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The constraints and norms governing screen translation: a case study of the dubbing of *"Wenn der Tod zweimal klingelt"* into English.

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A research report submitted before the Faculty of Arts
at the University of the Witwatersrand
for partial fulfilment of the degree of Master of Arts in Translation

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ABSTRACT

The factors which ought to be taken into account in screen translation are considered, in terms of describing the constraints and norms governing one particular translation. The German company ZDF has commissioned a South African studio to dub the television programme, "*SOKO 5113: Wenn der Tod zweimal klingelt*", into English for various overseas markets. The translation of this programme is analysed, in terms of both those elements which make dubbing the same as 'ordinary' translation, and those which distinguish the two. These include such things as extratextual factors, context, synchronisation and shifts in meaning. The analysis of the translation is based on Descriptive Translation Studies, in that the reasons for certain decisions made during the translation process are considered, as opposed to criticising the final translation product.

The analysis is preceded by an introduction to the context of this translation, with a brief discussion of the different types of screen translation and television dubbing in South Africa.

The ultimate conclusion is that dubbing does present slightly different challenges to the translator, but it should not be excluded as a branch of the field of translation.

DECLARATION

I declare that this dissertation is my own, unaided work, submitted in partial fulfilment of the degree of Master of Arts (Translation) at the University of the Witwatersrand, Johannesburg.

It has not been submitted before for any degree or examination in any other university.

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TABLE OF CONTENTS

ABSTRACT.....i

DECLARATION.....ii

ACKNOWLEDGEMENTS.....iii

TABLE OF CONTENTS.....1

INTRODUCTION.....3

CHAPTER ONE - THE CONTEXT

1.1 Introduction to Screen Translation.....6

1.2 Dubbing in South Africa.....10

CHAPTER TWO - THE MODEL

2.1 Background Theory
- 2.1.1 Screen translation and translation theory.....12
- 2.1.2 The descriptive approach.....14
- 2.1.3 The issue of the non-specific target audience.....18
- 2.1.4 Delabastita's application of DTS to screen translation.....20

2.2 Applying the Model to the Case Study.....23

CHAPTER THREE - THE TEXT

3.1 Introduction to the Text.....28

3.2 The Dubbing Process.....28

3.3 Describing the Text.....30

CHAPTER FOUR - THE ANALYSIS

4.1 The Original Translated Script and the Final Dubbed Version.....35

4.2 Constraints Common to German-English Translation
- 4.2.1 Context.....39
- 4.2.2 Forms of Address.....40

4.3 Extratextual Factors.....45
- 4.3.1 Accents.....46
- 4.3.2 Synchronisation.....50
- 4.3.3 Vocal aspects.....53

4.4 Shifts
4.4.1 Mistranslations 56
4.4.2 Shifts in meaning 57
4.4.3 Shifts made during the dubbing process 59
4.4.4 Shifts in nuance 60
4.4.2.1 Explication 61
4.4.2.2 Relationships 67
4.5 Summary of the analysis 70

CONCLUSION 72

BIBLIOGRAPHY AND REFERENCE LIST 77

INTRODUCTION

Contemporary translation scholars are increasingly claiming that if translation theory is to be deemed creditable, it should incorporate all types of translation. This of course raises the question of what the concept of "translation" actually means. Some believe that screen translation, because it embodies so much more than merely transferring written text into another language, does not constitute "translation" as such. It would seem that in order to come to a legitimate conclusion about this, the process of screen translation should be considered in comparison to that of 'ordinary' translation. Possibly one of the most effective means of doing so would be to look at the difficulties the dubbing writer faces (whether the same as those of written translation or not) and how they are addressed.

The aim of this report is thus to describe the constraints and norms affecting a particular translation, with a view to discerning whether, and if so how, these differentiate the dubbing writer from the 'traditional' translator.

The focus of the study is the dubbing of the German television programme, *Wenn der Tod zweimal klingelt*, into English. In this case, the actual target culture is unspecified, although it is most probably British and possibly Arabic countries where English is understood. The analysis is based on a model developed by Dirk Delabastita, whose main aim is to describe the translation and not to judge whether the product is 'good' or 'bad'. Delabastita's model does not stipulate which aspects of the translation should be analysed - it relates purely to what the researcher observes in the particular text(s) being analysed.

Consequently, the only assumption made at the very beginning of this study was that, if there are any differences between 'dubbing' and 'translating' they occur as an effect of the audiovisual medium of film. Once the specific source and target texts of this programme were described in terms of Delabastita's guidelines, the observable constraints were noted as well as the possible reasons for the translator dealing with them as she did. This last aspect is the main component of the research report. Thereafter, conclusions are drawn about the

constraints and norms governing this particular translation, which could of course also be applied to dubbing in general.

Before launching into any further discussion, the issue of terminology must first be addressed. As mentioned, many authors are loathe to refer to the dubbing process as 'translation' at all, (because of the editing and bandwriting, etc.). Some consider the result to be one of 'adaptation' rather than translation. It is for this reason that the term 'language transfer' has become rather popular, especially in Europe. It was probably coined by Luyken (1991, and other works). However, in this research report, the term 'screen translation' will be used instead, so as to avoid possible connections t any specific authors. Another term which is quite popular is 'film translation', but this will not be used either, as it does seem to exclude anything which does not appear on a big screen, i.e. any television work, and that constitutes the main focus of this report.

For the purposes of this study, the term 'translation' will be used to refer to the entire product of the dubbing process including the visuals and the audio (not only the written text).

Similarly, the term 'source text' shall encompass the complete original German programme and 'target text' the complete final English programme. In other words, 'text' should not always be taken to mean the written script only.

Also, on the subject of the written script: the scripts that were provided for t' 's study were typed up merely to facilitate an easier translation process. Often, words spoken on screen do not appear in the script and vice versa, and I had to make the necessary changes to the scripts in such cases, as they do not always represent the source and target texts correctly. Also, any errors in grammar and spelling (which mainly seemed to be the result of typing mistakes) have been corrected.

Finally, the term 'translator' shall be understood to mean the person who translates the source language script into the target language. Where a distinction has to be made between this and

the traditional concept of 'translator', the term 'dubbing writer' will be used instead. Also, because the translator of this particular programme happened to be female, any translator in this report will be referred to as "she" in order to avoid constantly having to include terms for both genders.

CHAPTER ONE: THE CONTEXT

1.1. INTRODUCTION TO SCREEN TRANSLATION

This section takes a brief look at the methods of translating the two channels of film communication (visual and acoustic) into another language (Delabastita, 1989:196). There is constant debate about which is the better type of 'screen translation'. Depending on the genre of the programme or film or the country in which the translating is undertaken, and other factors, some types are preferred to others. Often, however, the basis of the argument rests on the tradition prevalent in the context within which the debate is taking place. People are always more comfortable with, and accepting of, what they know.

Screen translation is manifested in the two distinct channels of visuals and acoustics in the form of subtitling or revoicing. Revoicing is further divided into other categories: dubbing, narration, free commentary and voice-over.

(a) *Subtitling*

In subtitling, the original soundtrack is maintained and a condensed written translation appears at the bottom of the screen in the form of titles corresponding to the words as they are spoken. There are two types of subtitles - the traditional, which consists of full sentences, and the reduced, which only provides key phrases. The process constitutes four steps - language conversion from longer units to shorter ones, transfer from the spoken language to a written text, transfer from one language to another, interpretation of verbal speech and other cultural and socio-symbolic or semiotic signs (Gottlieb, 1994:265). Subtitling is a relatively inexpensive and simple method of screen translation.

Subtitles are used to particular effect in films or programmes whose purpose is to portray life in a certain culture or country, as well as in religious programmes and documentaries. Generally (though not always) they are most popular in countries which are smaller and not economically very powerful (because subtitling is cheaper), or in systems which are weaker

and open to foreign influences (Danan, 1991:613). Belgium, Greece and Denmark are examples of European countries which prefer subtitling.

It has been shown that the more educated an audience is, the more likely it is to prefer subtitles to any other form of screen translation. This has led to the criticism that the target audience of subtitled productions is too intellectual. However, subtitles have a number of functions in their favour: most notably they include the rather substantial sector of the audience which is hard of hearing. Additionally, foreign-language learners find subtitled films and programmes most useful, and there is the added bonus of friends being able to watch a film together even if not all of them understand the original language (Speeth, 1995:79).

Criticisms of subtitling relate mostly to the effect on the viewer: subtitles create interference with the visuals, which includes the performance of the actors and the director. The viewer has to have good eyesight and adequate literacy skills and be in a position to concentrate on the television/film screen with relatively few distractions. It is true that, in order for the viewer to understand the subtitled film/programme, he or she has to make use of two skills simultaneously, these being active target language reading and passive source language listening (Brondeel, 1994:28), which occurs even if the viewer doesn't understand the source language and requires considerable effort.

The process of subtitling is helpful to a (film) translator because it makes it possible to add explanations where these seem to be required, or to omit those elements which appear to be insignificant. However, there are problems which arise. Brondeel (1994:28-29) lists three: the inevitable reductions, which sometimes leave the viewer thinking something has been left out; the problem of readability (how to make the sentences the right length); and the issue of how to make written text 'sound' like spoken language. Essentially, subtitles have an oral source text, while the target text must be read silently as if being spoken. The translator has to ensure that the target text is not too unnatural. The other problem which arises as a result is that those characteristics of spoken speech such as false starts and incomplete sentences fall away.

Hervey (1995:139) points out that writing subtitles is essentially gist translation, with the translator having to be constantly aware of the constraints of time and space. There cannot be more than three lines of text at once, and the subtitles should appear for not longer than 6 seconds and not less than 2 seconds at a time. This all while corresponding to the visuals.

The difficulty for the translator is that viewers are constantly able to compare the translation with the original material, in other words, to compare the target text with the source text. This is why Danan (1991:612-613) classifies subtitles as "source-oriented, adequate translation". This last point is debatable - is it really a case of adequate translation in terms of not being 'proper' language, or is this what the film genre requires? But it is not the purpose of this study to discuss that.

(b) *Revoicing*

Dubbing means that viewers can watch a film or programme with not much more effort than it would require to watch an original film. Thus, it is most effective in films or programmes whose main function is to entertain, especially those which contain a lot of action (where reading subtitles would detract from the movement of the plot). It is also used where the characters' appearance and emotions are sufficiently universal to appeal to a wide audience, regardless of language or culture. Obviously, dubbing is the only option in children's programmes and animation, where the audience would not have high literacy skills. Dubbing hides the foreign nature of the film, in terms of concealing the original language, which is why it has been most successfully employed in countries with a strong nationalistic policy, e.g. Germany, Italy and of course South Africa during the Apartheid years, when Afrikaans was promoted as a dominant language.

The disadvantages of dubbing are often commented on - it is an elaborate and expensive procedure, which can cost between 10 and 15 times more than subtitles (Kilborn, 1993:646). Some viewers complain that dubbed voices negate the credibility of the actors and detract from their performance. This is why the most important aspect of a dubbed film or programme is the quality of the lip synchronisation. In countries where dubbing is the

traditional form of screen translation, this quality is very high, because much time and money has been put into ensuring the dubbed product is accepted. As Kilborn has stated, the "art is to hide the art" (645). There is great pride in creating near-perfect dubbed programmes and films. The greatest obstacle for a dubber would be if there were a lack of compatibility between the source and target languages and cultures, and a gap between genres. A problem sometimes experienced in systems engaging mostly in dubbing is the phenomenon of stereotyped voices, i.e. where the same dubbing actors are used for all the programmes at once. In South Africa, at the peak of the SABC's days of dubbing into Afrikaans, this was evident - where there may have been more than one hundred main parts and only 20 experienced dubbing actors.

The concept of 'dubbing' refers to the process of recording new dialogue in one language meant to be substituted for the original dialogue of a film or programme in another language (Heese, 1987:70). This requires that the timing and the lip movements of the original dialogue must be reproduced as close to perfect as possible. As defined by Rowe (in Schimpke, 1991:22): the dubber has to "cause phonetically dissimilar dialogue to appear visually similar...". Of course, it is the art of tricking the eye: as Burgess (1980:303) has pointed out, the dubber's best friends are the speed at which the characters speak, "labial slackness" of the actors and the listener-viewer's own ignorance.

Dubbing is less obtrusive to the original film sign in terms of the fact that the balance of the film or programme is maintained from the aspect of polysemiotics (Gottlieb, 1994:265) - all the channels remain the same, unlike with subtitling (where the dialogue, originally the verbal audio channel, becomes the verbal visual channel). Thus, the only transfer which occurs is in terms of the language, as the discourse remains oral.

The other forms of revoicing - *voice-over*, *narration* and *commentary* - add one or more target language voices over and above the original voices. These are only really effective when used for documentaries, scientific programmes, etc. Hendrickx (1984) suggests voice-over and narration to be cheaper and more efficient methods of screen translation in all cases,

but it is unlikely that films or programmes important in their genre could succeed if narrated. In some Eastern European countries, for example, soap operas are narrated by one (monotonous) voice, which only serves to frustrate the viewers. Needless to say, these forms of screen translation are very successful when used for live transmissions (Kilborn, 1993:648), such as news conferences, etc.

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In both Germany and Great Britain, the preferred form of screen translation is dubbing. In fact, Germany is well-known for being one of the most successful dubbing nations in terms of quality. In the early nineties, German was the fourth language most often transferred into other European target languages, after English, French and Italian (Luyken, 1991:12).

This is one of the reasons for there being no question as to the method in which to translate the *SOKO 5513* series into English.

1.2. DUBBING IN SOUTH AFRICA

Before discussing the text in question, the issue of dubbing on South African television will be briefly considered.

In South Africa, the only television station which broadcasts dubbed programmes is the South African Broadcasting Corporation. M-Net engages in screen translation only in terms of subtitled inserts on Carte Blanche, which is general practice as regards factual information. The subtitled films which M-Net broadcasts are purchased that way - none of the films are subtitled locally.

