

**CHALLENGES IN LIP SYNCHRONIZATION IN DUBBING; A CASE OF ENGLISH
AND KISWAHILI FILMS**

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ABSTRACT

The principal objective of this project is to examine the strategies dubber translators use in achieving lip synchrony. We have narrowed to cases where short loops and long loops exist in an audio visual translation. We have considered the *Jesus Film* and its translation to English.

The main purpose of the study was to find out the words dubber translators use as fillers in a case of short loop and those omitted in a case of long loops with purpose of achieving lip synchrony.

Chapter One, is an introductory chapter that focuses on the background of the study, statement of the problem, hypothesis, significance of the study, scope and limitation, theoretical framework, literature review and methodology.

Chapter two, deals with the fillers in short loops. It is in the introduction of this chapter that the term ‘short loops’ has been defined and the examples of words used as fillers-in the Jesus film-discussed.

Chapter Three, looks at overcoming long loops, to achieve lip synchrony, by using omission. Words that have been omitted in the Jesus film have been discussed in this chapter. There is also an exposition of the forms of omission.

Chapter Four, looks at the data collection. Data has been collected from interviews carried out on dubber translators who expounded on the process of dubbing.

Chapter Five, is focused on the findings of our research in challenges of lip synchronization in dubbing, conclusion and we also give our recommendations.

DECLARATION

I **Elizabeth Asaala** solemnly declare that this research paper, for the M.A Arts in Translation at the University of Nairobi, centre for Translation and Interpretation, hereby submitted, has been not been submitted by me or anyone else for a degree at this or any other university. That this is my own work in design and execution and that materials consulted have been properly acknowledged.

Signed.....

Date.....

Supervisor: Dr. Helga Schröder

Signed.....

Date.....

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Signed.....

Date.....

DEDICATION

I dedicate this research work to my dear mother and father: though your sacrifices have been great to see me get to this point in my academics, your rewards will even be greater, I have grown up to be the woman you wanted me to be.

ACKNOWLEDGEMENT

First and foremost I thank the Almighty God who gives me strength, wisdom and good health while doing this.

To my parents, Mr. Boaz Asaala and Emma Amilu Asaala, for all that I am the last 27 years. I give it to you; you are the greatest and the best I could ever have. The financial support, moral support and love cannot be quantified. Good health, long life and peace of mind are my silent prayer to you every day.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

Lip synchronization (sync) is synonymously used as dubbing. It has been defined by Thomas Herbst (1994:43) as the correlation of lip movement of the original actors with the sounds perceived in the dubbed version and is essential when films are dubbed into other languages (This technique is also used the when animated characters speak).

Lip sync is also defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue” with the aim of making translated dialogue appear as though it is being uttered by the actor in the target language (Luyken et al, 1991:31).

Dubbing as defined by Fakulta (2006:56) is the process of translation, adaptation and recording of a film/TV soundtrack to create the feeling of "illusion" that the characters "talks" in the target language, with an aim of feeling natural and authentic. It is a part of the post production phase. Most films today contain scenes where the dialogue has been re-recorded afterwards. There are two types of lip sync, the quantitative lip sync (this is the correlation of the beginning and end of visible movements and sound) and the qualitative lip sync (the correlation of actual lip movement or shape of the mouth and the quality of the dubbed one). Lip synchronization becomes a problem- a lip sync error- when the length and timing of the words it takes to say something in the original language will not match the length and timing of the target language. It needs to be noted though that the actual translation is done by the translators, but lip

synchronization is a challenge faced by the dubber translator. Quality film dubbing requires that the dialogue is first translated in such a way that the words used can match the lip movements of the actor. Martinez (2004:86) and Meyer-Dinkgräfe (2006:43), argue that lip synchronization is a basic requirement in dubbing. This is often hard to achieve if the translation is to stay true to the original dialogue, hence the dubbers are forced to use fillers. It may be necessary to modify the original translation to shorten or lengthen the time it takes to speak. Automated Dialogue Replacement (ADR) or "looping," which is a film sound technique helps in such a case. The dubber translator uses fillers during the short loop (when the lip movement is short in the source language and the conversation in the target language is long) and the long loop (when the lip movement is long in the source language and the conversation in the target language is short). Fawcett (2003:15-6) summarizes the issue by saying that 'x' was left out because there was a short loop, and that 'y' was substituted by another form of wording-long loop- because of the need for lip synchronization. The chief requirements of a satisfactory synchronization involve a faithful and artistic rendering of the original dialogue, an approximately perfect unification of the replaced sounds with visible lip movements, and bringing the style of delivery in the new version into optimal artistic harmony with the style of acting (Fodor,1976:9). Lip sync is widely practiced.

In 2004, United States pop singer Ashlee Simpson appeared on a live Television (TV) comedy show on Saturday Night Live, and during her performance, she was revealed to apparently be lip-synching. According to her manager,-father-his daughter needed the help because acid reflux disease had made her voice hoarse. Her manager stated that just like any artist in America, she has a backing track that she pushes so you don't have to hear her croak through a song on national television. During the incident, vocal parts from a previously performed song began to

sound while the singer was holding her microphone at her waist; she made some exaggerated hopping dance moves, and then walked off the stage.¹

During the 2008 Beijing Olympics, Chinese Television news reported that a nine-year-old Chinese girl's stunning performance at the Beijing Olympics opening ceremony had been marred by revelations that she was lip-synching. The article states that Lin Miaoke was lip-synching on a Friday to a version of *Ode to the Motherland* sung by seven-year-old Yang Peiyi, who was deemed not pretty enough to perform as China's representative.²

Lip sync is as a result of the dubbing. The history of dubbing traces its origin to the late 1920s when studios insisted that if films were no longer silent films then they should have the highest quality dialogue (Parkinson, 1997:86). Ivarsson (1992:15-6) claims that dubbing started in 1927 when the audience could hear the actors and that by 1929 dubbing studios had spread all over Europe. Dries (1995:9) maintains that dubbing was introduced at about the same time as the introduction of the original sound to the moving picture. At the same time the problem of exporting films to countries with another language needed a solution and dubbing was one of it. On the contrary, Maluf (2005:7) suggests that when the articulation, intonation, accent, or dialect of the stars were inappropriate for the new films, studios resorted to dubbing over the dialogue, by adjusting the mouth movements of the original actors in the film to the voice of other actors.

Luyken, (1991:153-165) also points out the difference between literary and audiovisual translations in his chapter on semiotics of audiovisual language transfer. He comes to the

¹ a b c <http://www.msnbc.msn.com/id/6322824/>

²http://www.ctv.ca/servlet/ArticleNews/story/CTVNews/20080812/oly_fireworks_080812/20080812?s_name=beijing2008

conclusion that dubbing certainly is a form of translation. However, there are some special features that make it different from the translation of a written text.

When translating a book, the text is transferred from one language to another. In this case, the new work completely replaces the original and the two are completely independent. On the other hand, the message of a film is expressed by various elements such as image, acting, sound or language. And obviously only some of these are replaced. When a film is dubbed, the visual component stays completely the same, only the auditory component is changed. Thus, the transferred form of one element of a work has to 'coexist' with other elements of the same work. Those remain in the original form (Luyken, 1991:153).

The particularity of audiovisual translation also lies in the reduced scope of the translator. If there is something which has to be explained in the literary translation, the translator can use a footnote or he can include the explanation directly into the text. This is impossible in a film.

Dubbing is however not only unique to English and other languages. The language of Kiswahili³ which is traditionally spoken in the East African region is equally affected. Even though this is a possibility, there is hardly any literature that explains this so far, thus making this study very important in appreciating the dynamics of dubbing from English to Kiswahili. It is in this regard that this study looks into Kiswahili, being an agglutinative language unlike English which is an isolating language and thus suspecting that the problems in dubbing might occur.

³ Although some people refer to it as Swahili, it may sound ambiguous. 'Swahili' may also refer to the culture and traditions or the people who speak Kiswahili language.

