

**THE SIGNIFICANCE OF MOVIE TRANSLATIONS FOR CULTURAL INTERACTION
AND THE POSITION OF MOVIE TRANSLATIONS IN PRESS**

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Abstract

The required communication for making social synergy among countries and continuing this synergy can just be carried out via media. It wouldn't be wrong to state that the borders among countries via media can only be suppressed by translations. The mentioned situation has an undeniable significance in visual media and it also increases the importance of the current study's subject: movie translations.

The purpose of every movie is to make itself be displayed abroad and broadcasted all around the world. A movie's being released in several countries concurrently depends on both the success of the movie and dubbing and subtitling concept. A successful movie gains success in direct proportion to its translation. The success of the translator in translating movie means the success of the movie on audiences. Only if scenes in a movie are transferred successfully as translation, the movie will gain a real success abroad.

Key words: Media, Translation, Culture, language, Dubbing, Subtitling

1. MEDIA AND TRANSLATION

Both individuals and societies are constantly in a communication web in daily life. The mentioned communication can either be mutually or single-sided like in the communication type provided via media. The central point in this single-sided communication type, provided via media, is to inform, educate, direct and entertain societies in different issues. Because, the societies from different countries can only be in communication with each other with the help of media and this requirement brings along the need for mass media. When the concept of 'media' is thought, the very first thing that comes to mind is the visual aspect of media. However, media is indeed a multi-communication channel which includes written, auditory and visual communication.

While media is a single-sided communication vehicle in which receivers do not participate in the process, media has got the biggest share and effect in realizing international communication. Both intercultural transfer of information and the communication among the societies via media are faster compared to other communication types. This advantage of media gives the societies living in different areas chance of getting acquainted with each other better and even seeing them (Rojas, 2007).

Media and translation are different but intertwined communication sources. Media can only transport a text, originated in a different language and culture, to its receiver via translation. This text can be in visual, auditory or written form. On the other hand, the translations which can be book translations, technical translation or movie translation can only reach to the receivers via a media channel. No matter whether this channel is written or visual, it is media which possesses mass communication tools. While technical translation, book translation and special field translation reach to their receivers via single-sided media, other kinds of translations such as movie translation, documentary translation and advertisement texts translation reach to their receivers via more than one sources which own

visual, auditory and written channels (Erdogan; 2009, p.154). It is really hard to define movie translations as a specific text type. Movies as an audio-medial communication vehicle carry the features of all text types. It is possible to witness all text types together in movies. Sometimes literature goes forward in movies, sometimes philosophy, technic, manipulation and advertisement come to the forefront in movies. For this reason, the translation of movies accompanies the relation with many text types. In movie translations, translators are in a more difficult situation compared to other types of translations and translators have to make use of all text types' features and information during translation brief. Furthermore, movie translations possess the features of both written translation and interpretation.

Due to all mentioned features of movie translation above, K. Reiss, a scholar of translation studies, regards movie translations as audio-medial translations in a specific classification and offers a different translation method for movie translations. In her text typology, Reiss mentions 4 different text type and classifies audio-medial texts according to their functions. For instance, primary function of an advertisement text is to spark reaction, primary function of an opera text is to make a manner of telling and primary function of scientific radio broadcasting is to inform people. Therefore, these types of texts are called as target receiver-oriented texts (Reiss; 1976, p.18).

2. MEDIA AND MOVIE TRANSLATION

In the current study, we want to talk about movie texts' translations as one of the multi-media text types and the effect of media on the translation of these types of texts. The individuals taking part in a specific society are in an interaction with media more or less every day and movies, the most popular kind of this communication channel, reach to us either by television or cinema. Movie translation is a new type of translation introduced by visual-auditory media. Movies, peculiar to different language and culture, are transferred to the audiences with different culture and language background by either dubbing or subtitling. Therefore, movie translation is a process which is carried out among different languages and cultures. In movies, culture difference is witnessed by audiences during the movie and translators have to experience synthesis process he mentioned culture difference, an unacquainted situation, and understanding of the native audience. For this reason, a translator cannot manage to run a successful translation procedure without taking the difficulties of the related movie type, the effect of movie on audiences and the display purpose of a movie in related countries into account.