In fact, the dubbing of films is not popular any longer either. According to the SABC's research department, dubbing is no longer undertaken with regards to adult viewing, because viewers do not enjoy watching the dubbed programmes. As a result, at the moment, all of the dubbing constitutes children's programmes except for one drama on SABC 2, *Uit die Bloute*,

dubbed from German into Afrikaans. The main dubbing languages usually are English, Afrikaans, Xhosa, Zulu, Sepedi, Sesotho and Tswana, but the majority of the programmes on SABC 2 are dubbed into Afrikaans and on SABC 1 the target language is mostly Zulu (according to the SABC's master schedules). SABC 3 has no dubbing, but the national broadcaster is able to fulfill the requirements of most of the eleven official languages on the other two channels in terms of childrens' programmes. In any case, the preferred policy at the moment is to produce programmes in the respective languages locally, rather than to import them.

The SABC commissions the dubbing of imported programmes to a number of independent studios, i.e. Balancing Act, Blue Sky, Dolfy, Khayelihle, Leephy, Pendulum, Quantum and Studio West. Contracting out has proved to be the most effective means of making programmes available to more language groups, in terms of cost particularly. Evidently, this is also the case in Germany, which is why Blue Sky has produced the dubbed version of *Wenn der Tod zweimal klingelt*, the focus of the remainder of this report.

CHAPTER TWO - THE MODEL

2.1. BACKGROUND THEORY

2.1.1. Screen Translation and Translation Theory

When considering what has previously been written about screen translation, it would appear that it is no longer true to say there is not much available on the subject. However, it would be fair to contend that those who have approached the topic in the past have tended to avoid the issue of how it relates to translation theory - by either applying those theories which already exist, or developing one specifically to address screen translation. Similarly, in the past, translation theorists have generally disregarded dubbing or subtitling as part of the field. However, more recently, researchers have begun to deal with the issue of the extent to which dubbing and subtitling should be considered a branch of translation studies. The types of screen translation research which have been undertaken are described briefly below.

Earlier works dealt mainly with the technical aspects, especially of subtitling, as well as the advantages and disadvantages of dubbing and subtitling in comparison to each other, for example, Fodor (1976) who has done an extensive study on synchronisation, Hendrickx (1984) who suggest 'partial dubbing' to be a better option than dubbing or subtitling, and Burgess (1980), who criticises dubbing because the audience is made to "suffer the illusion" (298) that the actors are speaking the target language.

Luyken's book, *Overcoming Language Barriers in Television* (1991), is probably the most comprehensive study regarding every aspect of 'language transfer' (the different types, audience preferences, technical and economical factors, etc.) in Europe. In it, the differences between language transfer and 'ordinary' translation are outlined (Luyken, 1991:1). Luyken contends that in film, the message is conveyed by more than just words, but picture and sound, too. He also points out that there is no space for footnotes or explanations, that the target text always has to be shorter than the original, and that the process requires some amount of editing. These statements are more applicable to subtitling than to dubbing (as will be seen in

the analysis which makes up the bulk of this research report), which of course is not to say that dubbing *is* translation and subtitling is not.

The various debates on whether screen translation is 'real' translation or not are far from being resolved. Of course, everything comes down to what the definition of 'translation' is considered to be. Calitz (1992) concludes that screen translation cannot be part of the broader field, due to the fact that, unlike true translation, equivalence is not the main norm of screen translation. By contrast, Delabastita (1989) contends that excluding texts such as films from being categorised as 'translation' only accords the term a "narrow, normative definition...in danger of being applicable only to very few, well-selected cases, and...unsuitable for a description of most actual facts" (Delabastita: 214). He argues that some of the reasons for dubbing not being included in translation studies, such as the fact that some verbal elements are not translated and that synchronisation constrains syntactic or semantic faithfulness to the original, are not relevant - other texts which *are* considered translations, most notably poetry and plays, are often constrained in very similar ways (213-214).

This is not to say there is no longer any discussion about screen translation from a purely practical point of view, without referring to any theories. A number of authors in the nineties have concentrated on how best to train subtitlers, for example, Broudeel (1994), Hervey (1995) and James (1996).

Those who do refer to translation theory are of course not all agreed on which is the most suitable to apply to screen translation. Delabastita has modelled his analysis on Descriptive Translation Studies (DTS), most notably Toury's work. It is within this framework that the present study is based, and it is discussed in greater detail below.

Other writers who consider screen translation to be part of the field of 'true' translation include Kovacic (1996), who maintains that the same norms should be applied to subtitling as to other translation. There are those who claim that screen translation does not even require a different model of analysis, but can be researched in exactly the same way as ordinary

translation (Varela, Zabalbeascoa and Hatim and Mason, all 1997). The fact that films can be analysed in the same way as written texts has been proven in studies by, for example, Speeth (1995), who used Hatim and Mason's 1991 model, and Goris (1993), who also loosely based his research on Delabastita and Toury. Interestingly, although Goris' methodology was slightly different, and he analyses a number of films in different languages, his findings were not very dissimilar to the ones in this research report in terms of screen translation strategies, especially those regarding linguistic standardisation and what he calls 'explicitation'. The difference between many other theories and Descriptive Translation Studies, on which both Goris' work and this report are based, is that the latter does not set out to criticise the translation it analyses.

2.1.2. The Descriptive Approach

Translation theory can generally be divided into two branches: the theoretical (or prescriptive) and the empirical (or descriptive). For the purposes of this report, prescriptive theory has been deemed unsuitable. As Genzler (1993:72) asserts, prescriptive theories are source-oriented, viewing the translation as a reproduction of the original, and dependent on judging translations to be 'good' or 'bad'. Toury goes even further in his claim that these theories do not cover actual translations, but rather "translatability" (1980:73).

It is Toury's contention that translation research should always begin with the "observational facts" (1985:18) and move backwards from there, because "translations are facts of one system only: the target system". This is the basis of Descriptive Translation Studies: translation should serve the "needs of the culture which would eventually host it" (1995:166). Thus, the study of a translation should describe the target text and the differences between it and the source text, in an effort to determine *why* certain choices were made by the translator. This applies as opposed to a prescriptive approach, in which the translation is generally criticised and guidelines for future translations are set out. This is clearly ineffective, as it does not account for translations that actually exist.

Descriptive Translation Studies acknowledges that there are in fact many ways to translate a text. This is considered the "theoretical level of competence" (Delabastita, 1989:194). In our case, this would refer to all the possible methods of screen translation - dubbing, voice-over, subtitling. It becomes clear, however, that in certain situations, regular patterns of behaviour are expected. This would be the "empirical level of performance" (194). In terms of this report, this includes the reason for dubbing ultimately being chosen, and a look at the immediate context in which this particular programme is being worked on, which would be television dubbing in South Africa.

Obviously, several processes take place between the decision regarding how to translate a film and reaching a final product suitable for the intended viewers. These processes are governed by 'norms', a concept which constitutes a major part of the DTS approach to translation research. According to Toury (1995:54), every text is governed by socio-cultural constraints which extend from the extreme of general, absolute rules to that of idiosyncrasies. Between the two extremes lie norms, which direct appropriate and applicable behaviour. Their existence is "the main [factor] ensuring the establishment and retention of social order" (Toury, 1995:55), and they serve to account for why certain activities are undertaken.

On the most general level, there are three main types of norms of language (Chesterman, 1997:57-58):
- product norms, i.e. the 'correct' notions of phonology, syntax, semantics, lexis, etc. in a specific speech community;
- the communication norm, which is closely linked to Grice's maxims of relevance and co-operation;
- the norm of honesty or sincerity, in other words, only relaying that information which one believes to be correct.

These three norms would be the basis upon which a translator would work into the target language, as would any other writer. Clearly, however, certain aspects of translation distinguish it from 'ordinary' writing. With this in mind, Toury has differentiated three types

of norms specific to translation, stemming from the fact that it involves at least two languages and two cultural traditions. The most important thing to take into account regarding norms is that, by their very nature, they are unstable and always changing; and it is up to the translator to remain aware of the current trends in translation. Of course, it is also up to the translator to decide whether or not to follow these trends, or even to set her own.

The first type of norm is the **initial norm** (1995:56), which refers to the choice between adhering to either the source or target culture, which would result in an 'adequate' or 'acceptable' translation respectively. This choice will then influence the other translation decisions in the process, and can be used to determine why certain shifts were made. Not to be ignored is the fact that no translation can remain exclusively at either extreme: the introduction of new information and forms will mean it is not entirely "acceptable" in the target culture, and cultural norms surrounding the target text will mean there are always shifts from the source text (Genzler, 1993:128).

The second type of norm is the **preliminary norm** (Toury, 1995:58). This concerns the translation policy, or choice of text, and the directness of the translation, i.e. whether, and to what extent, mediating languages are accepted. This second aspect is not relevant in this particular case, but the first does merit further discussion.

The choice regarding how the translation is to be carried out is initially made by "whoever is the prime mover instigating the process" (Hermans, 1996:27). Usually, this would be an agent in the source culture, but in this case, the German company is adhering to the general norms of screen translation within its own context, which are overwhelmingly directed towards dubbing. Because the 'translation' of the programme is initiated by the company which owns it, and not by a company in the target culture, decisions are made from the perspective of the text being exported (and not imported). Thus, the only choice the agents in the source culture make is whether to accept and buy this dubbed programme, or rather to purchase from another company which does subtitles or voice-overs, which may require looking to other cultures where these types of screen translation are more popular.

Similarly, it is the dubbing studio's business, obviously, to dub programmes (as opposed to using other types of screen translation). The company requiring its programme to be dubbed therefore considers the studio for that reason, although the ultimate choice is most often governed by quality, technique and cost. Hermans (1996:27) lists the factors which he considers would make it materially possible to undertake a particular translation process - physical factors (technical, geographical) and what is "socially, politically, culturally and/or ideologically feasible". What is interesting is that, in this case, and as a consequence of the effect of globalisation, the geographical factor has not been a hindrance at all, unlikely as it may seem.

Finally, Toury's **operational norms** (1995:58) govern actual translation decisions: how much of the source text information is omitted or included, and the textual-linguistic features of the target text in comparison with those of the source text.

As Toury states, texts are "primary products of norm-regulated behaviour" (1995:65). He has provided a particular method for comparing the source text and the target text. The idea is to use what he calls the Adequate Translation as a *tertium comparationis* (1980:122), which is the constant by which to judge the differences between the source and target texts. This is a hypothetical construct, the "optimum (or maximum) reconstruction of all the ST elements possessing textual functions" (Van den Broeck, 1985:57), called 'textemes'. Comparing the Adequate Translation and the target text will lead to observations about shifts between the two texts, of which there are two types: obligatory shifts, governed by the rules of the target system (and which have to be made), and optional shifts, made as the translator sees fit. In the case of dubbing, optional shifts are not only the work of the translator, but of the dubbing process as a whole.

Toury's model (1980:117-118) for comparing the source text and target text is divided into three phases, but it is ultimately based on a textemic comparison. In other words, the first step is an analysis of "phonic, lexical, and syntactic components, language varieties, figures of rhetoric, narrative and poetic structures, elements of text convention..., thematic elements and

so on" (van den Broeck: 58). This textemic analysis of the source text will result in the Adequate Translation. The second phase constitutes a comparison of the target text elements with these textemes and the shifts that occur; and the final phase is a description of the differences between the two texts.

At no stage does the researcher make evaluative comments about whether the translation is 'correct' or not. As Van den Broeck (1985:60-61) comments, the researcher may not agree with the translator, and may even doubt the effectiveness of the chosen strategies. However, such judgements can only be respected if the translator's initial norm is recognised - in other words, the first thing to take into consideration is always whether the translator made decisions based on the norms of the source or of the target culture. This point will be discussed in more detail in Chapter Two.

2.1.3. The Issue of the Non-specific Target Audience

Venuti (1986:181) defines translation as an "active production of a text which resembles, but nonetheless transforms, the original". This is certainly true as regards a dubbed television programme. The viewer is constantly reminded of the fact that the programme is not in its original form - which is not to say it is not original, for any number of decisions by the translator could have altered the nature of the final product.

In the case of dubbing, the main concern is pleasing the viewers. All those involved in the process do their best to ensure the 'acceptability' of the text in the target culture. But one might ask how this is possible if, as in the case in question, the target audience is British, as well as possibly some Arabic countries (where English is understood).

In a world of mass communication, which ours most certainly is, it cannot be expected that cultures and languages do not overlap. Very few societies remain monolingual.

Lambert (1989) puts it this way: the traditional model of communication names the sender, the message and the receiver. Adapting this to modern mass communication, there are many receivers (who differ linguistically, politically, etc.) of a message, with fewer senders (217).

The messages become homogenised, as it becomes more difficult to pinpoint where the initial communication originates from.

Just as the global internationalisation of communication redefines the relations between languages (Lambert: 217), so the global situation redefines the relations between source system and target system. In this case, the source system remains clear, but its target is varied. Lambert uses this point to suggest that Toury's contention of translations being "a fact of one system only" cannot be true. However, just as translation must be defined in broader terms, so should 'target system'.

There is no disputing the fact that English is the international language of mass communication. If an Arabic audience is watching programmes dubbed from English (which it must be if broadcasters are buying the programme), it is aware that a culture different from its own exists, and accepts that different culture. If this were not the case, the audience would not watch programmes where the characters have Western European features and wear Western clothing. The Arabic audience must surely realise that, in this case, it is a 'secondary' audience: the translator cannot change the visuals and so works with them to create the most likely target text.

Besides, the genre must also be taken into account. The popular German 'detective series' has a fairly acceptable equivalent in British television culture, whereas this is not the case in the Arabic. The strategy is therefore to focus on the culture which *can* accommodate the genre, and whose language is being used - the British culture.

