

# STUDY ON DOCUMENTARY TRANSLATION FOR DUBBING

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## **ABSTRACT**

*This paper discusses the features of documentary translation for dubbing and translation strategies for this kind of audiovisual genre. Especially it aims to analyze differences in the use of pronouns between source text and target text by making use of parallel corpus of English documentary scripts and their Korean translated versions. It is argued that these differences and translation strategies might be attributed to the viewers' expectancy described in Chesterman's norm theory.*

## **KEYWORDS**

*Documentary translation, The Voice-over Translation of Documentaries, Audiovisual translation, Translation for dubbing, Chesterman's norm theory.*

## **1. INTRODUCTION**

The development of media has enabled us to enjoy various kinds of audiovisual products in our daily life. And as media supply channel has been diversified and viewers have started to voice their opinions and needs, diverse genres of programs are presenting on TV. Documentary is one of them. Documentary is well-known and popular genre but documentary translation has been relatively marginalized in translation study especially documentary translation for dubbing.

This paper focuses on how documentary translation for dubbing is different and what is the feature of this seemingly authentic genre. In addition it suggests strategies the translator can employ when working on this audiovisual product. These strategies are supported and explained with Chesterman's expectancy norms. And by using corpus methodology, pronoun translation patterns in the target text are analysed and explained.

This article is organized as follows. Section 2 gives theoretical framework with general feature of documentary genre and Chesterman's expectancy norms. Section 3 introduces data analysis including corpus analysis. And the conclusions are drawn in section 4.

## **2. THEORETICAL FRAMEWORK**

### **2.1. THE NATURE OF DOCUMENTARY**

Traditionally, documentaries are claimed to be based on reality and nonfiction program with image and narration. Now it is well known that this factual genre is not authentic reality but a result of the constructed reality with a perspective of the producer. The producer is the person who finds out meaning at the image and sound of the reality. And he selects and arranges the facts in accordance with his meaning. Narrations are an effective tool to deliver the producer's message.

Narration delivers theme of the episode in a persuasive way. So it has to be written consistently and coherently, reflecting producer's message. Narrations are delivered by a male narrator of a certain age. That's because people believe the voice of old man gives trust much stronger than their young or female counterparts. Narrators do not appear on the scene in the voice-over mode of documentary and narration is written with an omniscient viewpoint. Heard but not seen male voice with factual image gives viewers the illusion that they are seeing an authentic reality.

Unlike fiction work where shooting is based on script, documentary is produced by writing script based on the shooting image. That is, shooting first and writing next. After filming, the producer selects and arranges the image to put his meaning across persuasively. In this process narration is very salient tool to communicate with viewers. It has to be not too long and short and harmonious with image and coherent and consistent with the theme.

### **2.2. CHESTERMAN'S EXPECTANCY NORM**

Chesterman's norm theory is described with two norms: expectancy norm and professional norm. Expectancy norm is about translation product norm. It says that this norm is made by expectancy of the readers in the target culture. Professional norm regulates translation process. This paper focuses on Chesternam's expectancy norm which is related to conventional rules in translating documentary. Readers or viewers in the target culture have expectancy that translation of this genre should be like that. This expectancy is partly controlled by pervasive translation tradition and similar genre in the target culture. It is sometimes affected by economical and ideological factors and power of authorities.

Readers or viewers in the target culture influence style, register, structure and selection of word when translating. When the translator behaves up to expectations their work is considered 'right' and 'good' one and this work could function as a convention to a future project. In this paper, the analysed documentary in the next section was broadcasted at 8 pm on Sunday and viewers think the program is for all family members including children. So the narration should be rewrite to make easy to understand in the target culture.

## **3. DATA ANALYSIS**

### **3.1. THE COMPLIMENT OF DATA**

This paper is designed to compile and build corpus with documentary program. The corpus specifically includes scripts of four episodes of documentary which are episode 1, 2, and 3 of

‘WILD WEST’ series by BBC and the second episode of ‘Creative Killers’ series by On Earth. These episodes are translated by the author and the author has got permission from the translation agency for the scientific use of the original scripts and translated versions. The documentary was broadcasted on Korean public television(KBS) at 8 pm on Sunday in March, 2017

### 3.2 THE STRATEGIES FOR DOCUMENTARY TRANSLATION FOR DUBBING

#### 3.2.1. ADD INFORMATION

When unfamiliar terms such as names of animals and places, and geological phenomena appear in the narration of documentary, translators usually add annotation which is not in the original text. The table 1 shows translator’s annotation. The annotation consists of definition or short explanation about the new information. And it will be shown at the left bottom corner of TV screen with the relative image at its first appearance or sometimes many times after that. In addition, viewers expect more detail information about new contents because many documentary programs have done that so far. So the translator behave on the expectancy of the target viewers. And considering the educational purpose for the children viewers, this kind of information delivery is much more effective than complete dependence on narrator’s saying.