The translation of movie texts includes different kinds of difficulties related to translation types. Common ground of both dubbing and subtitling translation type is culture transfer. The film script, written in another language and culture, can only be consistent with visual aspect of the movie and get a ground. The real handicap in movie translation is not only translating linguistic and cultural elements with compromising film script and vision, but also cultural elements', taking part in vision but not linguistic, being included into translation process. In literary translation, translators are just busy with a written text but they have to operate in a narrower field in movie translations due to the fact that visual aspect of the translation is in the process of translation. After all, translated film script and visual aspect of the movie need to be consistent with each other. A movie's reaching to its receivers via more than one channel brings the difficulties of its translation together. A translator is supposed to give linguistic and non-linguistic cultural behaviors and elements, meaningful in a movie's image plane, adequately to the target receiver for the fluency and understandability of the movie. In this sense, a translator should analyze the source text in reception process and transfer these elements adequately in transfer process because of the fact that the movie belongs to multi-channel in target language and culture (Erdogan, 2009, p.39).

While the translated text reaches to target language and culture in its own sense in movie translations, the image plane of the movie stands as in original version in front of audiences' eyes. In other words, one of the above-mentioned channels is translated while the other one keeps its authentic form. However, the translated channels and non-translated channels should be parallel and in harmony with each other. Linguistic and non-linguistic levels need to be consistent with each other at right time and place; in short, translation of the 'moment' is crucial in movie translations (Manhart; 2006, p.74). To shed light on the issue, it can be noted that movie script to be translated should be translated not just on text level, but also with regard to visual aspect. Because, the translation of movie scripts does not just include linguistic signs but it is supported by visual images. All in all, non-linguistic determinants in a movie such as motions, sounds, objects and noises play significant roles as well. Meaning does not just lay on the translation of dialog text but it is a whole that includes non-linguistic images such as straps, signs and graphs which take part in the vision. In movie translations, the dialog text which is produced in target language reaches to its receivers via visual channel in subtitling but via auditory channel in dubbing. In both cases, it is the vision of the movie that remains the same. The vision's being presented to the target audience without change is an indicator of closeness or remoteness between two cultures (source culture- target culture). While a target audience watches a foreign movie in vision, he perceives the translated text via auditory channel in dubbing and he follows the translated text via visual channel in subtitling. This reception should be consistent with the movie frame at that moment because of the fact that movie frames come to the screen just once and the mentioned reception should be in a correlation with previous movie frame and prepare the audience for forthcoming movie frame. What's expected from a translator is to enable the audience to make this classification without experiencing an odd situation while receiving the original vision and the translated text (Erdoğan; 2009, p.49).

In the reception process of a movie, it is not just the translated text which plays the whole role. The receiver's age, gender, expectations, experiences, education level, social position and etc. play roles while receiving and evaluating the movie. Therefore, each receiver's prominent phenomena in a movie can be different. In fact, movies are means of multi images wholes due to the fact that they have visual and auditory features. There are several methods for the movies' being watched in different societies. However, dubbing and subtitling are the just preferred methods nowadays. Both linguistic and non-linguistic elements reach to their receivers in the form of dubbing and subtitling in movie translations. In subtitling, a receiver watches and listens to movie in source language and follows the translation in his own language; however, a reception in target language together with original vision is possible in dubbing. It is high time to talk about the above-mentioned translation types and the difficulties to convey them to audiences through visual media.

2.1 Dubbing

Herbst who describes dubbing as "setting visions following in another language" defines dubbing as "secret" translation. Because, original sound is preserved in dubbing; in other words, translated text cannot be compared with original one (Herbst; 1994, p.1, 237).

Dubbing is a means of interchange of linguistic images in source language and culture with the images in target language and culture, we mean that what changes is the dialog text of the movie. For this reason, dubbing is a kind of translation which reaches to its receivers through auditory channel. A receiver can correlate the target language text which he perceives via auditory channel with the movie vision that was set up in source language and culture. So, what's expected from dubbing is vision's and sound's functioning at the same time. It is only possible for vision and dialog text in target language to function at the same time through supplying some equivalents such as content synchronization, lip synchronization and gesture and facial expression synchronization. Manhart who does not regard movie dialog as a holistic transfer of all elements such as music, sounds, pictures and

non-linguistic images into another language claims that a dialog is just a part of a movie. Also, he notes that the main problem lies in cultural transfer or not being able to visualize cultural behaviors. In addition, he states that the vision which appears in the screen before and stays stable cannot be reflected in dialog text (Hornby, 1999, p.264).