Toury states that it cannot be assumed that the identity of a culture hosting a translation is known merely because its language is known - "a one-to-one relationship between culture and

language often proves misleading" (1995:29). This can be inverted to substantiate the discussion above: one language may be available to various cultures, too.

Toury also refers to the "tolerance of interference" (1995:278), which pertains to the target audience allowing some interference in the translation from the source language if it is a 'major' or highly prestigious language. In this case, the 'interference' would not be from the source culture, but the initial target culture, hosting English as the 'major' language and acting as an intermediary to the Arabic culture.

2.1.4. Delabastita's Application of DTS to Screen Translation

This section serves to briefly summarise the way in which Delabastita (1989) has applied DTS to mass communication translation. His article is an attempt to show that the historical-descriptive schemes are perfectly appropriate for this type of research. For this purpose, he contends that Toury's tripartite model of 'competence-norms-performance' can be used to analyse screen translation successfully.

(a) The **competence** aspect relates to the "theoretical translation potential of films" (Delabastita: 196), i.e. establishing every possible relationship between the source and target films. In order to do this properly, it must first be decided what sort of text a film is, and here Delabastita discusses the two channels of film communication (visual and acoustic) and the codes constituting film as a sign.

(b) He goes on to explain how translation potential (competence) is then transformed into reality, or actual translations, in terms of **norms**. There is no "one single norm" (1989:206) defining screen translation - the norms become clear with the "systematic observation of actual translation behaviour" (206).

For this 'observation', Delabastita has drawn up a list of questions, divided into two parts. The first has the objective of describing individual screen translations. As with other

advocators of Descriptive Translation Studies, Delabastita suggests that researching a number of texts is best for determining regular patterns, although the analysis of one text only (as this report does) is by no means excluded.

The second part of the list then serves to reveal the "normative mechanisms that have governed the production of the translations" (208).

Delabastita's complete checklist (1989:206-210) has been provided below in Fig. 2.1. Evidently not all of these questions are applicable to the present study, but it is necessary to briefly consider all the possible issues with which the translator may be faced in a case like this.

(c) The third and final aspect of the model, **performance**, is less theoretical and methodological, in that it entails practical research into the screen translation that is currently being carried out. The examples which Delabastita (211-213) suggests include:

(i) National and international inventories of the companies and institutions involved in screen translation;

(ii) Studies and comparisons of the total supply of television broadcasting during a certain period;

(iii) International comparisons of the different translated versions of certain programmes (such as soap operas like Dallas);

The following section discusses how Delabastita's 'model' for analysis has been applied to the programme in question.

Fig. 2.1. *Delabastita's Checklist*

Part One: Describing the individual screen translation
- Which target language, and which geographical variant of that, has been selected?
- What screen translation technique is used?
- Are there any additions or reductions to the plot?
- Is there more than one translation alternative?
- Are the translations labelled as non-original texts at all?
- Is there an intermediary translation?
- What is the strategy if more than one language is used in the source text?

Regarding dubbing:
- Is there synchrony of visible body movements and audible speech?
- Do the dubbing voices 'act' their dialogues?

Regarding subtitling:
- Are the subtitles in one language or more than one?
- How long are the subtitles?
- Has any source text information been deleted?
- Are the subtitles written as 'spoken language' or 'literary dialogue'?

Qualitative aspects:
- Are the syntax and style foreign?
- Are prosodic features retained?
- Are loan words or foreign expressions used?
- How are taboo or controversial elements dealt with?
- Are there genre-markers conforming to the target audience's expectations of conventional or stereotypical elements?

Part Two: Systematic observations of a corpus of texts
- What are the source language and culture?
- What is the target culture of the translation (this may not necessarily be the same as the language)?
- Do the target and source cultures interact and does one hold a higher position than the other(s)?
- What is the text-type of the source film (fact or fiction), or to which genre does the source film belong?
- Is vocal performance important in the genre (as it would be in a musical for example)?
- Is a specific audience aimed at in terms of literacy?
- What is the cultural status of the genre?
- Does the genre exist in the target culture?

2.2. APPLYING THE MODEL TO THE CASE STUDY

After considering the broader theory of translation on which the research in this report is based, and how Delabastita has applied the theory to screen translation specifically, we turn now to how Delabastita's model is implemented in analysing this particular case study.

All the facets of Toury's tripartite concept (competence-norms-performance), in terms of which Delabastita arranges his model, have been addressed in this study, although not all to the same extent and not in exactly the same format.

For the purposes of this project, the 'competence' component of Toury's model has been divided into two parts and incorporated into the other two components of the model. The first part, which concerns defining what sort of text a film is, is discussed together with the description of the particular case study in question, i.e. as part of the immediate context of the actual text.

The second part, regarding all the possible ways a text can be translated, is dealt with in the same section as the 'performance' element of the model. It briefly entails the different types of screen translation and some of the reasons for dubbing being most suitable for this case study.

Because the 'performance' element describes the broader context in which the television programme is dubbed, it has been considered first in this research report.

For the purposes of this study, an extensive investigation in this regard was not feasible. For example, full-scale research would have included descriptions of the culture of screen translation in Germany, Britain, the Arab-speaking countries and South Africa, as all of these relate to the context in which the programme was dubbed. However, such an extensive study would have been beyond the scope of this report.

Consequently, I have undertaken only to look into the context of dubbing in South Africa. Although the programme in question will never be seen by South Africans, this is not to say this angle is irrelevant. The dubbing studio commissioned by ZDF in this case is also one of the studios which the South African Broadcasting Corporation contracts to dub programmes for South African television. No doubt, the methods used would be very similar for both ZDF and the SABC. In fact, even the dubbing actors involved in this programme are recommended by the SABC. Studying this particular German programme would give some insight into the South African dubbing industry, which after all is the context within which the work is being done, even if the initialisation and the broadcasting of the final product will eventually fall in a different context. The chapter only encompasses a brief look at the amount of dubbing which occurs on our own television screens, and the companies who do it.

The 'norms' component of Toury's model constitutes the bulk of this research report, especially the 'operational norms', of which the method of study will be discussed below. First, however, a description of the actual translation product and its relation to the source and target cultures is required, which is done in terms of Delabastita's checklist.

In order to determine what the operational norms were which the translator adopted in this particular case, it is necessary first to consider the shifts that occur between the source text and the target text. To do this, an Adequate Translation of the source text has been constructed by means of a textemic analysis of the source text. In other words, I have translated the source text myself, adhering closely to the lexis and semantics of the source text and it is with this that the actual translation has been compared. In the analysis, the source text appears in italics, the actual target text in bold print, and the 'adequate translation' in brackets. Comparing the targe text elements to the adequate translation will reveal the shifts. The shifts are then described and the possible reasons for their occurrence are discussed, which should then lead to a deduction about the norms governing the translation. This is a reflection of strategies used to deal with the specific constraints related to dubbing.

All those who advocate DTS agree that, in order to make the most useful deductions about the norms employed in translation, it is best to study a corpus of texts - various translations of one source text, either into different languages or at different periods of time, for example. This study is concerned with only one source text and one target text. However, the final version of the source text came about as the result of a number of distinct phases in the translation process. Before the 'actual' translation of the German programme is analysed, the differences between those two phases of translation are discussed.

In considering this analysis, one point has to be noted with regard to the specificity of dubbing. The 'translation' of a television programme does not involve only the translator's written text. It goes on to include the bandwriter's and dubbing director's amendments and the dubbing actors' own interpretations of the script - factors over which the 'translator' has no control. However, these factors must still be analysed, as they bear upon the overall effect of the programme on the target audience. Consequently, the 'shifts' here should be understood as referring to shifts in the semantic meaning (as a result of the translator's decisions), as well as to shifts in effect (as a result of the dubbing process).

As regards the other norms governing translation, the so-called preliminary norm has already been discussed in the previous section. As for the initial norm of the translator, it is vital that it be identified in order for a better understanding of why shifts may have been made.

In this case, the translator has to translate for the target audience and cannot be expected to adhere strictly to the source text. Because of the visuals, which dictate the sequence of events, the transfer of information cannot take place from 'text' to 'text', but must rather take place within the scenes. In that sense, the target text is the same as its source. However, the nature of television, especially a programme such as this which is popular TV, requires that the dialogue be completely natural. Viewers will not watch 'their' language being spoken in a stilted fashion. As a result, the dialogue conforms wholly to the target language system - which is why shifts are to be expected. The initial norm affects all subsequent decisions.

In considering the translator's isions, it must be acknowledged that the visuals reveal the setting of the plot. Accordingly, the translator has to incorporate the German names of people and places, for example, into the target text, as the action clearly takes place in Germany. This factor might be considered a constraint and, while content is certainly not a translation problem unique to dubbing, it is exacerbated by the visual images. Another example not unique to dubbing is the German form of address which has to be conveyed into English, a language system without equivalents in this respect.

One aspect which might affect ordinary text translation is the transfer of dialect. In this case, where we are dealing with a television script probably intended for a national audience, there is only one dialect, that of standard German. After all, the characters' language has to be understood by the widest audience possible. However, it is a feature of the *SOKO* series that the scene is set in Munich, and so some of the dialogue illustrates what can only be termed "regionally-coloured standard German" (Clyne, 1984:45), because although some southern German vocabulary is used, the grammatical constructions are standard.

One of the features which does distinguish dubbing from 'text translation' is of course lip and facial synchronisation. At times, this may not be achieved successfully in the whole dubbing process, so that attention is drawn to the fact that the programme is not in its original form. This can be because of the way a word is translated, or the way the actor plays the part. Furthermore, in the case of *SOKO*, the translators do not attend the dubbing sessions. There are also no specific instructions to the actors in the script. As a result, there are differences between the source text and the target text in terms of the volume and tone of voice which occur as a result of the dubbing process - and these could mean that there is a slight difference between the two products.

Finally, there are those shifts which most certainly occur as a result of the translator's decisions. These may be in terms of altered information, or even in terms of altered nuances or undertones. In other words, the translation may be found to imply or explicate certain issues differently to the source text.

The following chapters deal with the actual analysis of the text of *Wenn der Tod zweimal klingelt* ('When Death Rings Twice) in terms of the factors outlined in this section.

CHAPTER THREE - THE TEXT

3.1. INTRODUCTION TO THE TEXT

This particular programme, *Wenn der Tod zweimal klingelt*, is Episode 16 of the 1991 season of the detective series *SOKO 5113*, filmed by Deutsche Welle in Germany, and broadcast on the ZDF channel. Although the programme in question was made in 1991, the series is still popular in Germany. It has been on television for about 20 years. At the moment, in Germany, Horst Schickl is the chief detective superintendent and none of the other characters from the case study are still on the programme.

The series is set in Munich and focuses on the work of the *Sonderkommission* (Special Squad) 5113, consisting of a group of detectives. In this particular episode, Detective Sergeant Fred Leß is leaving the Squad. The remaining detectives are Karl Göttmann, Jürgen Sudmann, Horst Schickl and Lizzy Berger. Their superior is Stanelle, who does not actually appear in this episode.

In this case, a euthanasia society has provided several people with cyanide for them to commit suicide. However, when a woman who does not belong to the society dies by cyanide, the detectives discover that her jealous husband planned her murder.

3.2. THE DUBBING PROCESS

Deutsche Welle commissioned the South African company, Blue Sky Recordings, to dub the series into English. Dubbing the programme in South Africa is far cheaper than doing it in Europe - in fact, the programme is also dubbed into Spanish in South America for the same reason. All the dubbing of ZDF's programmes is commissioned from one central office, whose task it is to "get the best possible deals while safeguarding the quality standards of ZDF dubbing" (Dries, 1995:14).

Blue Sky recruits a translator, a bandwriter and dubbing actors and directors to work on the programme, who are all South African. The first step is the translation of the German script, which is then sent to the United Kingdom to be revised if necessary to ensure that the result meets the requirements of standard English. If the programme was being dubbed for the SABC, the corporation would also have a language advisor check the translated script. The bandwriter receives this translation and places the text on a 35mm band, which is projected so that the dubbing actors can read the text running synchronously underneath the visuals.

The actors come in, are shown the German version of the scenes in which their characters appear once, while reading the English text, and then they play their part.

The actor does not watch the whole episode or see the script, but is briefly told by the director what the specific role entails. If other characters' voices have already been dubbed into English, these can be heard whilst the actor speaks his part, otherwise there is no sound. In this case, there is only one scene which required a 'group' of voices (in the pub). There are 19 individual speaking parts. The actor stands in front of a microphone, with two possible positions - either close up, or a few steps back. These are the only two positions for all scenes. The actor has to improvise to ensure his character's voice matches the visual - for example, if the character is smoking a cigarette or having a drink, the dubbing actor may put his finger in his mouth, or use a drink to get the effects of the swallowing right, so that the voice sounds the same.

The dubbing director ensures that the actor's pronunciation and synchronisation are correct, along with the sound engineer. If necessary, to improve synchronisation quality, the script may be altered slightly during dubbing.

The dubbing actors work individually. They do not watch each other dubbing. This episode was dubbed in a few days, although the dubbing time can vary: some takes may have to be done several times over before everyone is happy, while others might be perfect the first time. Deutsche Welle provides the original German soundtrack, an international negative,

which is soundless, and an international track, which contains only the background music and sound effects, so that they are exactly the same in both versions. Interestingly enough though, in this case the international track is far louder in the English version, so that at certain points there are the sounds of an ambulance and later of a cat meowing, which do not appear in the original.

3.3 DESCRIBING THE TEXT

In order to analyse the actual text, as stated previously, Delabastita's checklist for describing the text and its translation is used.

For the purposes of this study, as the analysis of the translation is the focus of this project, I will discuss those aspects appearing in the second part of the checklist first, i.e. those describing the culture of translation in which the case study has taken place.

The source language of the translation is German, and many of the characters have a distinct southern German accent. The source culture is southern German, concerning references to Munich and Bavaria, yet in terms of visuals, the story could be applied to any European city.