1.2 Statement of the Problem

Many countries aim at preserving their national identity, thus necessitating the growth of dubbing. According to Danan (1991:612) “dubbing is an assertion of the supremacy of the national language” and is often linked to regimes wishing to exalt their national languages. Vast audience worldwide would prefer to listen to the original language of audiovisuals⁴ rather than watch a dubbed version in which the voices of the impersonating actors/actresses may not suit the original characters. However, this has not been realized as lip sync has not been achieved.

Dubbing puts translators and adaptors in a dilemma when they want to maintain the same ideas and plot as the original audiovisual and at the same time make sure that lip synchronization is achieved as well. While the dubbers may be operating within their goal -to communicate to the audience in the target language- regard must be paid to lip sync concerns. This is so because studies have shown that the actual problem in lip sync lies in the language. Fawcett (2003:145) argues that because film translation operates under a number of technical constraints, it is often assumed that the final target text is largely conditioned by these constraints and nothing else. For example fillers and omissions have posed a challenge to dubber translators therefore compromising with the lip sync process. This challenge makes them to have a difficulty in selecting the most suitable fillers, or the reason as to why the dubber translators chose to omit a particular word in a sentence over the other, with regard to their pragmatic or syntactic sense. Dubbers should explore on areas of English-language audiovisuals into Kiswahili and adopt any translation theory that best suits audiovisual translation that helps them best interpret the source audiovisual material’s message.

⁴ Diaz Centaz (1999: 38) talked about Greece’s experience in this regard. He says: —The innovation was extremely popular among housewives who could carry on with their chores and follow the plot on the screen without having to be stuck to the television set in order to read the linguistic exchanges.

This research will look into the dubber translators' and adaptor oriented perspective. Since script translation involves the job of both the translator and the adaptor, loss may result. It is not a loss that happens during translation only, but rather one that happens after the translation as well. When the adaptor wants to adapt the translation to the lip movements of the original dialogue, then s/he may not recognize the necessary changes that the translator has made and, as a result, this may also lead to another adaptation loss.

1.3 Research Questions

This study is an investigation of the strategies dubber translators use. To do this, the following questions will provide an insight of this topic:

1. What fillers can a dubber translator use to achieve lip sync when translating from English to Kiswahili during the short loop?
2. Under what criteria can the dubber translators omit a word(s) in case of a long loop considering English to Kiswahili dubbing?
3. What strategies does the dubber translator use to achieve lip sync from English to Kiswahili?
4. Do translators of English-language audiovisuals into Kiswahili adopt any translation model or theory that best suits audiovisual translation and helps them best interpret the source audiovisual material's message? If not, what is the most suitable translation approach to achieve this?

1.4 Objectives

The objectives of this research are:

1. Identify the filler used by the dubber translator with regard to the short loops considering English and Kiswahili languages.
2. Investigate the consideration given by dubber translators when omitting a word or phrase from the source text in case of a long loop.
3. Propose and analyse the strategies that a dubber translator can use to achieve lip sync.
4. Conduct an interview with the English-Kiswahili audiovisual dubber translators to determine if there is a theory laid out to guide them better in the process of translation

1.5 Rationale

The growing demand of Audio Visual Translation into Kiswahili, especially film translation, fuelled by globalization, and media being omnipresent necessitates this kind of study in order to inform today's booming industry. Furthermore, the increasing complaints from audience against the inadequacies of some of the dubbed, cartoons, and sitcoms –with regard to lip sync error-to reflect the message of the source language (SL) have also been noticed. This for example has been found on the internet where viewers express their points of view.

In addition, there is a possibility that there is growing awareness of producers and TV programmers who are buying, broadcasting and/or distributing such translated audiovisual entertainment programs. This is as a result of growth of the target market, the urge to retain the indigenous language and identity as East Africans- Kiswahili- and to make the Audio Visual Translation (AVT) relevant to those in villages. It is for such reasons that the failure of any translation project –poorly translated- may affect the reputation and disadvantage the producers

financially or competitively. As a result, it is the responsibility of AVT companies to do more research in this regard.

Moreover, in view of the fact that this industry has received little attention from both theorists and practitioners creates a need to conduct a study that lays out a foundation for and encourages more research. It can be claimed that this issue has been seriously addressed, whether on the academic or professional levels. This could be attributed to many factors, among which is the fact that one of practitioner's aim is to make money and that the theorists of translation do not regard this language transfer method as translation but rather adaptation.

1.6 Theoretical Framework

Although translation theory may facilitate translators' work, the quality of a translation is not in fact measured by the extent to which theory was applied or utilized by a translator at the time of translating a certain text. Similarly, it could also be argued that it is likely that audiovisual translation practitioners are implicitly following a theoretical model even if they do not acknowledge it.

The theory that best explains this research is the Newmark's (1991) translation theory. The theory states that after the substantial changes, in both numbers of countries and the dimensions of population groups led to opening up the virtual computer languages of blogging, e-mails and the huge increase in economic political global migrations. This led to world's linguistic map to become radically transformed. The economic and asylum- seekers migration went hand in hand with the need for public service. This is an indicator that the language of today reflects a pendulum with language competence, and the end of one pole, and translating as its other end.

Newmark points out in his theory that there have been arguments among translators with preference for sense to sense translation or word for word translation. The dualistic approach to translation prevails in his theory of the functional approach. That the equivalence in which the message of the original text was to be transported into the receptor language and the response of receptor was essentially like that of original receptors. Like Nida, Newmark preferred functional equivalence to formal correspondence⁵, but pointed out that these were flexible and sometimes overlapping terms in this or that text.

Newmark (1991:70) defines the act of translating as transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning. He works with three propositions:

- the more important the language of a text, the more closely it should be translated;
- the less important the language of a text... the less closely it needs to be translated;
- The better written a text, the more closely it should be translated, whatever its degree of importance...

In spite of the problem that poses the ambiguity of "important" and "better written", his proposal intends to narrow the gap between target text and source text. The translator has to establish priorities in selecting which varieties of meaning to transfer. For that, he has to use his creativity, particularly when he is forced to distort the target language introducing new elements of another culture. In that sense he will be breaking Toury's translational norms⁶. That is the case when translating cultural metaphors, trans-cultural words, and concept words. Newmark criticises the

⁵ where grammatical structures and stylistic patterns of the original language are retained in the translation

⁶ Hermans explains the reasons for Translation Studies (Translation Studies) have a marginal position in the study of literature. See Hermans, 1992.

present-day controversies stuck to the conflict between free and literal translation. He distinguishes types of texts and types of words in the texts, and classifies texts in three categories:

- scientific-technological
- institutional-cultural
- literary texts

Newmark however stresses that technical or institutional translation can be as challenging as rewarding as literary translation because every word has its own identity, its resonance, its value, and words are affected by their contexts, he distinguishes different types of words:

- functional words
- technical words
- common words
- institutional words
- lexical words
- concept words

He considers two types of translation: semantic⁷ and communicative⁸, although he states that the majority of texts require communicative rather than semantic translation. Communicative translation is strictly functional and usually the work of a team. Semantic translation is linguistic and encyclopaedic and is generally the work of one translator.

⁷ Semantic translation is linguistic and encyclopedic and is generally the work of one translator.

⁸ Communicative translation is strictly functional and usually the work of a team.

For Newmark, the main concern of translation theory is to determine appropriate translation methods for the widest possible range of texts or text-categories and to provide a framework of principles for translating texts and criticizing translation. (Newmark goes over the criticism aspect very superficially. We find a deep study on process and product of translation criticism in Berman⁹). Translation theory also attempts to give some insight into the relation between thought, meaning and language and can show the student all that is or may be involved in the translation process. For Newmark then translation is a craft. The translator acquires a technique in which the process to be followed takes into account the acts of comprehension, interpretation, formulation and recreation

Having stated earlier that lip sync is defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue” with the aim of making translated dialogue appear as though it is being uttered by the actor in the target language concurs with Newmark’s discussion of the functional equivalence. This is applicable in the sense that he emphasizes the sense of the translated text is more in comparison to its literal translation. This statement gives a dubber translator the freedom therefore to use the short and long loops by omitting words from the source text as long as the meaning is still transmitted in the target text.