By agreeing on Manhart's opinions, it can be put forward that it is impossible to think the opposite side of his opinions in movie translations. Because, visuality remains stable in a movie. The fact that visuality does not change means the protection of a movie's art value. At the same time, what changes in dubbing is sound plane of the movie. It is the translator's responsibility to make vision of the movie and translated dialog text equivalent with each other and response to the expectation of receivers. The translator is expected to know his/her native language and culture in order to meet the expectations of the recipient and beside these the translator is expected to know recipient's expectations, the average age group, education level, social position and so on as well. If the translator has knowledge about these factors, he/she would give a more comfortable direction to his/her translation.

The process of dubbing starts by taking the rights of the related country that will be put forth from the production company that owns the foreign film. After that, the film company makes an agreement with a translator to translate the scenario of the film and the besides the film scenario, the film cassette is given to the translator in order to provide a match between the text content and image. The raw text that is transmitted to the target language and culture by the translator is given to the author of dubbing. The text of the dialogue takes its final version by taking the lip matches, the length or shortness of the sentences, the compability of gestures and mimics into consideration by the author of dubbing. After that, the dubbing process step starts. After the dubbing in the studio, the dubbings are matched up with the film image and original music and sounds. (Hornby; 1999, p.264; Herbst; 1994, p.14–15)

Each film bears the imprint of the cultural community. How necessary the cultural adaptation is depends on the cultural distance between the two communities. In the translation of films, the original image that accompanies to the translated dialogue text, complicates the provision of cultural transference. If any cultural item that is located in the image has a meaning in the target language and culture, this item must be included in the text dialogue appropriately or the item should be positioned in subtitle on the screen.

2.2 Subtitle Translation

When subtitle is mentioned, the first thing that comes in mind is the reflection of the text that is translated into target language to the film that we are watching in the original language. This text is the short form of the original dialogue. If the audience knows the original language, they have the opportunity to check the translation while they can both hear the original language and follow the target language from the screen. In fact, the real information that is holding in the subtitle is the image of the film, but subtitle is a text that is formed in the image in short and simple sentences that can be understood from the image and that comes on the related frame on the screen. Therefore, Gottlieb subtitle is described as the most compatible (Herbst; 1994, p.237).

In contrast to dubbing, the target language reaches the receiver via the visual channel, that is to say the text is not a text that is heard, but it is a text that is read. Therefore, in subtitle not only the language but also the communication channel is changing. Also, the items such as the newspaper headlines, written notes, plates that are seen in the screen and play an important role in the understanding of the film should be given in subtitles. Unlike the situation of dubbing in matching, it is between the subtitle and image and between each of subtitles. Due to the shortage of time and place, the subtitle is seen on the screen for a specific time should be compatible with the previous and next subtitle as well as with the screen frame. Otherwise, the audience may have problems in understanding the movie. Because of technical reasons, the translator has to use short and simple sentences. Although there have been

problems of time and space, it is expected that there should be a logical consistency of the line transformations (Hornby, 1999, p.261). In terms of the film clarity, the reflection of the subtitle at the right time and right frame is extremely important.

Just as in the process of dubbing, during the subtitle translation process the film company makes an agreement with the institution that has the right to broadcast the film. The dialogue text that reaches as audial on the screen is shortened by one third while it will reach visually. The translator does his/her translation with the film scenario text and cassette. The translation that is done is adapted to the plane of the screen image. The subtitle should be consisting of 36-38 characters and a subtitle with two lines should remain from 1,5 to 6 seconds, and a subtitle with three lines should remain 8 seconds on the screen (Hornby, 1999, p.261; Pisek, 1994, p.40). While the translator will significantly shorten the text, the important point in subtitle translation is that the text is shortened through appropriate strategies. Some of these strategies are to find shorter words that have the same meanings, remove the words that are not important, summarization and explain in other words.

Cultural adaptation in subtitle is more difficult than dubbing. While testability of original language is impossible in dubbing, the translator is more comfortable by using cultural expressions than subtitle translator. Because the testability of original language is possible in subtitle, and with the addition of time and place problem, cultural transfer become more difficult. If the cultural expressions in subtitle will not lead to a loss of meaning of the film, they may be omitted. If they have importance in terms of meaning and there is no equivalent statement in the target language, the translator may here take the expression or may prefer another expression that is equivalent (Schröpf, 2003, p.76-79).