The target culture of the translation is not specifically defined. One part of the audience will definitely be British, but there is the possibility that the dubbed programme will be sold to some Arab countries. The fact that South African dubbing actors are being used indicates that the translation is not aimed only at a British audience. While this may seem to manifest difficulties, this is not the case. English is an international language, and the culture in which it exists is also recognised where it is spoken as a foreign language. While American English and the American culture may be as widely recognised as the British, other countries where English is spoken are no doubt well aware of the differences between the two cultures, and would be able to recognise that SOKO 5113 concerns the 'European' culture of detective stories and not the American police stereotype. As a result, the target culture of this particular

programme may be defined as English-speaking within a European context. The "detective series" genre is in fact larger than the target language.

Having said that, while the detective story genre is very popu' , it does not have the cultural status of a Shakespearian play, for example. For this reason, the translator is not expected to adhere closely to the imagery, etc. of the source text and is less constrained in that respect. The programme's function is purely for entertainment value - there are no specific facts which have to be transferred exactly as is.

The specific target text of this case study is now described in terms of Delabastita's specifications (the first part of his checklist). The target language is English, but the actual geographical variant is difficult to pinpoint, as the actors are living in South Africa and the accents are varied. However, most of them could be characterized as having British accents. There was no intermediary language used, the translation was directly from German into English.

The technique used for translating the programme is exclusively dubbing, which no doubt relates to the culture of dubbing in Germany, as well as the fact that this is a family television programme, meant for all viewers. Subtitling would exclude significant parts of the audience whose literary skills were not adequate (children, the elderly), as well as making viewing more difficult for foreign audiences, who might not be able to read English quickly enough. The title of the programme, which is written in German, is read out loud in English, the vocals of the songs on the international track remain in German, and the credits at the end of the programme also remain untranslated.

While the target text is, of course, obviously a translation, no credit is given to any of the people involved in the dubbing process at all. The translation is not labelled in any way and the original German credits are retained.

There have been no additions or reductions made to the original programme whatsoever. Both programmes were intended to be screened on television and as a result, the approximate 45 minutes is retained as is, so that with advertisements at the appropriate times, the programme takes up a one-hour slot.

Every effort has been made to ensure that there is exact synchronisation of body movements and speech. At all stages of the process, from the translation through to the actual dubbing, those involved work towards synchronising the speech, facial expressions and gestures, although careful inspection has revealed some slip-ups in the synchronisation. In the same way, the dubbing voices "act" their roles as much as possible, to make the characters as convincing as they can.

The text has been translated with the target audience (in terms of being English) as the highest consideration. The syntax and style have been edited to 'sound' English. At some points, expressions and terms seem somewhat odd, although admittedly these are rare. In any case, the nature of the translated text allows for slightly unusual constructions, as the audience is not able, as with a written text, to go back and reread anything which may sound clumsy.

Any foreign idioms have been naturalised or replaced with target language equivalents. Cultural elements are specifically European and have been retained. For example, Anna's dinner of *boeuf bourguignon* remains the same. Clearly, in terms of visuals, there is no escaping the fact that the story takes place in Germany. However, there are few indications - the most obvious are car number plates and the fact that the cars drive on the right-hand side of the road. A sign outside the doctor's rooms written in German is not clear enough to detract from viewing.

One other indication of a different culture is, of course, taboo elements. Attitudes to what is acceptable on television vary in different countries. In this case, because the programme is geared towards family viewing in the first place, nothing could really be considered taboo. Translating Leß's "*Mein Gott*" (My God) as "Heavens" in this particular case must have been

a choice guided by lip synchronisation more than anything else. Although this seems unlikely, it is very probable. Because Leß is speaking quietly, his mouth remains quite closed while he speaks, so that "Heavens" is actually a better synchronisation strategy. Schickl's "*Arschloch*" is replaced with "bastard", which does not synchronise any better than the English 'arsehole' would have, but the word is more television-friendly.

As a final step in describing the text, Delabastita has drawn up a table plotting the potential translational relationships (or competence in Toury's terms) between a source film and a target film. Delabastita's table is made up of the channels and the codes which constitute the film sign for translation (acoustic and visual channels, verbal and non-verbal codes). He has added to this the type of operations involved in translating any film or television programme, i.e. keeping aspects exactly the same (the term he uses is *repetitio*), adding or omitting features (*adiecto* and *detractio*), completely changing (*substitutio*) or *transmutatio*. In so doing, he has accounted for all the modes of communication, from dialogue and written signs to music and pictures within the film. The scheme is a consideration of those modes which could be altered in a potential translation of the film or programme (See Figure 1). Clearly, not all the aspects would apply to every case. If we consider our own example, the visual aspect can evidently not be altered at all, without cutting and editing, which would remove important information for the target viewer. This visual channel consists of the acting out of the plot to create the actual story, which includes verbal and non-verbal aspects.

The credits and titles lie in the domain of the verbal code within the visual channel. They have to remain the same, due to the constraints of time and space at the end of the programme - there is no space for crediting the original actors and directors as well as the dubbing staff (actors, sound engineers, directors, translators, etc.). It does seem rather unfair that all the effort that went into making this programme accessible to so many more people should go unacknowledged. However, this is clearly a policy adopted by the German company. The SABC here in South Africa tends to give full credit to the dubbing studios for their work.

The title of the programme cannot be left as is it appears in the German at the beginning. To save space and time, the English title is narrated instead. Thus, even if the target viewer cannot read, there is no part of the English version of the programme that is not accessible to him or her.

Fig. 1 Delabastita's Scheme of Potential P elations Between a Source Film and a Target Film, Applied to SOKO 5113:

Transmission (Channel)	Code	*repetitio* (identical)	*adiecto* (add)	*detractio* (reduce)	*transmutatio* (altered)
VISUAL	Verbal	Title, credits, letter to Euergesia, no. plates, str.address on buildings	No	No	No
	Non-verbal	All scenes	No	No	No
ACOUSTIC	Verbal	No	Title	No	
	Non-verbal	Theme song, b/ground music and voices	No	No	No

****

After having considered each aspect of the context in which the dubbing of this programme has taken place, it is now possible to look at the strategies that were used to transfer the text from German into English.

CHAPTER FOUR - THE ANALYSIS

4.1. THE ORIGINAL TRANSLATED SCRIPT AND THE FINAL DUBBED VERSION

As has been explained in a previous chapter, the final product of the dubbed television programme is the result of a number of changes to the script as it was translated originally.

The first version is the product of 'ordinary translation', i.e. the translator transfers the text into English with minimal reference to the visuals. She will then go back and adapt the script so that it synchronises as best as possible with the visuals. This version is checked by the language experts and the outcome of that is the script which the bandwriter is given to work with. This is also the final officially 'written' script, and so in this case will be referred to as the original translated script. Thereafter, the bandwriter and those involved in the actual dubbing process make changes as they see fit, which leads to the 'final version' (the dubbed programme).

As an introduction to the analysis of this text, this section constitutes a brief look at the differences between the original translation of the script and the final version, and possible reasons for these differences.

It was not within the scope of this research report to analyse every variation between the original translation and the final version. Thus only a few scenes have been selected in order to avoid repetition. This section, unlike the rest of the analysis where similar strategies have been grouped together, will consider the differences scene by scene. The scenes chosen are those in which only the detectives appear, but this is in order to facilitate categorisation. Again, in order to avoid duplication, any changes which may be discussed under different headings later in this chapter are omitted here.

As in the other sections, the German text appears in italics, the 'adequate translation' in brackets, and the English text in bold print. The 'original translation' is in regular print.

(1) Sudmann: *...frischgebackenen Kriminalhauptmeister*
(...newly-appointed detective chief)
...newly-appointed detective warrant officer
...new appointed detective sergeant.

The translator noted in her original translation that she was unsure of the rank equivalent to *Kriminalhauptmeister* in English, and the solution of "detective sergeant" was provided by the dubbers. Probably this term has been decided on in previous programmes, too. Although the construction 'newly-appointed' is grammatically correct, this was altered by the dubbing actor. The slightly shorter version synchronises better than the original would have. In the same pub scene, the translator's adherence to correct English is also changed:

(2) Sudmann: *Think positive!*
Think positively!
Think positive!

In the original German, Sudmann actually says this in English, and the bandwriter must have considered it acceptable to leave the construction as it was.

(3) Sudmann: *Was der Karl sagen will ist...*
(what Karl wants to say is...)
What Karl is trying to put into words is...
What Karl is trying to tell you is...

In this case, the original translation would have taken up too much time to say before Sudmann visibly takes a breath, compared to the German, and so would not have synchronised successfully.

(4) Leß: *...die Trennung von Julia.*
(...the separation from Julia).
...the separation from Julia.
...the separation.

Leß's German character mumbles and tends to speak rather quickly. As a result, visually the mouth-shapes are not easily distinguishable. Adding in the words 'from Julia' would have left the English character talking when Leß's mouth was already closed, but they can be left out because the round-mouthed sounds are not clearly visible.

(5) Leß: Goodbye Liz.
Lizzy: *Wiedersehen.*
(Goodbye.)
Bless you. See you.
Goodbye.
Leß: Drive safely.
See you.

In this scene, Lizzy is dropping Leß off at his home. She stays in the car and he is getting out as the lines are said, so his face is only partially on-screen. Liz smiles at him and blows a kiss, which means her mouth is moving although she is not saying anything. It was decided though that her lip movements did not warrant as much actual speech as the translator first thought. It is not clear why Leß's 'Drive safely' was not retained, as it would have synchronised in the profile-shot just as well.

(6) Schickl: *Wo s'recht hat die Lizzy hat's recht.*
(Where she's right, Lizzy's right)
What Lizzy's just said is quite true.
When Lizzy's right, she's right.

Schickl is in long shot when he says this line, but perhaps the bandwriter felt it was possible to remain closer to the German.

(7) Sudmann: *Und welche guten Taten vollbringt der Verein?*
(And what good deeds does the society accomplish?)
And what good deeds are performed by this society?
And what good deeds does it perform?

This line is preceded by Sudmann saying "Nice name for a society". Repeating the word "society", although *Verein* is used both times in the German, would not have been natural for spoken English. Also, the original translation is too long to fit in with Sudmann's lip movements. In the following example, the opposite is true:

(8) Sudmann: *Die sind dafür daß's Leben nicht unnötig verlängert wird.*
(They are for not unnecessarily prolonging life.)
They oppose unnecessary prolongation of life.
They oppose unnecessary prolongation of a person's life.

The first English version is too short to synchronise with the German.

(9) Schickl: *Verdächtiger wär vielleicht ein bisserl viel g'sagt aber...*
(Suspect might be saying a bit much but...)
A suspect might be overconfident but this morning...
Well a suspect might be overstating it a bit but this morning...

In this example, the word "well" is added in the beginning. At this point in the original German Schickl takes a breath. Visually, it appears as if he is making a sound, although it is clearly only of one syllable and that is why the interjection is used. Additionally, 'overconfident' is changed to 'overstating it a bit' to fit in with the length of speech and also because the 'a' in "overstating" synchronises better with *ein* in the German. The length of speech is also a factor in the next example:

(10) Sudmann: *Das ist ja nun nicht unbedingt das neueste Motiv, erfreut sich aber großer Beliebtheit.*
(It isn't necessarily the newest motive, but it does enjoy great popularity)
Although jealousy isn't the most unusual motive it nevertheless enjoys immense popularity.
Although jealousy isn't the newest motive, it still enjoys immense popularity.

The bandwriter has made the decision that the words "newest motive" are just as acceptable as "unusual", and would ensure that the English synchronises perfectly.

The next two examples again illustrate the importance the dubbers place on achieving the correct length of the sentences between the German and the English. In the first case, the original English was too long, and in the second, it was too short:

(11) Göttmann: *Und vor allem: wie wollt ihr das beweisen?*
(And above all: how do you want to prove it?)
And above all, how do you want to prove it?
And above all, can you prove it?

(12) Schickl: *...und dann den Rest.*
(...and then the rest.)
...and then the rest.
...and then the rest of them.

This last example serves to demonstrate that very often, especially when the character is not speaking in a direct closeup, it is in fact not the words themselves which have to match up exactly, but rather the amount of time it takes to say something.

Thus, if 'translation' were to be taken to mean only the straight transfer of language between texts, a dubbed programme would most definitely not be represented by this term. Even though the translator has gone about the process with a view to ensuring that the target audience is provided with a very acceptable text, there is more to screen translation than merely transferring the correct information into the 'proper' form of the target language. This concept will be considered in more detail in the following sections.

4.2. CONSTRAINTS COMMON TO GERMAN-ENGLISH TRANSLATION

The constraints in this section might in fact be apparent when translating between any two languages, as they concern differences in the immediate culture of the languages and in their grammatical constructions.

4.2.1. The Context

Obviously, the visual aspect of dubbing a television programme precludes the translator's option of creating the target text within the target culture. There are visual reminders that the plot is set in a foreign country, such as car registration plates, street addresses written on buildings and, for a British audience, the fact that everyone drives on the right-hand side of the road.

For this reason, and no doubt to facilitate lip synchronisation in some cases, the German names are retained. All of them remain the same, as well as the titles "*Herr*" and "*Frau*" where applicable - it is assumed that an international audience would understand what these mean. One aspect to point out is that the dubbing actors are generally given leeway in terms of pronunciation. Some of them did ask what the correct German pronunciation of the names is, but most read the names as they would in English. For example, "Wanbrück" (van' bryk) was said as (væn' bruk'). Interestingly, Sudmann says the name Stanelle (ʃtanɛ' lɛ) as in the German the first time, but the second time he pronounces it [ʃtanɛ' li].