This study is guided by Newmark’s theory of translation. However, it is not wholesome and therefore does not address the needs of a dubber translator in totality. First and foremost, this theory shows it’s inadequacy when Newmark is providing us with general principles that guide a

⁹Berman examines the German Romantic theories of translation compared with the classical view of Bildung. (1984:282).

general translator, without bearing in mind that there are translators who deal with different kinds of translations and have specializations. Examples are the translators who deal with texts and those who are audio visual oriented. The principles guiding translators who are audio visual oriented vary as well, as we have the dubbers translators and the subtitler translators. The audio visual translators-dubbers and subtitlers- for instance are faced with challenges of how a dubber translator or a subtitler can use omissions, fillers, lip synchrony, use of space during subtitling e.t.c. this kinds of concerns were not paid attention to in Newmark's Translation Theory, as a result making it sound bias.

When Newmark gives translators a lee way to craft and re-create the original text as long as they remain faithful poses danger and threat to the source text. This is too much freedom that is placed in the hands of a translator. When the translators are allowed to be co-authors, they might craft the text in a way that was not the intended message by the author; consequently, end up with a new text. The question which Newmark therefore does not consider is; how much freedom should a translator be entrusted with during the crafting process? It could be for this reason that some texts are translated more than once as a result of the author's unsatisfactory re-creation during an initial translation process.

1.7 Literature Review

Dubbing goes back to the 1920s, but despite this fact, the literature on this practice did not start until thirty years later. Most of the literature that was published does not give a proper insight of lip sync. Much emphasis is placed on dubbing, barely narrowing to discuss lip sync, yet the two correlate. Dubbing, according to Rowe (1960:116), is a kind of cinematic netherworld filled with

phantom actors who speak through the mouths of others and ghostly writers who have no literary soul of their own, either as creative authors or translators.

Myers (1973:56) suggests that the purpose of dubbing is to render a reasonably faithful adaptation of a foreign film while attempting to achieve that very elusive goal of 'perfect sync'. As a dubber translator, there is room therefore to omit a word (s) or use fillers for purposes of achieving lip sync, bearing in mind the underlying factor of faithfulness of the text from the source language to the target language. Myers points out in his text that in a case where a dubber translator is attempting to achieve lip sync, they are permitted to omit words or use fillers in cases of short loops. Myres however does not provide or recommend the strategies or the procedure the dubber translators can follow during omission or filling process, rather, she just mentions and acknowledges and allows this processes without supporting it with detailed explanations and justification of her proposal.

Fodor (1976:9) describes dubbing as a procedure of cinematography which consists of a separate and new sound recording of the text of a film translated into the language of the country in which it is to be shown. As discussed earlier, this retains the indigenous language of a people hence preserving its identity. In his introductory chapter on dubbing, Fodor points out the beauty of dubbing; retaining the language of a people. Fodor however, does not make this statement explicit. He does not state the advantages a country has for maintaining its language through dubbing over those countries that may opt for other modes of translation, for example, subtitling. In his text, Fodor also discusses dubbing without any consideration of discussing lip synchrony, yet this is a vital aspect of dubbing. In his chapter, there is also no mention of the aspect of the translator being faithful to the text.

Luyken et al. (1991:73) defines dubbing as the replacement of the original speech by a voice track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original. Just like Myre's case, Luyken et al put emphasis on the faithfulness of the Target text being maintained. No matter the strategies put in place by the dubber translator, effective communication needs to take place, fidelity being its foundation. Luyken puts the owners of texts in a dangerous position when he states that no matter the strategies translators put in place they need to be faithful. This is so because they do not propose any guide point strategies in their text, hence translator left with too much freedom of employing their own 'strategies' and this may end up losing the intended message in the translated work.

Dries (1995:9) proposes that dubbing can best be described as the technique of covering the original voice in an audiovisual production by another like it. The purpose of this is to reach out to people in a language of their own. A language they can easily identify with.

As far as the issue of using language varieties in dubbing is concerned, Rowe (1960) tried to answer the question about whether it is possible to retain the flavour of the original text with the actors affecting accents and using foreign locutions, or to create the illusion that the script was originally written in the dubbed language. He suggests writing in an accent for the character speaking in dialect, leaving the rest of the cast to speak the standard language. With regard to dubbing English into Kiswahili, this suggestion cannot be fully implemented since it would sound odd to make an actor speak standard Kiswahili and another speak colloquial, unless there was a purpose. But if the two characters speak two different colloquial, this would be more convincing.

According to Meyer (2006), dubbing represents a dubious homogenization of other cultures and much of a film's meaning can be lost. One example is the dubbing of a dialect into standard language which may result in loss, but it is something which is to be expected in any process of translation. Indeed, this is what happens in dubbing English into Modern Standard Kiswahili for reasons that are unavoidable.

Regarding character synchrony and the role it plays in a successful dubbing, Fodor (1976) describes this technique as a psychological aspect in dubbing and stressed that it is essential for there to be a correspondence between the source and target sounds. If the voice of the dubbing actor does not match the personality and deportment of the visible character, then character dissynchrony is likely to occur.

Similarly, Dries (1995:9) argues that dubbing should create the perfect illusion of allowing the audience to experience the production in their own language without diminishing any of the characteristics of the language, culture and national background of the original production. Such a perfect illusion should be delivered by actors. But what happens is that sometimes, as Meyer (2006:76) suggests, a few major dubbing stars speak with the same voice in different films, which results in the confusion of the audiences who, once they see Tom Hanks, will think of Kevin Kline or Bill Murray because they are all dubbed by Arne Elsholtz. The issue of character synchrony and its influence on the success of a dubbed film is an issue that needs to be given attention by the dubber translator.

The issue of culture and its effect on dubbing is stressed by Barbe (1996:261) who maintains that changes are effected to make the original text suit the target culture where a translation could deviate markedly from the English version, but despite that, experiments have shown that most

film-goers can easily distinguish between a German original and a dubbed version. The dubbed version seems artificial.

1.8 Literature Review of Theoretical Literature

The contribution of Nida in the field of translation studies cannot be overstressed, with his two famous books in the 1960's attempts to give a more 'scientific' sense to translation. Borrowing theoretical concepts from semantics and pragmatics, and being influenced by Chomsky's generative transformational grammar (1965), Nida adopts a more systematic approach to exploring the field of translation studies.

With regard to equivalence, Nida maintains that there are two basic types of equivalence: (1) formal equivalence and (2) dynamic equivalence. In particular, Nida argues that in formal equivalence the target text resembles very much the source text in both form and content whereas in dynamic equivalence an effort is made to convey the source text message in the target text as naturally as possible. It could be argued that Nida is in favour of dynamic equivalence since he considers it to be a more effective translation procedure. This comes as no surprise given the fact that Nida was, at the time at which he proffered his views about equivalence, translating the Bible, and hence trying to produce the same impact on various different audiences he was simultaneously addressing. Nida's preference is more clearly stated in Nida and Taber's edition (1969) since it is argued that dynamic equivalence in translation goes beyond correct communication of information.

As Munday (200:42) points out, Nida is credited for introducing a receptor based direction to the task of translating. Nevertheless, Nida's theory has been severely criticized for several reasons. In more detail, Lefevere (1993:7) holds that equivalence is still focused on the word

level whereas Broeck (1978:40) wonders how it is possible to measure the equivalent effect since no text can have the same effect or elicit the same response in two different cultures in different periods of time. Perhaps, the fiercest critic of Nida's work, Gentzler, who dedicates a whole chapter to the 'science' of translation, using quotation marks around the word science perhaps in order to indicate his own sceptical views on the scientific virtue of translation methods. Gentzler overtly criticizes Nida for using the concept of dynamic equivalence in order to proselytize readers, regardless of their culture, to endorse the ideas of Protestant Christianity. Despite these criticisms, it could be concluded that Nida moved a long way forward from the position of his predecessors because he was able to produce a systematic and analytical procedure for translators working with all kinds of texts and, more importantly, brought into the translation game, the readers; that is, the receptors as well, as well as their cultural expectation.