Table 1. Adding annotation

ST	Translation	Annotation
It’s now known as the Sea of Cortez. (WILDWEST#3 03:27)	오늘날 코르테즈 해라고 알려진 곳입니다.	## 코르테즈 해 :멕시코 북서부 태평양 연안의 해역, 캘리포니아만이라고도 부름
Vents and black-smokers, some a hundred feet high, are evidence of powerful tectonic forces at work. (WILDWEST#3 06:13 )	블랙스모커는 30미터 높이 해저 굴뚝으로 / 지구 내부에 강력한 힘이 작용하고 있음을 보여주는 증거입니다.	## 블랙스모커(Black-smoker) :해저의 지각 속에서 마그마가 식어 굳을 때 정출되는 수용액이 바닷물과 반응해 검은 연기처럼 솟아오르는 것

#### 3.2.2. AVOID DIFFICULT EXPRESSIONS

Like many other TV programs documentaries needs to be understood at once when broadcasting, but some episodes of this factual product contain a lot of difficult concepts and expressions in the original version which could lower the concentration and hinder the comprehension of the episode. And the translated version was shown at 8 pm on Sundays so children are considered one of main viewers of this program in target culture. So translators choose terms and expressions that are easy to understand and help viewers focus only on the contents. The table 2 shows TT1 and TT2 have the same meaning, but TT1 use Chinese character noun and sound more difficult than pure Korean expression in TT2. That’s why the producer finally select TT2 version.

Table 2. Using easy expressions

ST	TT1	TT2
Cutting its way through the heart of the Wild West, carrying rain and <u>melt water</u> from the Rockies. (WILDWEST #1, 19:38)	강줄기는 서부의 중심부를 가로지르며/ 로키 산맥의 비와 <u>융해수</u> 를 나릅니다.	와일드 웨스트 중앙을 가로지르며/ 로키 산맥에 내린 비와 <u>녹은 물</u> 을 씬 없이 나릅니다.///

In the same vein in the table 3 the producer tend to prefer TT2 because the foreign word in TT1 can be replaced much easier Korean term.

Table 3. Avoiding foreign words

ST	TT1	TT2
For a few weeks a year, thanks to changing currents and <u>wind patterns</u> , heavy clouds roll in off the Pacific past the Sierra Nevada mountains and reach as far inland as Arizona's Sonoran desert.(WILDWEST #1, 20:54)	일 년에 몇 주간은/ 해류와 바람의 <u>패턴</u> 이 변한 덕분에/ 태평양 상공에 있는 먹구름이 /시에라 네바다 산맥을 넘어/ 멀리 내륙의 애리조나 소노라 산맥에까지 몰려옵니다.	해류와 바람의 움직임이 변하면서/ 태평양 상공의 먹구름이/ 시에라 네바다 산맥을 넘어/ 멀리 내륙의 애리조나주 소노란 사막까지 몰려옵니다.///

### 3.2.3. USE SIMPLE STRUCTURE

Although original text is written in fancy and complex style, the translator should recreate the text in a simple and clear form and structure. This strategy can also be explained with Chesterman's expectancy norm. Viewers do not expect fine language in documentary. They want information and in that case simple and plain structure helps viewers follow the storyline and accept new information.

The table 4 shows two versions of translation and TT1 has longer subject and qualifier so when listening, people may not easily figure out what it is about. So it is recommended to keep subject short and avoid long qualifier with the subject. In addition, Korean word order is relatively flexible compared with English, but the basic form starting with subject is easy to understand. In the table 5 subject of TT1 is located in the middle of the sentence. When listening people feel more stable and comfortable when the subject is at the beginning of the clause like TT2.

Table 4. Keeping subject short

ST	TT1	TT2
Using nectar as a bribe, the plants ensure many visits from both female hummingbirds and <u>brightly coloured males who unwittingly collect pollen as they feed.</u> (Wild West #2, 12:04)	그래서 꿀을 미끼로 이용해 암컷 안나벌새뿐 아니라, <u>꿀을 먹는 동안 자기도 모르게 꽃가루를 모으는 밝은 색의 수컷도 많이</u> 끌어들입니다./	달콤한 꿀을 미끼로/ 암컷 안나벌새뿐 아니라, <u>화려한 깃털을 가진 수컷까지 불러들여 / 꿀을 먹는 동안 꽃가루를 문혀가게 유도합니다.//</u>

Table 5. Locating subject at the beginning of the clause

ST	TT1	TT2
<u>Yosemite falls</u> plummet over 2,400 feet, the highest falls in North America. (WILDWEST #2, 14:35)	700미터보다 더 아래로 떨어지는 <u>요세미티 폭포는</u> , 북아메리카에서 가장 높은 폭포입니다.	<u>요세미티 폭포는</u> 700미터 까마득한 높이의/ 북아메리카에서 가장 웅장한 폭포죠.