The actor dubbing Dr. Wanbrück's voice also uses his own pronunciation for his secretary's name, which is Gabrielle. In the German, it is pronounced [gʌbriɛ̃' lʌ], but in the English he has said [gʌbriɛl']. Although admittedly there is no real difference between the two pronunciations in English, in most European languages, the latter pronunciation could only be used to refer to a male person and the former to a female. In this case, however, the lip synchronisation is not affected anyway.

One factor, which is quite dependent on the German context, concerns the various references to the law - German law. Although in the source text these references are accompanied by spatial deictic forms, i.e. "here" or "with us", the English omits these, making the statements more general:

Sudmann: **[Wanbrück] only acted as an accessory to a person's suicide and that isn't a punishable offence.**
...der hat nur Beihilfe zum Selbstmord geleistet - und das ist bei uns nicht strafbar.
(He was only an accessory to suicide - and here that is not punishable).

Sudmann: **To receive an inheritance is no crime either, it's a fundamental right.**
Aber auch erben ist bei uns kein Verbrechen, sondern ein Grundrecht!
(But here inheriting is also not a crime, but a basic right!)

However, the translator generally makes no attempt to conceal the geographic location of the story. Other particularly German features which are retained are the use of Deutschmark as currency and references to being in Munich and Bavaria.

4.2.2. Forms of Address

It is well known that the German language makes use of forms of address which differentiate between familiarity and politeness, known as *duzen* and *siezen* respectively. '*Du*' was traditionally used in terms of a fairly closed system of relationships. As Clyne (1984:125) points out, although the English 'friend' corresponds to both '*Freund*' and '*Bekannter*', there are boundaries between these two relations, which German does distinguish.

Generally, '*Sie*' is the unmarked pronoun of address and '*du*' indicates solidarity. Thus, '*du*' is usually used with the first name and '*Sie*' with *Herr* or *Frau* plus the title and/or surname of the person being addressed. The use of '*Sie*' with the first name is not as common, and is usually non-reciprocal.

Thanks to these forms of address, it is possible in the German language to make a statement about the level of familiarity between speakers with relatively little difficulty. Obviously, English does not have an equivalent for this grammatical structure, and it is interesting to note how the translator in this specific case has attempted to convey the same degree of formality in the various relationships.

In this text, there are two examples of the above '*Sie* + first name' exception to the usual "co-occurrence rules" (Clyne, 1984:127) for forms of address.

(1) In the German, Dr. Wanbrück uses his receptionist's first name, Gabrielle, but calls her *Sie*. This is because theirs is a professional relationship, but she is his subordinate so he may use her first name. She calls him by his title, *Herr Doktor*. In the target text, he also calls her Gabriele and she uses "Dr. Wanbrück". The translator has transferred the most respectful form of address in German (*Herr* plus title) to its equivalent in English (title plus surname).

Because Gabriele appears in profile when she addresses the doctor, the translator did not have to take lip-synchronisation into account when using his name.

(2) The second example involves Karl Göttmann. In the pub scene, he is making a toast to Fred Leß. He uses his first name but calls him *Sie*:

Göttmann: *Trotz aller Freude, Fred, über Ihre Beförderung...*
(Despite all the happiness about your [polite] promotion, Fred,...)
(As thrilled as I am about your promotion, Fred,..)

Göttmann is the superior of Schickl, Sudmann, Lizzy and Leß, but they work very closely with him, so there is a slight degree of familiarity. In fact, Schickl and Sudmann both use Göttmann's first name and call him *du*. The other detectives all *duzen* each other and are on

first-name terms. However, Göttmann cannot really reciprocate because, in his position, he cannot appear to be engaging in favouritism, which the use of *du* might imply. As a result, when Göttmann discusses the case with Lizzy, Sudmann and Schickl, he mostly includes himself in any actions he refers to, even if he himself did not take part. For example:

Göttmann: *daß die Ampullen, die wir bei den Toten gefunden haben, identisch sind!*
(that the ampoules, which we found near the bodies, are identical!)
(All three ampoules which we found near the bodies are identical.)

Dann hätten wir ihn mit Sicherheit...
(Then we would have him for sure...)
(Then we'll have him for sure...)

Und wenn er meint, aufgrund unserer Recherchen...
(And if he believes, on the basis of our research,...)
(And if our investigation persuades him...)

However, in those instances when Göttmann does not include himself (if he is asking them a question, for example), he uses the second person plural pronoun *'ihr'* when talking to his colleagues:

Göttmann: *Ich erklär's euch.*
(I'll explain it to you [pl].)
(I'll tell you why.)

Habt ihr wenigstens 'was Neues?
(Do you [pl] at least have something new?)
(Did you discover anything new?)

Wie wollt ihr das beweisen?
(How are you [pl] going to prove that?)
(How do you want to prove it?)

This blurs the issue slightly, as it is unclear if he is using '*ihr*' as an informal plural pronoun or as a plural pronoun of address for both *du* and *Sie* combined. In other words, if he were speaking to only one of the other characters, he may have called them '*du*', but it could also be that he would have called one of them *du* and the other *Sie*. Whatever the case may be, however, these subtleties in the degree of familiarity can hardly be conveyed in English.

As mentioned above, all the detectives are on first-name terms, but in the English, Lizzy, Fred,

screen immediately after he finishes speaking, the word is added into the English quite convincingly.

The only other sets of relations which require the use of *du* are the husband-wife relationships. The use of names and terms of address in these scenes will be discussed in the final section of this chapter - suffice it to mention here that first names have been used more frequently in the English to indicate intimacy.

The rest of the characters are all strangers to each other. Thus, the form *Herr / Frau* + surname is used along with *Sie*. For example, Frau Weidl and Herr Göttmann, and Schickl and Sudmann addressing Herr Herleder and Herr Reissig. These forms of address are all retained in the English.

Again, because the *Sie* makes the level of politeness very apparent and this cannot be transferred as such into English, the translator uses almost twice as many proper nouns in address as there are in the source text. Mostly, this is to match the English spoken text with the German mouth movements, as the English is generally spoken quicker. This solution is helpful as it means the translator does not have to add extra unnecessary information to the target text. However, it also doubles up as a strategy to indicate the level of formality of the relationship.

When the two detectives approach Dr. Wanbrück the second time, the scene is rather tense. Obviously, they use *Sie* in addressing the doctor, but the respect which this implies despite the fact that they are questioning his integrity cannot be conveyed as easily in English.

Thus, in order to neutralise the rather disrespectful line of questioning, the translator has inserted the word "doctor" into the text a number of times, which maintains the required level of politeness:

of politeness:

Schickl: **'evening, doctor.**
Guten Abend.
(Good evening).

We're not here about Frau Linhard, doctor.
Wir sind nicht wegen der Frau Linhard da.
(We're not here because of Frau Linhard.)

On your part, doctor.
Und zwar von Ihnen!
(That is, by you!)

On the other hand, Dr. Wanbrück is on the defence and therefore cannot be expected to reciprocate this politeness. In the English, he only addresses Schickl and Sudmann directly at the beginning of the conversation, with "gentlemen". In the German, he calls them *Sie* and twice addresses them as '*meine Herren*'.

This use of '*meine Herren*' in the German is employed to indicate the highest level of non-familiarity, perhaps even contempt. Herr Reissig also uses it when he answers the door to Schickl and Sudmann, thinking they are salesmen and politely telling them to leave. This undertone is not conveyed in the English version. Perhaps in a text translation it would have been possible to do so by some other strategy, but the constraint of synchronisation excludes this option in this case.

Thus, the translator has made use of proper nouns in the English as an equivalent to the German forms of address to compensate for those instances when familiarity or politeness are being expressed. In many examples, adding in names where they do not occur in the German is of use in achieving lip-synchronisation too.

4.3. EXTRATEXTUAL FACTORS

What distinguishes screen translation from ordinary 'text' translation is that it is not only the translator's decisions which determine the final effect of the translation on the viewer.

In this particular case, the translator, bandwriter and dubbing director are all three different people. Often, to cut costs, these tasks can all be performed by one person. In this case, however, where those involved are contracted in, the translator hands the script over to the dubbing studio, and from then on has no say in how the script is performed. It is the studio that decides which actors ought to play which parts and the bandwriter and dubbing director may alter the script slightly if they feel the synchronisation is not effective enough.

As a result, a num[illegible] of extratextual factors must be taken into account as far as the final 'translation' is conce[illegible]d. In this case, 'extratextual' should be understood as aspects which are relevant in terms of the overall meaning of the dubbed programme, but which are not expressed in words as such. The nature of the television programme means that these factors can be categorised as visual or audible. It is clear that a dubbed programme would present a number of problems in this regard, and this section aims to analyse the differences which prevail between the source and target texts as a result of these extratextual factors.

4.3.1. Accents

It is true that the translator is highly constrained in terms of dubbing a script. A film is made up of two channels, the visual and the acoustic, which are each further divided into two codes, verbal and non-verbal. The translator can make no changes to the visual channel (verbal and non-verbal). Likewise, the non-verbal acoustic element is relayed on the international track, and must remain as is. It is only in terms of the verbal acoustic channel that the translator is able to transfer the message to the target audience. The verbal code can be said to be further made up of the temporal, geographical, stylistic and social dialects of a language.

Even in terms of the language, some of the translator's decisions are determined by the visuals: if nothing else, the clothing worn by the characters indicates a late Twentieth century setting, which would determine the language and type of vocabulary used.

The series is set in Munich, which means the southern German influence on the language is to be expected. However, this is evident in varying degrees in the different characters. Schickl's accent is most obviously southern German. An example is his pronunciation of the vowels in words such as "*sein*" and "*leider*", which in standard German would be pronounced as [..aɪ..] (as in 'mine'). However, Schickl's pronunciation is [..eɪ..] (as in 'crane').

Many of the other characters pronounce the demonstrative pronoun "*das*" as "*des*", for example, Herr Herleder and the Weidls, which is also an indication of the southern German accent. One other means of defining the characters' language geographically is in their use of vocabulary such as "*pfüati*"and "*servus*" (southern German) and "*bissl*" (upper German), as Lizzy and Leß use. There are also characters whose accents are not marked at all, such as Sudmann and Herr Reissig.

These varied accents could influence the viewer's interpretation of the characters' status or position in society. What is interesting to this study is how these accents have been transferred into English.

One phenomenon of the dubbing industry in South Africa, as in most countries, is that there is no large pool of dubbing actors to select from - dubbing is not considered to be one of the most noble branches of acting - and so dubbing studios may find they have to 'make do' with what is available. They therefore cannot be fussy about different types of accents. In any case, the plot of this story is not entirely dependent on a differentiation between classes or geographical regions, so this is not a very important issue.

The dubbing actors, in turn, are not told what status their characters may have in society - although they do listen to the German actors' voices, it is likely that they do not understand German anyway and would not recognise that a specific dialect, whether geographical or social, is being used.

As it is not really possible to convey accents in written text, it is not the translator who is ultimately responsible for which ones are used in the English, especially as she has no say in which actors are hired for which parts. In this specific case, only one German dialect is used, which is that of standard German. The observation that South African 'Standard English' may not necessarily always be the same as it would be in Britain is completely justified. However, the written form of the Standard English dialect, in whichever country, would be uniform. It is therefore only the accents which might betray the fact that this was not dubbed by British English actors.

Having said that, the majority of the dubbing actors chosen for this programme have 'British English' accents, and none of them use particularly marked dialects.

The only character whose accent could be defined as *not* being standard English is that of Herr Weidl - his seems to indicate somewhat of a working class position in society on his part, compared to the other characters. This is not conveyed in the original German. One reason for this choice may be that the translator has made Herr Weidl use tagging expressions such as "or what" and "see" at the end of his sentences, which would mark his accent.

The only character in the German version who is distinct in terms of speaking a dialect is Frau Günther, the caretaker, who is portrayed as being so-called working class. This applies visually, as she is wearing an overall, and verbally - her language and vocabulary are very informal. In the English version, however, her accent is no less standard than any of the other characters.

Interestingly enough, the translator does appear to have adopted a strategy in transferring the accents (although there is the possibility that this was unintentional), which relates to the use of idioms. Five of the characters use distinctly southern German features in their speech in the original version, of varying degrees. In three of these cases, the German character uses idioms; and in all of them, the translator has used additional idioms in the English version.

Those characters whose German pronunciation is fairly standard use fewer idioms in the English version than in the original. In other words, the translator seems to have used the idiom to indicate the German characters' use of a less standard form of language.

Although both the target text and the source text ultimately make use of approximately the same number of idiomatic expressions, these do not occur in the same places in the text. Schickl and Frau Weidl speak more idiomatically in the English than in the German.

In Frau Weidl's case, these expressions are uttered when she is off-screen, thus they were not a strategy for lip-synchronisation:

Frau Weidl: **Where the blazes did this come from?**
Wo hast'n du das Zeug da her?!
(Where did you get that stuff from?)

've you gone completely round the bend?
Bist du denn total blöd?!
(Are you totally stupid?)

Schickl's idiomatic language occurs in different instances -

(1) Closeup: **You're not going to wriggle out of this.**
Da lass'n wir dich jetzt nicht aus!
(We're not letting you off this!)

(2) Off-screen: **And "Euergesia" probably doesn't ring a bell either?**
Und "Euergesia" sagt Ihnen wahrscheinlich auch nichts?!
(And Euergesia probably means nothing to you either?)

(3) Long shot profile: **If we're very lucky we might nail him for negligence.**
Dann kriegen wir ihn wegen Fahrlässigkeit dran...
(Then we'll get him for negligence.)

On the other hand, Anna, Sudmann and Göttmann, whose accents are standard German, use idioms in the German which are not all transferred into English.

Sudmann: *Ich komm morgens so schlecht aus der Marmelade*
(long shot) (I don't get out of th . marmalade well in the morning.)
I have difficulty waking up in the morning.