Catford's main contribution (1965) in the field of translation studies lies in the introduction of his idea of types and shifts of translation. Shifts refer to the changes that take place during the translation process. More specifically, Catford describes very broad types of translation according to three criteria. Firstly, full translation is contrasted with partial translation which differs according to the extent of translation. Secondly, total translation differs from restricted translation according to the levels of language involved in translation, and, thirdly, Catford distinguishes between rank bound translation and unbounded translation, depending on the grammatical or phonological rank at which equivalence is established.

With regard to translation shifts, Catford (1965:73) defines them as departures from formal correspondence when translating from the source text to the target text. Moreover, he maintains

that there are two main types of translation shifts, that is, level shifts (where an ST item at one linguistic level, for example grammar, has a TL equivalent at a different level, for instance lexis) and category shifts, which are divided into (a) structure shifts involving change in grammatical structure, (b) unit shifts involving changes in rank, (c) class shifts involving changes in class, and (d) intra system shifts which occur internally when source and target language systems share the same constitution but a non corresponding term in the TT is selected when translating, Catford was severely criticized for holding a largely linguistic theory of translation. Hornby (1988:80) puts forward the claim that linguistics should not be considered as the only discipline which enables translation to take place, but that cultural, situational and historical factors should also be taken into consideration.

Moreover, she goes on to claim that Catford's definition of textual equivalence is 'circular', his reliance on bilingual informants 'hopelessly inadequate' and his example sentences 'isolated and even absurdly simplistic' (cited in Leonardi, 2007:87). However, Malmkjaer (2005:20) insightfully observes that one should bear in mind that when Catford (1965:98) defines translation as the replacement of SL textual material by TL equivalent textual material, he does not mean equivalent in meaning.

Adopting pragmatic theories of language use, House (1997) has come up with a translation model in which the basic requirement for equivalence of source text and target text is that original and translation should match one another in function. This function should be achieved by employing equivalent pragmatic means. The translation is only, therefore, considered to be adequate in quality if it matches the 'textual' profile and function of the original.

In more detail, House has distinguished between two basic types of translation, namely, overt translation and covert translation. As the term itself denotes, an overt translation points to a target text that consists of elements that ‘betray’ that it is a translation. On the other hand, a covert translation is a target text that has the same function with the source text since the translator has made every possible effort to alleviate cultural differences. In conclusion, it could be argued that House’s theory seems more flexible than Catford’s since it incorporates the pragmatic aspect of translation by using authentic examples.

This paper would have been incomplete without reference to Newmark, one of the founders of the Institute of Linguists and a fervent advocate for the professionalization of translators. New Mark does not aim to promote any monolithic translation theory but rather attempt to describe a basis for dealing with problems encountered during the translation process. More specifically, Newmark replaces Nida’s terms of formal and dynamic equivalence with semantic and communicative translation respectively. The major difference between the two types of translation proposed by Newmark is that semantic translation focuses on meaning whereas communicative translation concentrates on effect. In other words, semantic translation looks back at the source text (ST) and tries to retain its characteristics as much as possible. Its nature is more complex, detailed and there is also a tendency to over translate.

Baker in her influential book (1992) addresses the vexing issue of equivalence by adopting a more neutral approach when she argues that equivalence is a relative notion because it is influenced by a variety of linguistic and cultural factors. In particular, the chapters of her book are structured around different kinds of equivalence, that is, at the level of word, phrase,

grammar, text and pragmatics. Hence, terms such as grammatical, textual and pragmatic equivalence come up. In more detail, a distinction is made between word level and above word level equivalence. Adopting a bottom up approach, Baker acknowledges the importance of individual words during the translation process, since the translator looks firstly at the words as single units in order to find their equivalent in the TL. Baker goes on to provide a definition of the term word referring to its complex nature since a single word can sometimes be assigned different meanings in different languages. Consequently, parameters such as number, gender and tense should be taken into consideration when translating a word.

Grammatical equivalence refers to the diversity of grammatical categories across languages and the difficulty of finding an equivalent term in the TT due to the variety of grammatical rules across languages. In fact, she stresses that differences in grammatical structures may significantly change the way the information or message is carried across. As a consequence, the translator may be forced to add or delete information in the TT because of the lack of specific grammatical categories. Some of the major categories that often pose problems for translators are number, voice, person, gender, tense and aspect.

On the other hand, textual equivalence refers to equivalence that may be achieved between a ST and TT in terms of cohesion and information. Baker argues that the feature of texture is of immense importance for the translators since it facilitates their comprehension and analysis of the ST and helps them to produce a cohesive and coherent text in the TL.

The translators' decision to maintain (or not) the cohesive ties as well as the coherence of the SL text mainly rests on three main factors; the target audience, the purpose of the translation and the text type.

Lastly, pragmatic equivalence deals mainly with implicature. Drawing from Grice (1975:22), Baker argues that the term implicature is used to refer to what is implied and not to literal meaning. In other words, the focus of interest is not on what is explicitly said but what is intended or implied in a given context. The role of the translator is to work out the meaning of implicatures if these exist in the SL and transfer them to the extent that this is possible. The primary aim of the translator should be to recreate the intended message of the SL in such a way so that it becomes accessible and comprehensible to the target audience. Baker's contribution to the field of translation studies is widely acknowledged on account of her providing a systematic approach to training translators through the elaboration of specific strategies that can be used to deal with the numerous translation problems translators encounter daily. Hence, by addressing both theoretical and practical issues in translation, this book forms a sound basis for translators.

From the above theoretical reviews, it is so clear that all the theories are more oriented and inclined to the translators achieving the equivalence with regard to the target text. Newmark however gives an additional point to the equivalence, which qualifies and makes his theory stand out more than the rest. Newmark states that besides the translation being equivalent, it too needs to remain faithful. Newmark says this when he introduces the aspect of a communicative translation. A translator should strive to understand the target consumers of a text, and carry out a translation bearing in mind that they need to communicate.

With regard to this project, Newmark's theory of translation is therefore very relevant. In matters of dubbing a film, the dubber translator ought to ensure that the message of the original text is retained in the translated language. The faithfulness carried out by the dubber translators is not only of the text, but also the voices of the dubbing actors, as it shall be explained later in chapter 4 of this paper.

Vöge (1977:120) also maintains that when synchrony is an overruling requirement in dubbing, then this automatically implies a translation which is less than faithful to the original.

Delabastita (1989) noted that the problem of dubbing or even film translation in general is reduced to the problem of synchrony when this should not be so. Zabalbeascoa (1997) successfully attracts attention to the issue of lip-lip synchronization. He argued that both audience and scholars have considered AVT only a problem of lip synchronization, thus making it a unique feature of this restrictions which will have to be fixed a new for each task. If priorities are view edvertically on a scale of importance, then one can say that a particular priority is also a restriction on all the priorities that are below it. Lack of tolerance from the audience regarding lip-lip synchronization is considered a restriction because the greater the tolerance the weaker the need for lip-lip synchronization and the wider the range of possible solutions. This is also stressed by Barbe (1996) who argues that tolerating lip-lip synchronization has an advantage of being out of sync has also inspired humorous usage in films such as in the British television show *Whose Line Is It Anyway?*

As can be noticed, the issue of synchronization is considered to be an obstacle in the way of translators since taking it into consideration will restrict the translators.

However, in the end, despite the fact that synchronization can be a restriction, dubbing can still be carried out, and may be successful providing the plot is retained.