### 3.2.4. SPECIFY PRONOUN SUBJECT

The pronoun subject in the source text tend to be specified in the target text. The table 6 shows how the pronoun in the original text is translated. The TT1 is using pronouns like English version but TT2 explicitate what ‘it’ is. And the producer consider TT2 more suitable because viewers may not be accustomed to ‘Gila monster’ and providing its full name once again could more helpful to viewers.

Table 6. Specifying pronouns

ST	TT1	TT2
<u>It’s</u> after the eggs of ground nesting birds, especially quail, a delicacy! Gila monsters can eat one third of their body weight in one hit. (Wild West #1, 12:15)	<u>녀석은</u> 메추라기와 같이 땅에 둥지를 트는 새의 알을 찾고 있습니다. 별미거든요. 한 번에 몸무게의 3분의 1에 해당하는 양도 먹어 치웁니다.	<u>힐러몬스터는</u> 메추라기 같이 땅에 둥지를 트는 새의 알을 찾고 있습니다./ 최고의 별미니까요.// <u>힐러몬스터는</u> 한 번에 자기 몸무게의 3분의 1에 달하는 양을 먹어치웁니다.///

### 3.3. CORPUS ANALYSIS OF THE USE OF PRONOUNS

In relation to the explicitation of the pronoun subject, this paper analyzes how pronouns are translated by making use of AntConC3.4.4.version. After compiling data the author compare and analyze translation patterns of pronouns. Pronouns including ‘it’, ‘they’, ‘them’, ‘he’, ‘she’, ‘her’,

'him' are part of investigation and impersonal subject 'it' and introductory 'it' are excluded from the corpus.

Pronoun translations categorized four patterns: omission, explicitation, shift in structure or meaning and pronouns. The table 7 shows subject is missing in target language. Korean is high-context language and subject and object are frequently omitted. Image explains many parts so subject and object sometimes feel like redundancy. However, in some cases to meet the informative and educational purpose of this audiovisual product, pronouns in the source text are specified in translated version. The table 8 identifies 'them' and 'it' in the source text translated as '악어들이(crocodiles)' and '이 단층은(this fault).' The table 9 shows shift in structure or meaning. When the TT is backtranslated the clause including pronoun is like this: the deadlock is settled. The table 10 displays a pronoun '이들은' in the target text as in the source text.

Table 7. Omission

ST	TT1
<p><u>They</u> weigh nearly two hundred tonnes, and can grow ninety feet long. (Wild West #3, 04:08)</p> <p>And as <u>it</u> soaks up desert minerals it becomes three times saltier than the sea...(Wild West#1, 41:54)</p>	<p>_____ 몸무게가 200톤에 육박하고,// 27미터까지 자랍니다.//</p> <p>또한, _____ 사막의 무기질을 흡수했기 때문에 바닷물보다 염도가 세 배나 높습니다./</p>

Table 8. Explicitation

ST	TT1
<p>Blood in the water attracts <u>them</u> like moths to a flame. (Creative Killers#2, 26:34)</p> <p>Ten miles deep and more than eight hundred miles long, <u>it</u> highlights the boundary between the world's biggest tectonic plates. (Wild West #3, 28:57)</p>	<p>피 냄새를 맡고 <u>악어들이</u> 불나방처럼 모여듭니다.//</p> <p>깊이 16킬로미터, 길이 1200킬로미터가 넘는 <u>이 단층은</u>/ 지질구조 판의 경계를 확연히 드러냅니다.//</p>

Table 9. Shift in meaning or structure

ST	TT1
<p>When the first few wildebeest drink, <u>they</u> break the deadlock. (Creative Killers#2, 09:10)</p>	<p>누군가 첫 발을 내딛으면/ <u>상황이</u> 해결됩니다.//</p>

Table 10. Pronouns

ST	TT1
<p><b>They</b> have the ability to neutralise the toxic water. Their fine hairs catch air bubbles, allowing them to walk underwater to feed on algae. (Wild West#1, 38:33)</p>	<p>이들은 물의 독성을 중화시킬 수 있어,/// 미세한 털로 기포를 잡고 물속에 들어 가 조류를 먹습니다.///</p>

#### 4. CONCLUSIONS

In this paper, the strategies for translating dubbed documentary are described and explained with the study of Chesterman's norms theory. Research shows the translator and producer tries to meet viewers' expectancy which is largely related to help them to easily understand the contents. As the air time of the documentary was evening time on the weekend, children were one of main viewers of the program. So the translator tries to use simple and easy terms and avoid difficult expressions and adopt basic structure when writing. In additions for the educational purpose of the genre and effective information delivery the translator specify pronouns of the source text in the target text. With the analysis of the corpus translated texts exhibit four patterns dealing with pronouns. It is argued that omission, explicitation, shift in meaning or structure and using pronouns are observed by analysing the corpus. Notwithstanding the size limitation of data there's difficulty in generalize strategies and aspects in translating documentary, this findings may help understand differences in translating documentary for dubbing. Similar studies can be conducted on documentary translation by using corpus methodology.

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