Anna:	*Was ist denn dir so an die Nieren gegangen?*
(in long	(Literally: What has got to your kidneys?)
profile)	**Why are you so distressed, Horst?**
Göttmann:	*Damit ist die Sache für uns vom Tisch.*
(medium	(With that, the issue is off the table for us.)
profile)	**This means the question of the suicides has been cleared.**
Göttmann:	*...will ich Ihnen keinen Stein in den Weg legen.*
(closeup)	(I don't want to put a stone in your path)
	I won't put any obstacles in your way.

Thus, although both texts (source and target) make use of approximately the same amount of idiomatic expressions overall, these do not occur as equivalents. The fact that the translation (or non-translation, as the case may be) of the expressions is generally not for the purposes of lip-synchronisation seems to suggest that the translator had other intentions. In this case, the strategy corresponds mostly to conveying the diverse pronunciation in the German which constitutes varied accents.

4.3.2. Synchronisation

During the entire process, the translator, dubbing director and sound engineer make every effort to ensure that the synchronisation between the sound and the visuals is perfect.

This is clear if one considers the numerous secondary characters who speak in the target text, but not in the source text. The fact that their mouths open slightly when they are on screen, even if they say nothing in the German, is still evident visually in the English version. Because the programme is dubbed, the dubbers have to ensure that viewers never feel they have been 'left out'. If a character's mouth moves, something must come out of it, or the dubbing will be criticized as uneffective. Examples of such cases are:

(1) Dr. Wallner's receptionist: **There you are.**

(2) When Göttmann and Schickl enter Herr Herleder's living room to look at the body, the policeman goes up to Schickl to ask: **Can the undertakers come in?**

and Schickl answers: **Of course.**

One can see the detective's lips moving, but in the German version he barely makes a sound. Schickl can be heard to say "*Ja, danke.*" However, at the same time, he is actually engaged in conversation with Göttmann. In the English, his interaction with the detective detracts from this important conversation because, unlike the German, the short dialogue is at the same volume as the rest of the scene. Thus, in the German, it is just an aside, which is not as important, but in the English this is not the case.

(3) In the same scene, Dr. Wallner comes into the room and says:

I'm off now. Goodbye.

In the German version, he gives a barely audible mumble, but in the English, he almost drowns out the detective's lines, which are far more pertinent to the plot.

Another example of lines added by the translator occurs earlier in this scene, too. When Schickl and Göttmann enter the Herlieders'' flat, they are following the detective who greets a paramedic leaving the scene.

Detective: **Hello.**

Paramedic: **Good evening.**

Both characters are off-screen when these lines are said, so it would appear the translator felt it necessary to add this for the sake of what is considered polite in English.

The dubbing director and bandwriter may also add in extra lines, and they did so in the scene with Dr. Wanbrück. Although Schickl's back is to the camera at one point, he nods, which may seem as if he has said something and so the line "**I see**" was added.

Similarly, when they leave, Sudmann pacifies Schickl with his hands, saying nothing in the original. However, in the English version, he says "**Relax!**".

It is interesting to note that this short scene passes very quickly in the German version, but that in the English, the viewer's attention is drawn to Schickl's frustration - an effect not created in the original.

There are some instances, however, where the synchronisation of facial expressic in reaction to speech is not perfect, reminding the viewers that they are watching a 'translated' version of the original and possibly detracting from the overall effect.

The first example is in the pub scene. There is a closeup of Liz nodding, which in the German she does in response to Schickl saying that "*der Fred ein ausgezeichneter Mitarbeiter ist*" (Fred is an excellent colleague). However, in the English version, the nodding occurs before Schickl has said anything positive about Fred, i.e.

At the very least (nod) you could say Fred is an excellent detectiv

This does not have quite the same effect.

Later, Göttmann tells his team about the new case. He ends his briefing with:

"That's the gist of it".

The German version ended in "*Klar?*" (Clear?). As a result, Göttmann has a questioning look on his face when he finishes speaking, which does not match up with the words he says in English. It seems he should perhaps have asked "Got that?" or a similar rhetorical question. The shot is not a closeup, so lip-synchronising would not have caused a problem.

A third example occurs in Dr. Wanbrück's office. There is a closeup of Sudmann's surprised face when the doctor says:

"It's difficult to know how many we sent off".

The synchronisation is slightly off, so that Sudmann gets surprised a moment before Wanbrück has said the words. If the dubbing actor had spoken a little quicker, this would not have happened, although it is barely noticeable.

In fact, the nature of a television programme such as this means that slips in synchronisation like the example above *are* hardly noticeable and quickly forgotten. The viewer will probably only watch the programme once and, unlike with a written text, is not able to go back and 'reread' anything that seems odd.

Possibly the most glaring reminder that this programme is dubbed occurs in the scene between Frau Weidl and her husband.

In a closeup, she says to him: **She's dead?**

Sie ist tot?

While the translation is perfect, the lip synchronisation fails. The German sentence ends in [tɔt] (a mid, back vowel) and the English in [dɛd] (a mid to high, front vowel). It seems so obvious that "She's what?" [wɒt] (a low, back vowel) would have fitted in far more effectively. Weidl answers his wife's question with an explanation about how he found Frau Linhard's body, so it was not absolutely imperative that Frau Weidl say specifically 'She's dead'.

Of course, the constraints of having a deadline by which to finish the dubbing of each programme has to be taken into account when observing slips like these: the dubbers cannot be expected to continually go back over each and every scene if the synchronisation is slightly off. At the same time, the dialogue has to make immediate sense and the target audience is the most important consideration in terms of synchronisation.

4.3.3. Vocal aspects

Obviously, as is the nature of their profession, dubbing actors will always interpret their characters as they see fit and 'act' accordingly. As a result, slight changes are effected between the source text and the target text, which may not have been the translator's intention.

In terms of spoken language, there are a few cases where the dubbing actors have read the lines differently to the way they were written, which changes the meaning of the sentence slightly.

(1) Anna: Apparently his so called wealth isn't really up to much. If what's being said is true, his clinic doesn't even belong to him. (Original translation)
Apparently his so-called wealth isn't really up to that much if what's being said is true. His clinic doesn't even belong to him.
So weit scheint des nicht her zu sein mit seinen Reichtümern; wenn das stimmt, was gesagt wird, dann ist seine Klinik nur angemietet.
(It seems he doesn't have that much wealth; if what's being said is true, then his clinic is only rented.)

Although not a major discrepancy between the original German and the final English version, the sentences have been divided up differently in the two languages. The translation implies that it is a *fact* that the clinic does not belong to Wanbrück, whereas in the German, this is 'what's being said', i.e. the rumour.

(2) Sudmann: **Horst, you know the case has been closed.**
Horst, der Fall ist abgeschlossen.
(Horst, the case is closed).
Schickl: **The Frau Linhard case has been closed. I'm just starting on the Herleder case, Jürgen.**
Der Fall Linhard ist abgeschlossen, der Fall Herleder fängt jetzt erst an.
(The Linhard case is closed, the Herleder case is just beginning).

The English version changes the nuance of the sentence in terms of emphasis: in the German, Schickl is replying that he knows the Linhard case is closed, but it has led to the Herleder case, which he intends to investigate. In the English, this is not conveyed as such. It sounds, by the words he emphasises (which are underlined above), as if he is telling Sudmann that the Linhard case is over, and that it has nothing to do with the Herleder case. Again, this does not irreparably affect the plot, but in the English, Schickl actually repeats what Jürgen has just said. This is incorrectly transferred, because the two are meant to be arguing.

This shift no doubt occurred because the dubbing actors do not rehearse their lines as they would if they were in an ordinary acting situation. They watch each scene once before dubbing the particular voice, and therefore do not have as much insight into the lines as they might have otherwise had.

Another difference between the German and English versions can be seen with respect to the volume at which the characters speak. In one of the scenes with Schickl and Anna, he is in the

dining-room and she is in the kitchen. In the German, their voices are quite raised, as they are in different rooms. In the English, they speak at normal levels as if they were standing next to each other. However, once again, this does not serve to detract from the dialogue or the effectiveness of making the viewer believe the characters are speaking in English and not another language.

Another example can be observed in the way Fred Leß speaks. In the source text, he tends to mumble, in both the scenes in which he appears. In the first, he seems embarrassed because he has to make a speech, and in the second he is nostalgic about leaving the Squad. These emotions are not conveyed in the target text, because the character speaks far more clearly and confidently.

There are some other scenes where the intended effect of the original is lost in the translation. In the pub, the Squad is making a toast to Leß:

Sudmann:	**And you have a rosy future ahead of you. Think positive!**
Schickl (as they raise their glasses):	**Drink positive!**

In the German, Schickl's line is very clear and gives rise to laughter all round. However, in the English version, his line is drowned out by Leß's thanks, as it is said far louder than it is in the German, and Schickl's sense of humour is diminished.

Similarly, in the German version Herr Weidl has a slur which, along with the bottle of beer he is carrying, indicates he has had too much to drink. The dubbing actor did use a cup of coffee as a means to emulate the slurping sounds of drinking, but the slur is lost in the English version. The fact that he is drunk in the source text and not in the target text again adds to his 'victim-like' character in the English version. In the source text, he behaved so irresponsibly because he had been drinking, but in the English, it his own personality that makes him so weak.

In these cases, even if the whole meaning was retained in the text translation, the fact that dubbing a programme involves many people will inevitably lead to modifications during the process.

4.4. SHIFTS

Along with those translation problems unique to the dubbing process and those which arise as a result of the two languages involved, the translator has to face dilemmas pertaining to the individual text itself. Of course, these dilemmas are still often defined by synchronisation or culture, for example, but more specifically they concern words or sentences and their meanings.

4.4.1. Mistranslations

There are two examples where the translator has conveyed information incorrectly. In the first, she does this intentionally. She specifically stipulates in the English script that the German version did not make sense, and has therefore changed it completely. When Schickl and Sudmann arrive at the scene of the crime, they follow a detective into the apartment. The two main characters speak to the doctor and then go into the TV-room, where the detective is taking photographs. In the German version, Sudmann says to him:

Na ja, so schnell sieht man sich wieder!
(Yes, so we see each other again so soon!)

The detective replies with *'Servus'* ('Hi!').

However, the translator notes in the English script that this is incorrect, because they came into the flat together. She therefore translates the line as:

I'd just like to have a look if you don't mind.

And the detective replies, **"Certainly"**.

Sudmann is in a long shot in this case, thus the choice was certainly not governed by lip synchronisation. It is interesting that this was not considered a mistake in the German version, and the translator felt it important enough to change. As mentioned elsewhere in this report,

errors in a television programme are rather difficult to pick up as they are over so quickly and the viewers cannot go back immediately to 're-watch' something they think may be wrong. Evidently, if such a mistake were to be picked up by the English-speaking viewers, they might put the discrepancy down to bad translation.

In the second example, the mistranslation is covered up by the fact that the action happens so quickly on television. At one point, just prior to the whole case being solved, Schickl is telling his wife, Anna, how they are progressing. She asks whether Dr. Wanbrück, whom they had discussed when Schickl had just spoken to him, is refusing to cooperate. Schickl replies:

He was uncharacteristically meek today.
Der war recht kleinlaut 's letzte Mal.
(He was rather sheepish last time).

Although this is not exactly a glaring mistake, it is in fact incorrect within the context: Schickl and Sudmann had not spoken to Dr. Wanbrück on the day this scene with Anna takes place. He is referring to the conversation they had had with him a few days earlier. Once again, this probably happens too quickly for viewers to notice it enough that it detracts from the plot, but it is a mistranslation nonetheless. As Schickl is not speaking in closeup when he says this line, this error could have been avoided.

4.4.2 Shifts in meaning

In other cases where it was clear that some of the information was conveyed differently, these shifts did not have a major impact on the viewers' understanding of the plot.

In one example, the difference between the English and the German simply constitutes a lexical shift:

Weidl: **I found the stuff on the pavement.**
Auf der Straße hab' ich das gefunden.
(I found this on the street).

Other instances illustrate actual shifts in meaning. The hypothesis was that the mistranslations would occur where lip synchronisation made it impossible to translate correctly. However, in most cases, the person speaking is actually off-screen and so there was no constraint on the

translation and no reason to change the information. In both of the following examples, the character speaking was completely off-screen:

(1) In the pub scene, Leß was given a reason for leaving the Squad which did not appear in the original.

Sudmann: **...we all deeply regret your leaving us, well, not really leaving but going to another department.**
...es tut uns allen vor Herzen leid, daß du jetzt von uns gehst, ich meine, daß du uns verlassen willst.
(...we all deeply regret that you are leaving us now, I mean, that you want to leave us.)

Of course, this programme being part of a series, this information may have come from another episode. In this sense, the translator has the advantage of being able to work, not only at the level of words or even a whole text, but also at the level of a group of texts to determine meaning. Underlying each programme is the context of the Special Squad, which the translator can use as a basis for information.

(2) It would seem that the translator has made Frau Herleder even healthier in the target text than she was in the original:

Dr. Wallner: **She had tonsilitis once and a cold now and then...**
Sie hatte mal eine Angina, mal eine Erkältung...
(She had an angina once or twice and a cold...)

A possible reason for this change by the translator could be that an angina is something which would generally be considered as serious, yet the Doctor says that Frau Herleder "was never seriously ill in her life". In this case, Dr. Wallner is off-screen, which means the information can be changed without influencing the lip synchronisation.

Some of the changes made are based on lip synchronisation requirements, though. For example, when talking about the name "Euergesia", Sudmann says:

It definitely doesn't sound like a niece.

The German reads: *Tante ist das bestimmt keine.*
(That's definitely not an aunt).

The length of the English sentence matches that of the German perfectly, and the mouth shape of the sound of the second syllable of *keine* [kɛɪ' ne'] matches the first syllable of 'niece' [ni's].

Another detail which has been altered, although it does not detract from the meaning in the plot, regards the relationship between Frau Weidl and Göttmann. In the target text, they are made to be less familiar, as she 'sometimes meets him', whereas in the source text, she 'always meets him in the morning'.