1.9 Research Methodology

Each of the audiovisual work that this paper deals with will be considered as a case study to be analysed using qualitative methods. The text, *The Story of Jesus*, and a five minutes clip downloaded from you tube will be looked into, checking out the fillers and omissions done. Further data will be collected and analysed through the semi-structured interviews and a structured questionnaire that will be conducted in this respect to find answers, from the dubber translators, to the research questions. The interviews aim to gather evidence of how professionals translate, what problems they face and what possible solutions they may suggest for them. Based on this, solutions will be both suggested and tested in terms of their viability to overcome the barriers that emerge during lip synchronization.

First, the design of the case study as well as the questionnaire and interviews are outlined. Then, more details about data collection and participants are given. This is hoped to make the work more authentic. Finally, the validity of the method and the ethical issues of the study are discussed.

1.10 Significance of the Study

This study fills the gap created by the scholars, who have given an in-depth study on dubbing but only mention –in a paragraph or so- the aspect of lip sync. As stated earlier, lip sync and dubbing co-exist. Therefore, one process cannot be ignored in the process of discussing the other.

1.11 Conclusion

This chapter is an exposition to the dubbing process but with a narrowed scope of lip synchrony.

The chapter further developed by looking into the theoretical framework that guides the translators during the dubbing process and a literature review of other scholars' opinions on the process of dubbing.

With regard to the scholars and their theories discussed in this chapter, it could be argued that many translation theories are based on two opposing ways of translating. For example, Nida distinguishes between formal and dynamic equivalence, New Mark between semantic and communicative translation, Catford between formal correspondence and textual equivalence, and House between overt and covert translation.

CHAPTER TWO

FILLERS IN SHORT LOOPS

2.1 Introduction

Lip-synchronised dubbing is the most common type of revoicing.¹⁰ It is performed by professional actors, usually each of them dubbing one character and its aim is to have the same effect¹¹ on the target language audience as the original has on the source language audience. For the audience of the target language to have the same effect as those of the source language, the dubber needs to ensure that there is lip synchrony. In instances where the lips are still moving and the statement from the original source has come to an end, the dubber fills the ‘gap’ by introducing words to the statement to help achieve synchrony of the lips.

This chapter tackles the issue of overcoming the difficulties faced by dubbing translation, with regard to lip synchrony, of English-language audiovisual dialogues into Kiswahili.

This chapter introduces the effects of short loops, their evaluation and purposes for the study in this chapter. But before we proceed, it should first be clarified that for the sake of this chapter of research, the term ‘Short loops’ will be used throughout as it is the centre of our discussion.

¹⁰ Revoicing is a method that is used when the new soundtrack is carried out by one single person or several people with no attempt to synchronise the lip movements with what is being said. The original sound is either not heard at all or is audible at a very low level. Sometimes at the beginning and at the end of a speech the original is allowed to be heard. Voice-over refers usually to a single monologue while narration is a translation of the whole programme. (Luyken, 80 – 84).

¹¹ The lips being synchronized in motion and not causing destruction the audience.

This chapter will start by stating the definition of short loops and fillers, as this is what forms the background of it all in 2.2. We will then get to look at the particular words that have been used as fillers from our data source; *The Story of Jesus* in section 3. An exposition on the effects of short loops and fillers on translation comes thereafter in section 4, and the final section of the chapter provides an evaluation of filler words used during the translation of the film.

2.2 Definition of Short Loops and Fillers

English is an isolating language while Kiswahili is an agglutinating¹² language. Due to these characteristics, during the dubbing process, from Kiswahili to English, a dubber translator is recommended to use fillers to achieve lip sync. This is because of the nature of these two languages. English and Kiswahili are different from each other in terms of noun phrase sentences. Texts of certain languages become shorter or longer than they were when translated into the target language. By the time an actor completes saying the words in the target language, the lips will still be in motion or will have stopped respectively. English for example has lengthy expressions of noun phrase sentences in comparison to Kiswahili. When lip synchronization is to be achieved in such cases, then the short texts in Kiswahili will have to be prolonged to synchronize with the spoken utterances.

Fillers are words a dubber translator uses to prolong a statement, with an intention of achieving lip sync. It is however important to note that the fillers used should not distort the information. Rather, in observation of the phonetical and semantical meanings alluded to the word or phrase fillers can be used. In a case where the translator does not put this in consideration, they will not

¹² An agglutinative language is a language in which words are made up of a linear sequence of distinct morphemes and each component of meaning is represented by its own morpheme. (Crystal 1997:27)

have achieved their primary goal of effective communication.¹³ Effective communication occurs only if the receiver understands the exact information or idea that the sender intended to transmit. Many of the problems that occur in an organization are either the direct result of people failing to communicate and/or they could be processes, which leads to confusion and can cause good plans to fail.

From the secondary data used, *The Story of Jesus Christ*, this study will illustrate fillers in short loops as portrayed in this film. These fillers are: phrases, similes, adjectives, conjunctions, and pronouns.

2.2.1 Phrases

Phrases are two or more words that do not make sense on their own. They have been used as fillers in the film *The Story of Jesus* to achieve various functions. The following examples can be used as illustrations;

1. Give us our daily bread. (Original English version)
Utupe riziki yetu ya siku. (Original text in Kiswahili)
Utupe **siku kwa** siku riziki yetu. (Dubbed version)- Give us our **day after day** bread.

In the above sentence, the phrase ‘*siku kwa*’ ‘after day’ has been used as a filler. It brings out the effect of repetition and plays a pragmatic function of emphasis to the audience. This filler

¹³ Effective communication is achieved when the decoder understands the message from the encoder and responds to it in an appropriate or desirable way. www.skillsyouneed.com/general/what-is-communication.html (Pranav Mistry)

however prolongs the statement, consequently, may pose as a threat to the dubber with regard to lip synchrony.

Newmark (1996:78) defines the act of translating as transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning. Looking out on the above translation, the filler used does not bring any change in the meaning. The meaning remains the same as in the original statement. The translator therefore uses this filler for purposes of achieving pragmatic emphasis which makes the translation more understandable and communicative for the interpretation of the audience.

2. Your life is more than food and clothes. (original English version)
 Maisha yenu ni zaidi ya chakula na nguo. (original text in Kiswahili)
 Maisha yenu ni zaidi ya chakula, **na mwili ni zaidi ya** nguo.(dubbed)
 Your life is more than food **and bodies more than clothes.**

In example 2 above, the phrase '*na mwili ni zaidi ya*' 'and bodies more than clothes' has been used as the filler. It helps in explaining the metaphor that Jesus used which means that whatever they eat and wear is not a matter of significance, rather the destiny of their souls. The translator brings out the pragmatic explicitness for the target audience when he explains that clothes and food are for the body.

Newmark considers two types of translation: semantic¹⁴ and communicative¹⁵, although he states that the majority of texts require communicative translation. For communicative one to effectively take place, the translated message should be understood by the audience. Depending

¹⁴ Semantic translation is linguistic and encyclopaedic and is generally the work of one translator.

¹⁵ Communicative translation is strictly functional and usually the work of a team.

on the target audience one has, just as the dubber translator has done in this case, he thought the message needed to be simplified and made explicit, see another example;

3. Those that fell on fertile soil are to enrich your hearts. (original English version)
Zilizoanguka kwenye udongo nzuri ni kwa wema wa mioyo yenu (original text in Kiswahili)
Zilizoanguka kwenye udongo nzuri ni kwa **unyoofu na** wema wa mioyo yenu.
Those that fell on fertile soil are to **straighten and** enrich your hearts. (dubbed)

In the example given above, the Kiswahili expression ‘*nyoofu*’ ‘straighten’ is an ambiguous word. It could either mean ‘straight’ or ‘direct’ in Swahili. The dubber translator therefore needs to be in a position to comprehend and disambiguate which of the two meaning will be most appropriate in the context, before applying it as filler. This filler may also raise the challenge of homonyms that are used as fillers. Homonyms may be risky if the dubber translator misinterprets them by placing the meaning of the homonyms in the wrong contexts- not the one intended in the source text.