2.3 Advantages and Disadvantages of Dubbing and Subtitle

The biggest advantage of a dubbed film is that it is preferred by children and by adults who are illiterate. Because these groups have the opportunity to watch and understand the foreign film in their native language via dubbing. On the other hand, the receiver does not have to know the source language to understand the film. In addition, dubbing gives the opportunity to the audience to track the visual plane while there is no text that is occupying the image like in subtitle.

Because the text reaches the receiver through auditory channel and the important thing is that with the player's talking the dubbing artist steps in and when the player stops talking the dubbing artist deactivates at the same time. The audience only watches and listens in a dubbed film (Pruys, 1997, p.76). The biggest disadvantage of dubbing lies in the deterioration of sound aesthetics. Also accompanying the movement of player's character in his/her own culture leads to a disadvantage in terms of visual aesthetics in matching up with the target language dubbing (Pisek, 1994, p.66). For subtitle the biggest disadvantage is the compulsory text shorten and the positioning of text on the screen because the spoken language is transferred to written language. While the audience has to follow both the film and the subtitle, they may miss the subtitle while they are sometimes following the events on a visual image plane or following the image. Sometimes the subtitles that are placed at the bottom of the screen leads to a loss of aesthetic on the film image plane (Erdoğan; 2009, p.146). Also, according to Herbst the spoken context leads to misunderstanding for the audience because the subtitles are given very fastly due to the temporal and spatial repression. Because according to Herbst, people cannot read as quickly as they hear and when they act of reading the subtitle, they cannot give attention to the image (Herbst; 1994, 103). But Pisek considers the protection of the original sound, speech rate, accent, and so on as an advantage of subtitle (Pisek, 1994, p.42).

What kind of translation techniques will be applied depends on society's choice in connection with the request of receivers.

3. THE IMPORTANCE OF FILM TRANSLATIONS FOR CULTURAL INTERACTION

Through film translations captures of all the cultures of the world, gives opportunities to recognize correlation of structures. In the same way, one culture captures the possibility of reaching other cultures. The common values of people, a unique natural environment observing the behaviour of films by other cultures increases via films and all cultures approach each other closer from day to day through films. Thanks to film, we catch the opportunity to get acquainted to Japanese and their traditions, Indians and their traditions, Americans and their traditions, Italian, French, Russian and other cultures and their traditions. It is an important fact that cultural meeting is the most effective tool to reduce the foreign image and show that it has a great contribution to the global structure of the world. But in order to have a healthy relations between cultures through film, to consider differences between cultures in subtitles and dubbing, to avoid the negative transferring of foreign film effect, it is very important to translate the films with a translation method and techniques so that they will not be repulsive to the audience culture.

Just as good translations of classical literary texts to culture all over the world to create a universal spirit of cohesion and success of a common humanity, it is certain that case of successful translations, it will take place in a much larger effect. Because film translations reach more than doubled audience according to literary texts, and because of their visualities by providing the viewer the opportunity to see a foreign world and culture, serves a much more important to the common view of humanity. Therefore, the translations of films will not only be limited for commercial purposes, but also will lead to a cultural interaction. With music industry I can say that films are the most common media tool for the world of humanity.

4. THE PLACE AND IMPORTANCE OF FILM TRANSLATIONS IN THE WORLD OF MEDIA

Film translations are the most important tools to carry countries policy and culture to different cultures. The great influence of American films in the earth and people all over the world recognize the American film characters such as real-life characters and emulate them shows the effects of film translations of the world media. The translation forms of the films affect the success of the films. Therefore, the country's most prominent artists perform dubbing of the film translations. This shows how important the impact of film is. The film translations' share for constitution of the world common and universal culture is very important. People all over the world have the opportunity to capture a common cultural denominator by meeting similar films since childhood. This provides easier communication with a very common feeling of people in different geographies and cultural accumulation and thus a universal exchange of culture continues constantly.

5. RESULT

Films can reach both their own communities' and different communities' receivers only by mass of media. In this regard, films as a system of multiple indicators, which holds both visual and auditory media size, reach other countries' receivers through translation. The method that is preferred in film translations are either dubbing or subtitle. Both of these methods have different advantages and disadvantages while it reaches to its receivers through media. The advantages and disadvantages of these methods are due to the films have a media system with multiple indicators. Media has an important impact that directs the translation since films can only be translated to the extent that media communication channels permit.

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