7. Jeremy is happy because of the success of his new movie.	Yes___	No___	Don't know___
8. Jeremy hired Lang to shoot a movie "Odyssey".	Yes___	No___	Don't know___
9. Lang is an American.	Yes___	No___	Don't know___
10. Lang is a famous director.	Yes___	No___	Don't know___

Please turn the page to proceed to next questions.

Francesca

Jeremy

Lang

Paul

11. Jeremy thinks, that Lang did a wonderful job.	Yes___	No___	Don't know___
12. Jeremy is furious, because the movie has bad reviews.	Yes___	No___	Don't know___
13. Jeremy is sure that Paul would accept the job because he needs money.	Yes___	No___	Don't know___
14. The movie they are watching in a projection room is about Greek Ancient Gods.	Yes___	No___	Don't know___
15. Jeremy thinks, that Lang cheated on him with the script.	Yes___	No___	Don't know___
16. Lang thinks that what is in the script is faithfully reflected in the movie.	Yes___	No___	Don't know___
17. Jeremy wants to know if Paul is about to accept the job.	Yes___	No___	Don't know___
18. Paul refuses to accept the job.	Yes___	No___	Don't know___
19. Paul leaves because his friend is waiting for him.	Yes___	No___	Don't know___
20. Lang starts reciting a poem and Francesca finishes it.	Yes___	No___	Don't know___

4.11. Face-language Association Test in Polish