In spite of the problem that the ambiguity poses of "important" and "better written", Newmark’s proposal intends to narrow the gap between the target audience and the dubbed translation of the text. The dubber translator has to establish priorities in selecting which varieties of meaning to transfer for better understanding of the text by the target audience. The context then should give a directive to the dubber in determining the obvious meaning the word will have as used. The dubber translator dealing with *The Film of Jesus* bases on the rightful definition of the word ‘*nyoofu*’ by choosing straighten over direct.

4. We were looking for you. (original English version)
Tulikuwa tunakutafuta. (original Kiswahili version)
Mimi na baba yako tulikuwa tunakutafuta. (dubbed version)
Your father and I were looking for you.

The phrase that is used as filler in the example 4 shows an aspect of explicitness in the sense that the ‘TU’ is a pronoun in Kiswahili which translates to ‘WE’ in English. It is not so precise by explaining to the audience whom it is referring to. Consequently, the dubber translator had to simplify it for the target audience and help the target audience understand that the ‘we’ is a referent to the mother and father.

Newmark emphasizes that the theory of translation insists on discussing the topic of equivalence; it would be text to text equivalence and not simply word to word¹⁶. This concept agrees to what has been displayed by the translator above. The use of the filler phrase ‘*mimi na baba yako*’ ‘your father and I’ might have not been there in the original statement, but the Kiswahili dubbed version does not reduce or exaggerate its meaning from the initial statement but maintains the same message.

Still, explicitness in this case is not justified as it lengthens the nouns consequently, creating a hurdle in achieving lip synchrony. And also, considering the nature of Kiswahili language where the subject can be mentioned and the pronoun within a sentence, removing the subject and remaining with the pronoun does not reduce the meaning of the sentence.

¹⁶ traducteoria@huitoto.udea.edu.co

5. Give Ceaser what belongs to him and God what is his. (original English version)
Mpeni kaisari kilicho chake na mungu kilicho chake. (original in Kiswahili)
Mpeni kaisari **yaliyo ya kaisari** na mpeni mungu **yaliyo yake mungu**. (dubbed)
Give Ceaser **what belongs to Ceaser** and give God what belongs to God.

In example 5 above, the phrases in bold are the fillers. They help in the simplification of the message to the target audience with regard to the directives being given to them by Jesus. The simplification is made in a sense that the change of reference becomes explicit, and Jesus making it clear for the people to understand that they need to play their roles as they are in the world which is the kingdom of man, and also play their roles in pursuing for the kingdom of God. Also it is for purposes of emphasis of that which should be given to Ceaser and God. i.e human beings need to fully play their role to the government and God as well.

When translating a text, the translator should take care of the relevant functional meaning of the translated text. This calls for the translator remaining faithful to the source text. '*yaliyo ya kaisari*' 'what belongs to ceaser' is a phrase filler which is a directive to what people ought to do in the Godly kingdom and humanly kingdom, creates an atmosphere of emphasis. i.e If it does belong to him, then do not withhold it from him. And that which belongs to God should be surrendered to him and nobody else.

The challenge the dubber translator will have in the above case however is that of lip synchrony; the use of the filler phrases which are longer than the initial statement will lead to a case of long loops, which we will be looking at later in details in chapter 3 of this study. The long loops will

be there as a result of having a longer dubbed noun phrase expressions than the dubbed version. As a result, the lip movement of the actor stops, yet the statement to be uttered is incomplete.

Fillers have illustrated their essence through the examples above. So far, we have seen that they are used for purposes of disambiguating a homonym, making references, and making a text explicit with intention of helping the target audience easily comprehend the message.

2.2.2 Simile

In the film *The Story of Jesus*, there are similes that have been used to bring out implicit information. Similes bring out the indirect comparison of two things. The following examples illustrate t

6. The angels appeared. (original English)
Malaika wanaong'aa wakakutokea. (original Kiswahili)
Malaika wanaong'aa **kama jua** wakakutokea. (dubbed version)
The angels that shone **like the sun** appeared.

There is an inclusion of the simile '*kama jua*' 'like the sun' in the sentence above. This helps the audience to have a clear and vivid image of how shiny the angels that appeared were. The statement is also made explicit in the sense that the sun is a common phenomenon and everybody has an experience of it, as a result, an easy way of comparison for the audience's comprehension.

Translation theory also attempts to give some insight into the relation between thought, meaning and language and the translator can show all that is or may be involved in the translation process.

Newmark sums this up and says then translation is a craft.¹⁷ For thought and meaning to make sense to the audience, then the dubber translator needs to understand and put into consideration the context of understanding and the intelligence capacity of the audience and know how much the text can be simplified to their level of consumption.

7. The Holy Spirit ascended on Jesus. (Original English version)
Roho mtakatifu alimshukia yesu. (Original Kiswahili version)
Na roho mtakatifu akashuka juu ya yesu **kama kiwiliwili**. (dubbed version)
The Holy Spirit ascended on Jesus **like a dove**.

The comparison of the manifestation of the Holy Spirit ascending on Jesus in form of a dove creates varying ideas in the mind of the audience. It makes it explicit that the Holy Spirit came in form of a dove and that the Holy Spirit was physically manifested. This becomes easy for interpretation by the audience.

The dubber translator has crafted a way to help the target audience to understand what the source text left implicit. As a result, he opted to use ‘a dove’ to help the target audience have a clear comparison of the form in which the Holy Spirit manifested himself. This comparison is justified because a concept which might have otherwise sounded so alien and far-fetched is brought closer in a context well understood by the target audience.

¹⁷ The translator acquires a technique in which the process to be followed takes into account the acts of comprehension, interpretation, formulation and recreation.

2.2.3 Adjectives

Adjectives have been used as fillers. They are generally words that modify a noun. The following examples provide an explanation as to how essential they are in the film, *The Story of Jesus*.

8. I will search for you Lord. (Original English version)
Nitakutafuta bwana. (original Kiswahili version)
Nitakutafuta bwana **mkubwa**. (dubbed version)- I will search for you **great** Lord.

The adjective ‘*mkubwa*’, ‘big’ has been used to mark pragmatic politeness. The word bwana in Swahili is ambiguous. It may mean husband or Lord. The purpose of using the adjective ‘*mkubwa*’ is for clarity. To clarify that the Lord who is being spoken about is not a husband - human being- but he is above and beyond the mortal.

On ambiguity, Newmark states that in spite of such a problem, the dubber translator should narrow the gap, so that the context will automatically dictate the precise word to be used in the situation. The dubber translators also have to establish priorities in selecting which varieties of meaning to transfer to the target text. Newmark’s ideology reflects itself on the translation above, where by the audience are directed towards thinking that Lord is ‘big’- he is above other men- bwana.

9. Mary, Mary. (Original English)
Mariamu, mariamu. (original Kiswahili version)
Mariamu, **binamu** mariamu. (dubbed version)- Mary, **niece** Mary.

The noun, niece, has been used as an adjective filler to describe Mariam. It brings out the kinship relation, creating the explicitness with regard to the relationship existing between the speaker and Mary. The context dictates that the speaker is Mary's aunt.

Newmark insists on communicative purpose in his theory. The audience might not be in a position to tell the relationship between Mary and the person she is talking with. For the sake of the target audience and maintaining effective communication, the simplification of the message becomes essential and the context straight away dictates that the person addressing Mary is her aunt.

10. My soul praises the Lord and my heart is thankful to you. (original English version)

Roho yangu inamwadhimisha bwana na roho yangu inashukuru mungu wangu.
(original Kiswahili version)

Roho yangu inamwadhimisha bwana na roho yangu inashukuru mungu **mwokozi** wangu. (dubbed version)- **Saviour**

The filler '*mwokozi*,' 'saviour' is a description of Lord. Talking about the revelation of yet his other trait and making him to be known as the saviour. The translation is however lengthened by the dubber translator for purposes of reinforcing the idea that God is still the saviour. The lengthening results to the statement having more words than the original Swahili version. This creates another complication for lip synchrony.