(1) Frau Weidl: **I meet him at the baker's sometimes.**
Ich treff' den immer Morgens beim Bäcker.
(I always meet him in the morning at the baker's).

Here, Frau Weidl is off-screen, except for the word 'sometimes' (*beim Bäcker*). Thus, the translator has had to synchronise the two bilabials in the German, and has done so successfully with two bilabials in the English version.

(2) Frau Weidl: **We met at the baker's.**
Sie kennen mich doch sicher vom Bäcker?
(You know me surely from the baker's?)

In this case, Frau Weidl's face is not visible, as she appears in profile, but referring to a once-off meeting corresponds better to her previous statement than a closer translation of the German would have.

4.4.3. Shifts made during the dubbing process

As discussed in previous sections, some of the mistranslations are not the fault of the translator, but due to a change made by another agent in the process, in this case the bandwriter. This first example demonstrates a change made even though Sudmann is off-screen when he says his line:

Sudmann: Willingly I might add. (original translation)
In order to refresh your memory.
Sehr gerne sogar.
(Quite willingly, too).

It is not clear why this change was made. Here is another example:

Herr Herleder: I came home from an evening at the pub...
I came home one evening from the pub...
Da kommst'd abends heim vom Stammtisch...

The first English sentence is the original translation and the second the final version. If one matches the bilabials in the original translation and the revised version respectively to the source text, the revised version is not matched any better than the original. Yet the revised version is actually incorrect, because if Herleder is talking about finding his wife, he is specifically talking about the night before and not merely any "one evening".

As is evident, changes in meaning are not the result of one specific translation strategy - some are for the purposes of achieving lip synchronisation, others to make more sense of the source text, and still others for what appear to be purely idiosyncratic reasons on the part of the translator and the other dubbers.

4.4.4. Shifts in nuance

The effects of translation strategies in screen translation are not limited only to changing the conceptual meanings of words. In some cases, different constructions may add to or detract from the overall associative meaning too. For example, in the case of dubbing from German to English, a particular constraint is the difference in the speed at which the two languages are spoken. It seems English is spoken far quicker, with the result that the German actor speaks for much longer than is required to convey the same meaning in the English. Fodor describes speech tempo as being of "first rate importance" (1976:31) in the dubbing process, and this is quite clear with regard to this particular case. The solution to this, so as not to add new information in the English, which might be construed as mistranslation, is to explicate what is said in the German.

Shifts are not only a consequence of having to say more in the target language though. There are also instances where small changes in the type of wording used can alter the effect, in this case most notably in terms of the underlying intention of the dialogue and how this affects relations between some of the characters.

4.4.4.1. Explication

The most notable effect of explication in this particular programme is manifested in how the characters talk about suicide. Although a rather macabre observation, it is true that in most cases the German version uses terms which are more euphemistic than the English to describe death. Also, the act of committing suicide or causing death, while generally only implied in the German, is virtually spelt out in the English. Examples have been grouped into broad categories below.

(a) *Adding words*

The translator has explicated the occurrence of the suicides by adding in adjectives, adverbs or nouns to that effect. In most cases, she has done so in order to ensure that the length of time for which the character speaks is the same in both languages. In other words, the characters do not have to be in closeup shots for synchronisation to be necessary. For example:

(1) Herr Weidl (medium-shot, profile)
I'm not going in there again. With her lying dead and all.
Da geh' ich nimmer nei! Wie die daliegt!
(I'm not going in there ever. The way she's lying there.)

(2) Göttmann (medium-shot, profile)
This means the question of the suicides has been cleared.
Damit ist die Sache für uns vom Tisch.
(And with that, the issue is settled for us.)

(3) Sudmann (profile)
What we don't know is how your wife got hold of the poison ampoule.
Was wir nicht wissen ist, wie ihre Frau an die Ampulle gekommen ist.
(What we don't know, is how your wife got the ampoule.)

(4) Schickl (partly off-screen, profile)
The grieving husband was a bit too nervous and jittery, don't you think?
War schon ein bisserl nervös, der Herr Herleder, find'st nicht?
(He was a bit nervous, Herr Herleder, didn't you find?)

Besides serving as a reminder that Herr Herleder's wife has just died, the word "grieving" adds an element of sarcasm to the English which does not appear in the German and makes it clearer that Schickl does not quite trust Herleder.

(5) Frau Weidl: **And if we don't do anything about it, who's going to discover Frau Linhard's body?**
Und wenn wir nix unternehmen, wer soll denn die Frau Linhard finden?
(And if we don't do anything, w' 's going to find Frau Linhard?)
In this example, the viewer cannot even see Frau Weidl's mouth because, although the shot is a closeup, her face is in shadow.

There is one example where the translator has explicated for the purposes of lip-synchronisation:

(2) Frau Günther: **But Lisa, the late Frau Herleder, she really enjoyed life...**
Aber sie, die Frau Herleder, so was von lebenslustig wie die war...
(But she, Frau Herleder, she loved life, she did...)
When saying these lines, Frau Günther is in closeup and in profile, up until the words 'Frau Herleder' (in both versions), so the translator ensured that the last words said on-screen, which are the most noticeable to the viewer, are lip-synchronised perfectly. Also, the word 'late' matches with the wide-mouthed sound of *die*, the words which occur before 'Frau Herleder' in the respective versions.

Another strategy for synchronisation seems to be to elaborate on the German euphemisms for death and suicide.

(1) Sudmann: **She must've left something behind. Nobody departs life without leaving something.**
Irgendwas muß sie hinter'lassen haben - kein Mensch tritt "einfach so" ab!
(She must have left something behind - nobody leaves "just like that".)
Again, Sudmann is speaking in a medium-profile shot, so the objective is to ensure that the lengths of the sentences match.

(2) Schickl: **But the poison Frau Linhard took to commit suicide, came from you, didn't it?**
Aber des Gift, des d'Frau Linhard genommen hat, das hat sie doch von Ihnen gekriegt!
(But the poison which Frau Linhard took, that she got from you!)

The phrase 'commit suicide' is used to synchronise with 'genommen hat' (both have the 'o' sound), which works well, as the second part of both source and target text sentences is off-screen.

(3) Sudmann: **Can you explain why someone would wrap a rug around her legs, before committing suicide? Rather peculiar don't you think?**
Kannst du mir mal verraten, warum sich jemand eine Decke um die Beine wickelt, bevor er Zyankali nimmt? Irgendwie komisch, nicht?
(Could you tell me why someone wraps a rug around their legs, before they take cyanide? A little strange, don't you think?)

In this case, the phrase "before committing suicide" is said off-screen. Thus, there is no apparent reason for the translator's choice - it could as easily have been 'before taking cyanide'.

(4) Herleder: **She was rather absent-minded at times, but I never thought she was thinking about suicide.**
So geistesabewesend war s' manchmal, aber wer denkt denn gleich an sowas!
(Sometimes she was absent-minded, but who thinks of something like this!)

In this example, there is no apparent reason for adding in the word 'suicide'. In terms of lip-synchronisation, 'thinking about this', for example, would have been just as effective.

(8) Sudmann: **We know that the poison your wife used to kill herself came from them.**
Wir wissen, daß das Gift, das ihre Frau genommen hat, von dort stammt.
(We know that the poison that your wife took, came from there.)

Sudmann is speaking in profile and the translator has ensured that the phrases are exactly long enough to coincide with the breaths which he takes in the German version. For this reason, she had to add extra words into the English, which meant explicating that which is suggested implicitly in the German (she took the poison to kill herself).

(9) Schickl: **Do you already know that Frau Linhard committed suicide?**
Wissen Sie schon, daß sich die Frau Linhard das Leben genommen hat?
(Do you already know that Frau Linhard has taken her life?)

Schickl says this line off-screen. However, the change was possibly made because it would be odd in English to be so euphemistic (as the literal translation would be) when giving facts to a stranger.

(10) Wanbrück: **There's more than one reason to take your own life.... Three years is a lengthy period in which to decide whether you want to commit suicide or not.**
Es gibt doch nicht nur einen Grund, sich das Leben zu nehmen... Drei Jahre sind eine lange Zeit, um sich darüber klar zu werden, ob man aus dem Leben scheiden will oder nicht!
(But there is not only one reason to take one's life... Three years is a long time, to become clear, whether you want to depart from this life or not!)

Again, the literal translation of the German is slightly inappropriate for the level at which the detectives and the doctor are speaking. Also, the translator has ensured that the last English word the doctor says before the camera switches from his face back to the others', i.e. "commit", synchronises with the German, which is *Leben*, in terms of the bilabials ('m' and 'b').

Finally, a transitivity shift in the following example explicates the detectives' line of thinking:

Sudmann: **Who, to your mind, could've had reason to poison your wife?**
Wer, glauben Sie, könnte ihrer Frau das Gift beigebracht haben?
(Who, do you think, could have given your wife the poison?)

The translation makes it more obvious that murder is suspected - the German only suggests someone gave her the poison, and does not actually state, as does the English, that they used it to kill her.

(b) *Repetition*

In some cases, the German does directly refer to death or suicide, but the translator has added extra terms or phrases, having a repetitive effect and drawing even more attention to the references to suicide.

(1) Herr Weidl: **Well..be.. Because she's dead, see. Frau Linhard's dead.**
Ja..mei... weil sie tot ist, die Frau Linhard.
(Yes... because she's dead, Frau Linhard.)

When the word "dead" is said the second time, Herr Weidl is off-screen, although the rest of the sentence is in closeup. Thus the translator is able successfully to synchronise the wide-mouthed vowel sounds of *ist* and *die* with 'dead' and 'see' respectively, as well as *Frau Linhard*, and still make sense.

(2) Schickl: **Did Frau Linhard leave a suicide note or a farewell letter?**
Hat die Frau Linhard einen Abschiedsbrief hinterlassen?
(Did Frau Linhard leave a farewell letter behind?)

In this case, Schickl is in profile and half off-screen, but the length of the sentence is synchronised well.

(3) Göttmann: **An old woman committed suicide by poisoning herself with cyanide...**
Gestern abend hat sich in meiner Gegend eine alte Frau mit Zyankali vergiftet....
(Yesterday evening an old woman in my area poisoned herself with cyanide...)

This occurs in a medium-shot half-profile. Interestingly, all the other details, i.e. when and where she took the poison, are omitted for the sake of explicating the fact that she committed suicide. The translator's solution does match up through in terms of the full labials in "woman" and *abend*, and "by" and *meiner*; and the half labials in "herself" and *Frau*.

(c) *Negated euphemisms*

In other cases where the German does refer directly to death and suicide, these have been translated with euphemisms in the English. However, the translator still seems to have managed to negate these euphemisms by using them together with other, more negative, terms:

(1) Göttmann: **The following: "We have made it our goal to provide our members, if they so wish, with the means to achieve a quiet dignified release from life."**
Paß auf! "Wir haben es uns zum Ziel gemacht, unseren Mitgliedern, wenn sie dies wünschen, einen menschenwürdigen, sanften Tod zu ermöglichen..."
(Listen: "We have made it our goal to make possible for our members, if they wish it, a humane, gentle death...")

Although in this case the English reference to death is more euphemistic, this is cancelled out by the fact that the English infers that the members are the active participants, who have the 'means to achieve' their death, whereas in the German, the society 'makes it possible'. In this scene, Göttmann speaks in a medium-shot profile, so that the most important aspect is the length of the sentences between breaths.

(2) Sudmann: **You can also look at it this way: that he released her from her suffering. My brother <u>suffered</u> from cancer. You won't believe how often I wished <u>his days were over</u>. Death really meant a release for him.**
Du kannst es aber auch so sehen, daß er sie von seinem [sic] *Leiden erlöst hat - mein Brüder war an Krebs <u>erkrankt</u>, was glaubst du, wie oft ich mir gewünscht habe, daß <u>er endlich stirbt</u>. Der Tod war wirklich eine Erlösung für ihn.*
(But you can also look at it this way, that he released her from her suffering - my brother was <u>ill</u> with cancer, do you know how often I wished that <u>he would finally die</u>. Death was truly a release for him.)

Again, the English reference to death is more euphemistic in this case. However, the negative aspect is retained by alluding to the fact that Sudmann's brother 'suffered' from cancer, whereas in the German, this is not specified.

Thus, there remain only two examples where the English translation could be said to be euphemistic in relation to the original German. In both cases, the translator has found a solution for not translating *Selbstmörder* literally as 'suicides', which is very rarely used in English as a noun for a person, but rather to indicate the act.

(1) Sudmann: **According to everything we know, Wanbrück doesn't personally influence if and when they take the poison. I mean, if we're able to prove he personally administered the poison to the <u>people in question</u>...**
Nach allem was wir bisher wissen, nimmt der Wanbrück keinen Einfluß darauf, ob und wann die Leute das Gift nehmen; ich meine, wenn wir ihm nachweisen könnten, daß er den <u>Selbstmördern</u> das Gift persönlich verabreicht hat...
(According to everything we know up to now, Wanbrück has no influence on if and when the people take the poison; I mean, if we could prove that he personally administered the poison to the <u>suicides</u>...)

(2) Schickl: **I simply find it morally wrong. Think about it. Who knows if the <u>terminally ill person</u> is fully aware of the consequences at the moment he swallows the cyanide.**
Also, für mich ist das einfach nicht in Ordnung, jetzt schaut's einmal her: wer sagt mir denn daß der <u>Selbstmörder</u> in dem Moment, wo er das Zyankali schluckt, auch wirklich voll bei Bewußtsein is'?
(So, for me it is simply not right, now look here a second: who can tell me that the <u>suicide</u>, in the moment he swallows the cyanide, is even fully aware?)

Consequently, it can be deduced that although some choices have been made of the sake of synchronising labials, and others to adhere more closely to English language norms, the majority of changes in the translation are to synchronise the length of time for which the character speaks. This is most easily done by spelling out information in the English which is provided or even only implied in the German source text.

