

# Dubbing

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Dubbing is a form of major revoicing practice. It involves replacing the original soundtrack containing the performers' dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actors' lip movements are synchronized in such a way that target viewers are led to believe that the actors on screen are actually speaking their language. Dubbing is virtually restricted to the translation of films, TV series and sitcoms, children's programmes, and the sporadic commercial. (Diaz Cintas & Remael, 2006:98).

# History of Dubbing

The history of dubbing differs from the history of subtitling and it varies from one country to another. This method of audiovisual translation first appeared in The United States although it has been used mainly in Europe, where it appeared in 1936. (Diaz Cintas & Remael, 2006:98).

# History of Dubbing

However, the first dubbing attempts started in the late 1930s. The quality of the dubbing process in these films was quite poor. Moreover, it was only one person who dubbed all the characters of the film and it was usually the translator himself. Some years later, several people started to perform post synchronization.

# Types of Dubbing

**A. live dubbing** : it was considered as an evolution AVT. In this case the dubbing actors were the same as the actors of the film. The main problem of this technique of dubbing was that it was broadcast live and so the actors had no possibility of changing their version and the number of translation errors was usually very high.

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**B. loop dubbing:** in this kind, the whole film is divided into several parts or loops, all the actors present and they dub the film until the film director is satisfied. This method definitely has a better quality than the previous but it is very time-consuming.

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**C. Unilinear dubbing:** Appeared in the 1990s, one actor dubbing his character from the beginning to the end until his film director is satisfied. In fact, in this case, if the film director is not satisfied they have to repeat only the part where the mistake was done.

## three types of synchrony in dubbing

1. The phonetic synchrony: it is most widely known as lip synchrony which takes care of fitting the target text into the mouth openings of the onscreen characters, particularly in instances of close-ups. When working at this level, translators/dialogue writers must forget the sentence as their translational unit and concentrate on syllables and letters.



## three types of synchrony in dubbing

2. The second type of synchrony is that of the translation with the actors' movements and gestures. The aim here is to guarantee that the dialogue does not contradict the image and that the shaking of a head comes accompanied by a negative statement. Finding adequate target voices that are compatible with the personality and the physical appearance of the person on screen is also part of this type of synchronization, though clearly a decision that is beyond the translator's reach

## three types of synchrony in dubbing

3. The third and last synchrony is known as isochrony and consists in making sure that the duration of the translated exchanges is in tune with the duration of the original ones and the utterances can be comfortably fitted between the moments the actors open and shut their mouth.

## Idiosyncrasy, voice and prosody

In the professional dubbing world, synchronization is prioritized above all else, and the quality of a translation is judged in terms of whether or not “it matches the lips”, in other words, whether the translation corresponds both to the screen characters’ movements of the lips (lip synchrony), and particularly to the duration of the screen character’s utterance, from the instant his or her mouth opens to speak to the instant it shuts (isochrony)

# Idiosyncrasy, voice and prosody

According to Chion (1985: 74), the source of the sound is normally understood to be what is seen on screen—something which dubbing changes drastically. This can mean that ‘accepting dubbing is like ceasing to believe in the oneness of the individual’. In dubbing, the original body is separated from its original voice, even if dubbed films give the illusion that the voice and the body are working together. This means that a dubbed voice ‘changes pitch, articulation, class, regional context, colloquialisms, individual turns of phrase, timbre, educational levels and other suggestions of cultural positions and capabilities’. It is thus worth wondering to what extent viewers engage differently based on changes in voice.

# prosody

On the other hand, prosody can be defined as the information about emotional states which are generally given through non-verbal signals.

These may be apprehended visually, as is the case with facial expression, eye-gaze, gesture, body posture and relative spatial position between two or more characters (for example, facing each other or turned away). Non-verbal signals may also be apprehended aurally—e.g. through intonation, inflection, pitch and pace, namely prosody (Wildgruber, 2006: 121)

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