The dubber translator deviated from the original text. They did not do a faithful translation and therefore are misleading the audience. When Mary was expectant of Jesus, Jesus had not been a saviour of the world. Newmark insists on translator's fidelity to the source text. The example

above however illustrates the contrary. The dubber translator might have however done so with an intention of better communication for the audience.

11. Her sins have been forgiven because of her love to me. (Original version)
Dhambi zake zimesamehewa kwa sababu amependa zaidi. (original Kiswahili version)
Dhambi zake **nyingi** amesamehewa kwa sababu anapenda zaidi. (dubbed version)- Her **many** sins have been forgiven because of her love for me.

The use of the filler ‘many’ is to show the nature what woman she was. She had been one who frequently sinned.

Newmark’s translation theory states that a translator needs to have a semantic translation besides the communicative one. In the example above, the translator uses the filler ‘many’. This might have been a demonstration to Jesus’ listeners that he has power to forgive, despite the gravity of one’s sins.

12. This widow has given a lot. (original English version)
Huyu mama mjane ametoa zaidi. (original Kiswahili translation)
Huyu mama mjane **masikini** ametoa zaidi. (dubbed version) – **poor**

‘*Masikini*’ ‘poor’ as a filler provides a description of who the widower being spoken about is. That not only is she a widower, but also poor.

This does not comply with Newmark’s requirement of faithfulness of a translator to the source text. It is possible that one is a widower but not necessarily poor. However, for the context to be

clearly understood, and to qualify what Jesus says- ‘and she has given a lot’ then it is important for us to understand the background on which Jesus is basing for him to say so. It is after the translation that we get to understand that ‘the woman’s lot,’ might have been so little in the sight of people. What the dubber translator wanted to bring out is that although in that little, she had given out what she had.

So the faithfulness might have not been observed by the dubber translator, but communication has taken place by ensuring that the message is clarified to the level of the target audience.

13. I do not know Christ. (original English version)
Simjuwi yesu. (original Kiswahili version)
Mwanamke, simjuwi yesu. (dubbed version)- **woman**

The filler ‘*mwanamke*’ ‘woman’ is a noun. However, it is used as an adjective in the example above. It is used to clarify that the person whom the response is directed to is specifically ‘a woman’. The statement emphasizes that the recipient of this message is not just anyone else, but a particular woman.

14. Teacher, what can I do to inherit the kingdom of God? (original English version)
Mwalimu, nifanye nini niurithi ufalme wa mbinguni? (original Kiswahili text)
Mwalimu **mwema**, nifanye nini niurithi ufalme wa mbinguni?(dubbed version)-
good

The Kiswahili word ‘*mwaliimu*’ translates to a teacher in English. The adjective ‘*mwema*’ brings out clarity. This is so because there are many teachers; in schools, for the bible e.t.c. However, ‘*mwema*’ distinguishes Jesus as not just an ordinary teacher like the rest, but one who is above other teachers.

As Newmark stated in his theory of translation, a translator needs to narrow the gap for the meaning to be easily detected for ambiguous words. The use of the word ‘*mwema*’ is to disambiguate the fact that Jesus is not like other teachers, but he stands out from the rest of the teachers.

2.2.4 Conjunctions

In situations where two sentences are joined, a conjunction is sometimes used as filler to bridge the two sentences. The following example shows an effect to this.

15. I have given you all authority on the earth, go make all my disciples.(original text)
Nimewapa mamlaka yote mbinguni na duniani, nendeni mfanye mataifa yote wanafunzi. (original Kiswahili version)
Nimewapa mamlaka yote mbinguni na duniani **basi** nendeni mfanye mataifa yote wanafunzi.(dubbed version)- **so**

The use of the conjunction ‘*basi*’ ‘so’ creates explicitness in the cause effect relationship made in the statement. It brings out the cause and effect result. i.e that as a result of the powers and authority bestowed upon Jesus, that he authorizes and gives his disciples the mandate to preach in all the earth.

This does not, in any way, alter the meaning of the original version. This is what Newmark refers to in his theory of translation, that the translator has the freedom to recreate or rephrase a statement during the translation process as long as there is consistency with regard to fidelity. The use of conjunction filler simply brings out the consequential relationship but the meaning is the same.

2.2.5 Pronouns

Pronouns in Kiswahili are used for emphasis. In *The Story of Jesus*, pronouns are used for the same purpose. The following examples are an illustration to this.

16. I am baptising you in water but the one who comes will baptise you in the Holy Spirit. (original text)

Nawabatiza kwa maji lakini kunaye atakaye wabatiza kwa roho mtakatifu.
(original Kiswahili version)

Mimi nawabatiza kwa maji lakini **panakuja mtu** atakaye wabatiza kwa roho mtakatifu. (dubbed version)- **I..... Somebody will come**

All pronouns in Kiswahili are for emphasis. There is repetition emphasis on the 'I' pronoun interpretation. This bears a pragmatic effect. Also, it needs to be noted that the grammatical discourse function is that pronouns have to introduce the participant.

In his translation theory, Newmark states that a translator needs to have equivalence of message in their translation from the source text to the target text. Not paying much attention to word for word translation. In the above translation, the fillers used might not necessarily reflect on each word of the original text, but the message of the source text is the same and it does not change as that of the dubbed text.

17. I cannot untie the laces of his sandals. (original English version)
 Sistahili kulegeza kamba za viatu vyake.(original Kiswahili version)
Mimi sistahili kulegeza kamba za viatu vyake. (dubbed version)-**Me**

The use of ‘me’ denotes emphasis in the sentence which has a pragmatic effect. The emphasis being pointed out here lays in the role of John the Baptist who is the speaker. Despite him being a prophet and a baptizer, he has neither power nor dominion above the one who will after him, i.e Jesus Christ. This brings out the aspect of emphasis. That Jesus is great and mighty. He, John the Baptist, who was the prophet then, could not match him. That everybody was to have awe to Jesus including the prophets of the time, whom men respected, like John the Baptist.

18. He has been saving others, let him save himself. (original English version)
 Aliokoa wegine, naye sasa ajiokoe. (original Kiswahili version)
 Aliokoa wengine, naye sasa ajiokoe **mwenyewe**. (dubbed version)
 himself.

The use of ‘*mwenyewe*’ ‘himself’ is for emphasis. This is a reflexive pronoun, it results to the emphasis of the point that he himself needs to save himself, and nobody else would do it for him. This sets in a contrastive focus. The thief is contrasting Jesus’s power of healing other people and ‘claiming’ to save them, yet he himself is not in a position to be his own savior.

Considering the types of fillers discussed above, the use of word or expression fillers is substantially high among other types of fillers. In other words, phrases or expressions were used as fillers by translator more than any other types. The other type of filler is metaphor which wasn’t used in the target text. In other words, the metaphors in the original script were translated

and simplified in the target text, and in both cases, a simile was introduced to draw comparison to a known situation of the audience.

2.3 Effects of Short Loops and Fillers on the translation

In cases where there is an occurrence of a short loop during the dubbing process, the dubber translator counters this challenge by introducing fillers (as has been explained above). This ‘filling’ process has a number of effects on the translation being worked on.

First and foremost, fillers are used to adjust the number of words (by adding more word-s-) in the target language. This intends to achieve lip synchrony during the dubbing process. The kind of words to be added to the source text will be dictated by the context. They could either be words that affect the pragmatic, semantic or phonetical.

Fillers can also be used for purposes of making a statement more explicit. The level or degree at which a statement is to be made explicit depends on the target audience, their level of comprehension of the language.

19. The Holy Spirit ascended on Jesus.

Na roho mtakatifu akamshukia yesu **kama kiwiliwili**. (dubbed version) **like a dove**

In the above example, it can be realized that in the initial statement the comparison (*kama kiwiliwili- like a dove*) has not been considered. However, the comparison is done in the target language.

This kind of filler makes the meaning more explicit to the target audience. This simile relates to the context to which the target audience can easily imagine and picture the form in which the

Holy Spirit manifested himself to Jesus Christ. In such a case, the dubber translator has their target audience in mind; consequently, when using such filler, the dbber translator would use that which is easily available in the physical context of their target audience, to make the idea not to sound so alien to them.