4.4.4.2 The Relationships

While watching this programme, it became evident that in the scenes involving the Weidls, the effect was slightly different for the English viewer than for the German viewer in terms of the relationship between husband and wife. It was interesting to note that in the English version, Frau Weidl seemed far more aggressive and controlling. This was probably most obvious because the dubbing actress used a harsher tone than the German actress had done, but a closer look at the actual language used shows that this also had a part to play.

In the English, Weidl comes across more as a victim. This is not to say that this is completely untrue for the source text - it is obvious that Frau Weidl has more control in the relationship if one considers the way she physically 'pushes' her husband around and forces him to do things, and the fact that it is she who approaches Göttmann. However, the type of language used in the TT explicates her control over her husband and the situation.

(1) Frau Weidl: **Where the blazes did this come from?**
Wo hast'n du das Zeug da her?!
(Where did you get that stuff?)

The use of 'blazes' increases the incredulity in Frau Weidl's question, making her seem more angry than in the ST and thus in a slightly more superior position. There is a transitivity shift in the target text: she implies the jewellery came to Weidl, making him the passive agent.

Frau Weidl's face is not visible at this point, yet the translator still changed the nuance slightly.

(2) Frau Weidl: **Now please explain how Frau Linhard's jewellery got into your hands.**
Ja, wie kommst denn du an den Schmuck von der Frau Linhard?
(Yes, how did you get hold of Frau Linhard's jewellery?)

In the source text, Frau Weidl asks her husband a question, whereas in the TT, she is demanding the answer. As in the previous example, it would seem that Herr Weidl did not take the jewellery in the target text, it came to him - creating the impression that he is incapable of doing anything. Rather, things happen to him.

Using "please" was probably as a solution to matching the English with "*kommst*", as both words have closed-mouth consonants.

(3) Herr Weidl: **I suppose I thought, ah well, the dead Frau Linhard won't really miss her jewellery.**
Und dann hab' ich mir gedacht...ja...was tut die tote Frau Linhard mit dem schönen Schmuck!
(And then I thought..well...what will the dead Frau Linhard do with the pretty jewellery!)

In the target text, Herr Weidl is not even certain of what his own thoughts are, compared to the source text. In the target text, he seems afraid to admit to having done anything deliberately, as whatever he did would be wrong anyway.

Again, the bilabial in the indecisive "suppose" matches up with "*hab'*" rather effectively.

(4) Herr Weidl: **Won't you do it for me?**
Mach du das.
(You do it.)

It seems Herr Weidl is in no position in the target text to give his wife an order, and instead he uses a polite question which he puts into the negative himself, as if he knows her answer will be 'no'.

This is a medium shot of Weidl's face in profile, but the English is spoken far quicker than the German, hence the extra words.

(5) Frau Weidl: **You've got to do it yourself, Max.**
Des mußt du schon selber machen.
(You have to do this yourself.)

The translator has invented a first name for Herr Weidl, as this does not appear anywhere in the source text. Although the shot is of Frau Weidl's profile only, the last words in each version, i.e. "Max" and *machen* synchronise perfectly. At the same time, Frau Weidl using

her husband's first name in her 'pushy' tone gives more weight to the command she is giving him.

In the following two examples, Weidl appears in profile, so the choice of words has been made not to fit mouth movements as such, but rather the length of time taken to speak.

(1) Herr Weidl: **The door must've locked automatically when I closed it.**
Ich hab' sie zugezogen, die Tür, wie ich raus bin.
(I pulled the door shut when I went out.)

Again, Herr Weidl is too afraid to make any kind of statement to his wife. Whereas in the source text he unashamedly admits to having closed the door, and thus having locked it, in the target text he insinuates that it possibly locked 'after' he shut it, in this way distancing himself from blame.

(2) Herr Weidl: **D'you want to see me locked up or what?**
Meinst'd, ich will eing'sperrt werden?
(Do you think I want to be locked up?)

In the source text, Herr Weidl's concern is with what *he* might or might not want. In the target text, he asks his wife what *she* wants. Again, he has not made a direct statement.

Frau Weidl then decides that they should notify the police, and she approaches Göttmann:

Frau Weidl: **I felt sure you might...**
Ich hab' gedacht, daß Sie uns vielleicht...
I thought you might...

Even when speaking to Göttmann, Frau Weidl is given a more superior position in the target text than she has in the source text. In the target text, she is far more positive that he will help them, as opposed to the German, where she only 'thinks' he might.

This is a close-up of Frau Weidl, but again it is the length of time it takes for her to speak which determines the choice of words.

As most of the shifts here did not occur purely because of the constraints of lip synchronisation, it was worth considering the possibility that creating a forceful female character might be an idiosyncrasy of the translator, partly to fit in with Frau Weidl's visually

domineering persona. However, analysing the only other wife-husband relationship in the programme shows that this probably was not the translator's intention.

In a later scene, Schickl gets home late one night and tells his wife about the case. When she seems to get the wrong idea about one aspect, he says "But, that isn't the problem".

Anna: **I'm sorry, I'm tired.**
Entschuldige, Horst.
(I apologise, Horst.)
Schickl: **That's alright, dear. It's boring, I know.**
Is' schon in Ordnung, tut mir leid.
(That's okay, I'm sorry.)

In this scene, both characters appear in mid-profiles, but the synchronising here is just about perfect. In the German, Anna apologises and then so does Schickl. She also uses his first name in a tone which indicates their close relationship and alludes to equality within that relationship. However, in the target text, Anna gives an excuse for why she didn't understand - she is 'tired', implying it is too much for her to think about.

Schickl then 'forgives' her and provides her with another excuse - it is boring, i.e. she needn't worry about thinking too hard. In the English, Schickl seems almost patronising and is thus given more control in the relationship. In the second scene with Anna and Schickl, he is also more of a 'stereotypical male' in his actions. He comes home from work and Anna is making dinner, although she has also just arrived home. He lays the table, sits down and pours his beer, while she dishes up for him. Notwithstanding these stereotypical roles, the dubbing director added terms of endearment from both Schickl and Anna ("love", "my darling") which were not present in the source text. These changes were purely made because they synchronise better, but they result in the impression in the target text of a strong relationship, one far more positive than the Weidl's.

4.5. SUMMARY OF THE ANALYSIS

The analysis of the final dubbed version of the programme has been divided into three broad categories, that is, constraints related to the general translation of German into English; those

related to issues arising as a result of having to work with a text which is 'alive', in terms of visuals and audio; and the constraints expected when trying to transfer meaning into a different context in a format which is foreign to the target language (that is the lip movements of a foreign language).

Admittedly, there are additional aspects of translation difficulties to consider when the translation process constitutes dubbing as opposed to written text. This point is clearly illustrated when comparing the translator's first draft with the final product for the screen.

This particular analysis has demonstrated that shifts, of whatever nature, arise due to a number of factors: for example, visual synchronisation, the translator trying to make sense of the source text, the objective of attaining 'natural-sounding' English. Although some of these aspects may take precedence over others at certain times, none of them can ever be disregarded if the programme is to be accepted by viewers once it is completed.

Similarly, each agent in the process has a role to play, which must be respected by the other agents. Co-operation amongst those involved, and the understanding that their jobs be done properly, is vital for the ultimate success of the programme.

CONCLUSION

This report is not an attempt to formulate a model by which all screen translation can be analysed. Rather, an existing model has been applied to one specific case of screen translation, and from that, conclusions have been drawn regarding the issues which might be of relevance to dubbing in general.

The purpose of this report ultimately was to consider the norms and constraints governing screen translation, particularly dubbing. The analysis of a number of texts, whether from the same series, or produced in the same context, would evidently generate even more conclusive observations. Nonetheless, it can be assumed that this programme is sufficiently representative of the strategies used to dub all the other programmes in the series, as the translation is commissioned by the same agent (ZDF). Also, this programme is indicative of how at least one dubbing studio in South Africa operates, and again it can be assumed that this particular studio would approach all its projects in a similar way.

The research was begun on the assumption that those norms and constraints relevant to dubbing differ from those of 'ordinary' translation because of the audiovisual aspect of the texts.

In terms of constraints, this hypothesis is certainly true. In many ways, dubbing is far more difficult than the translation of a written text. The translator must contend with lip-synchronisation, body gestures, dubbing voices and strict time constraints within each scene. As was pointed out at the beginning of this study, the dubbing translator cannot fall back on footnotes to explain difficult passages, and often has to draw on editing skills to convey the message correctly.

At the same time, the fact that the dubbing in this case concerns translation from the German to the English culture certainly makes the translator's task much easier. This is especially true in terms of facial expression. Unlike in a written text, the translator is not expected to try and describe in words what the readers have to 'see' in their heads - on screen, the actors convey

their characters' feelings and reactions visually and the translator only has to concern herself with the dialogue. In both German and English contexts, characters would express themselves visually in similar ways. Of course, if the programme were concerned with a more 'historical' theme, where the German culture was a focal point, the translator's approach would have to be different. However, in this case, the theme is universal in terms of both culture and story-line, and the translator is less restricted. Also, there is the point that in both cultures, the 'detective series' genre is very popular. The translator need not concern herself with having to bridge any gaps of understanding with regard to what is expected to occur in a story such as this.

More generally, there are other advantages related to dubbing for the translator. To begin with, as this is a popular television programme, the translator is in no danger of being criticised for 'ruining' the source text. If the source text were written by a famous author, the translator might be expected to stick closer to the imagery, for example, or to the author's specific style of language. Also, as a programme appearing weekly, it is not very likely that this would be watched over and over again, as a film might be, or as a book might be reread. Consequently, any mistakes - whether in the language, the story-line or the synchronisation - would most probably be glossed over. Even if they were picked up, the viewer does not really have much chance to think about them because the plot moves along at its own pace.

This actually provides an analogy for screen translation with another type of translation, i.e. stage drama. In this context, the product of the translation is also manifested under strict conditions of time, over which the audience has no control.

It is clear that screen translation is not the only type of translation subject to specific conditions. Translating poetry is constrained in terms of rhythm, rhyme or imagery, where 'the word' is the most important factor. Short stories are often dependent on a recurring theme or motif in order to be successful, which may prove difficult to convey in another language.

An extension of this point, i.e. that every type of translation has different constraints, is that every type of translation requires different strategies. Dubbing, of course, is no exception. In terms of this particular case, the translator's main concern for synchronisation has been to match the length of the spoken phrases and sentences, rather than the individual mouth-shapes - although of course these have been accommodated wherever possible. The point is that the translator's initial norm was to adhere to the target culture by retaining an acceptable target language.

This observation about the length of sentences also relates to what is considered by some to be a norm of screen translation: explication. Goris (1993), in his study of films translated from English and Flemish into French, found this to be common practice. It is contended that the dubbing writer seems compelled to explain in detail certain things which are only implied in the source text. In this case, while it is true that the target text is more descriptive and explicit at times, this generally is required in order to 'fill up space', as it were, because saying something in German will take much longer than its English equivalent will.

As with any type of translation, there is of course the possibility that the dubbing process will lead to differences between the source and target texts. Some of these are initiated intentionally by the translator or the other agents involved (the sound engineer, dubbing director and dubbing actors). Again, this is a reflection of the initial norm: the translation is serving the target audience. Any mistakes or oddities in the plot that are evident in the dubbed version, even if they occur in the original too, will more than likely be put down to 'bad translation' by the viewer. The dubbers have to choose 'unfaithfulness' to the source text if this means avoiding criticism from the target audience. Similarly, if a shift is required from the source text to facilitate successful synchronisation, so be it. Naturally, a translator may also create shifts for purely idiosyncratic reasons - and these cannot be judged, because they might easily become widely-accepted norms in translation in the future. Having said that, translators are only human, and sometimes shifts can mean inconsistencies in the plot. In this case, no serious errors were made.

The issue of the initial norm and the target audience brings up the unavoidable question of whether the dubbing of the programme has been successful or not. As a descriptive analysis, it is not the aim of this project to make such a judgement, although it is a point worth discussing briefly. In the framework of this project, the primary concern should be whether the translator's ultimate intention was fulfilled when transferring this programme from German into English. As mentioned above, the most important consideration in a case like this, i.e. a translation produced primarily for the consumer market of television, is the target audience. The audience has to want to watch the programme. As a result, the translator has two options: she can ensure that the lip-synchronisation is flawless, at the risk of making the target language sound stilted and unnatural; or she can allow for less-than-perfect synchronisation and translate into 'listenable' English. Every dubber is faced with this dilemma, and it is the source of much debate. In the past (according to Mr Paul Polsen in a personal interview), the SABC has been accused of reducing the Afrikaans language to 'Synchikaans' in its dubbed programmes - sacrificing 'normal' spoken language for the sake of matching mouth-shapes.

In the case of *Wenn der Tod zweimal klingelt*, it would seem the dubbers have gone the other route. The English sounds exactly as it would have had it been written as the original script, and, although it has been carefully adhered to wherever possible, the synchronisation does not match perfectly. This should not be considered a bad thing, if the target television audience is accustomed to such a strategy. Clearly, if series after series of *SOKO 5113* is being dubbed, the product must be acceptable to the public it is serving.

After considering the mental processes a translator must engage in when writing a dubbed script, it would be uncomplimentary to refer to this process as mere 'adaptation'. This term seems to infer that the dubbing writer is unoriginal, which is certainly false. And although the final product is the result of the work of various agents, the most important of these in terms of transferring the information is still the translator. The changes made by the others to the script only serve to enhance the visual appearance of the programme, but it is the translator who has done all the groundwork.

To be able to convey the source text information faithfully, while adhering to the norms of the target language, which must still be done within the framework of the source language and its culture, certainly requires great skill. To this extent, dubbing is no different from written translation, in that every translator is faced with this difficulty. However, it cannot be denied that the dubbing translator has to approach the text in a particularly creative and open-minded manner when solving the problems presented by the audiovisual medium.

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