2.4 Evaluating the Translation

Fodor (1976:9) sets three requirements for dubbing to be successful. These are related to semantic synchrony (content), lip (phonetic) synchrony, and character synchrony:

The chief requirements of a satisfactory synchronization involve a faithful and artistic rendering of the original dialogue, an approximately perfect unification of the replaced sounds with visible lip movements, and bringing the style of delivery in the new version into optimal artistic harmony with the style of acting. (1976:9)

For purposes of this study, we will look into the semantic synchrony, pragmatic synchrony, grammatical synchrony and explicitness.

2.4.1 Semantic Synchrony

Semantic synchrony is where the filler used by a dubber translator makes sense within the context used. As it has been stated earlier, fillers do not intend to dilute or exaggerate the meaning in the process of transmitting message to the target language, rather to fill the ‘gap’ caused by the source language for purposes of achieving the synchrony of the lips, lest an actor’s lips are left in motion but no speech to accompany the movement, see the following example;

20. There were two people who (left) went to pray in the synagogue.

(English dubbed version): Palikuwepo na watu wawili **waliotoka** kwenda hekaluni kusali.-**who left**

In the example given above, the filler is '*waliotoka*' which translates to 'who left'. Semantically, the use of the word does not reduce or exaggerate the meaning of the phrase. If translated directly in English, it may read as: The two people left and went to pray. This insinuates more or less the same thing. In Kiswahili language, the subject is reflected in the pronoun. '*watu wawili*' therefore –which is the subject- still has its reference in the pronoun '*wa*'. This pronoun is an indicator that the subject is plural. When one goes, it indicates that they leave; consequently, meaning is not diverted despite inclusion of the word. This therefore makes the whole action explicit.

According to Paquin, (2003:78) semantic synchronism means that the new dialogue in the target language should have the same meaning as the original. Nevertheless, Paquin argues, there are certain cases when this is not true. This concerns are; for example numerals, occupations e.t.c. When for example the occupation is not important for the story it can be changed in the target language in order to achieve more convenient phonetic synchronism. Thus, it can be said that semantic synchronism is more important than phonetic synchronism only if the original meaning is essential for the whole story. In other cases the meaning can be slightly changed without any problem.

This can be said to be related to a good translation or writing of the script into the target language. This is not an easy task at all since it is considered as an art which needs a skilled artist. Its importance results from the fact that the target text will be the major element in determining the success of audiovisuals. The reason is that some violations in lip synchronization

and character synchrony can be tolerated, but content that does not speak to the target text audience or which is grossly violated (changed to suit the target culture) is not acceptable.

Another reason for poor target text in dubbing can be related to the translation process. Since script translation involves the job of both the translator and the adaptor, loss may result. It is not a loss that happens during translation only, but rather one that happens after the translation as well. When the adaptor wants to adapt the translation to the lip movements of the original dialogue, then s/he may not recognize the necessary changes that the translator has made and, as a result, this may also lead to another adaptation loss.

The last reason for a poor target text is financial. The dubbing process costs a lot of money, most of which goes to actors and actresses. Diaz-Cintas (1999:67) considers this a problem that is worth taking into consideration. Many directors still have to wake up to the reality that the translation process is an artistic factor on which more control needs to be exerted and in which it is worthwhile to invest the necessary amount of money - which generally is very little compared with the overall budget.

2.4.2 Phonetic Synchrony

As far as phonetic synchrony is concerned, Fodor (1976: 21) defines it as the visible sound formation in the picture and the purport of the source text which are the decisive factors in shaping the target sounds and their sequences in correct speech.

According to Paquin (1990:13), phonetic synchronism is simply matching the lip movements. "Phonetic synchrony is achieved when the lip movements of the screen actor match perfectly the sounds produced by the studio actor, not only

words, but also breathing, grunts, screams, etc. Actors do that in the studio, even if they are invisible. They make gestures, and get into their roles.”¹⁸

2.4.3 Pragmatic synchrony

Both Wittgensteins’ famous remark, ‘in most cases, the meaning of a word is in its use, as well as much of the work in corpus analysis in the last 30 years, e.g in Sinclair’s stimulating (Routledge 64:2005) have left the impression, particularly on translation scholars, that the meaning of a word can always be found in the living language of a text or corpus, which is the only authority on the way words are used to make their meaning’; the dictionary is always secondary. This approach is mistaken.

Pragmatics deals with language in use and the contexts in which it is used. When a dubber is using languages like English and Kiswahili, one word could have more than one interpretation, ‘*nyanya*’ ‘grandmother’ or tomato. In English the primary definition of flower is a seed bearing part or a plant. Yet one can use the expression in a sense that does not have an inclination to the dictionary’s definition.

21. She is a flower. (original English version)
Yeye ni ua. (original Kiswahili version)- dictionary definition
Yeye ni mrembo. (contextual/ pragmatic meaning to be dubbed)

For a dubber translator to effectively pass the intended message in a text, they ought not to necessarily have an understanding of the dictionary definition of words and phrases, but the

¹⁸ (Paquin, <http://accurapid.com/journal/05dubb.htm>).

meaning alluded from the context of their usage. In the example above, if a dubber translator only has a single definition of the word ‘flower’ then they will lose the target audience by not considering the rules of pragmatics- context dictating the definition of a word or phrase.

22. Those that fell on fertile soil are to enrich your hearts. (original English version)
Zilizoanguka kwenye udongo nzuri ni kwa wema wa mioyo yenu. (original text in Kiswahili)
Zilizoanguka kwenye udongo nzuri ni kwa **unyoofu na** wema wa mioyo yenu.(dubbed version)- Those that fell on fertile soil are to **straighten and** enrich your hearts.

In the example given above, the Kiswahili expression ‘*nyoofu*’ ‘straighten’ is an ambiguous word. It could either mean ‘straight’ or ‘direct’. The context in which the word is used, will dictate from its definition one that is most appropriate. The translator therefore needs to be in a position to comprehend and disambiguate the definitions as they have been pragmatically used by narrowing to the most appropriate in the context, before applying it as filler. This filler may also raise the challenge of homonyms that are used as fillers.

2.5 Conclusion

This chapter has generally looked into the existence of short loops i.e phrases, similes, adjectives, conjunctions, pronouns, and the strategies of dealing with them, for purposes of achieving lip synchronization. The realization is that every part of speech can be used as filler as long as it is in sync with the purpose of their use in the sentence.

The chapter later developed in looking at the effects of short loops in fillers on a given translation.

CHAPTER THREE

OMISSIONS IN LONG LOOPS

3.1 Introduction

Omission in long loops in the translation process (and dubbing in particular) is carried out by dubber translators. The dubber translators do omit words during this process with an intention of achieving lip synchrony. However, they at times are not so sure on why they chose to omit a word or when to maintain it in a phrase. This issue has been neglected by translation scholars until very recently.

The chapter develops into defining long loops and omission, section 1. It proceeds into exploring the forms of omissions in translation, which is talked about in section 2. This topic guides us into the word categories that have been omitted in *Jesus Film*, the effect caused by omission, the purpose and function of the omission, tied up with New Mark's theory of Translation and its application in the various contexts. There is the discussion of legitimate and illegitimate omissions and their effect as they have been used in the *Jesus Film*, in the third section of the chapter.

3.2 Definition of long loops and omissions

According to Ivacovoni (2009:56)

“Omission means dropping a word or words from the source language text while translating. This procedure can be the outcome of the cultural clashes that exist between the source language and the target language. In fact, it is in dubbing where omission attains its peak in use. The translator omits words that do not have equivalents in the target language, or that may raise the hostility of the receptor”.

Long loops on the other hand occur when there is incompatibility of the lips and the words spoken by the actor. For my case study, the languages in use are English and Kiswahili. These languages, as has been discussed above, are inflectional and isolating respectively. During the dubbing process, a dubber translator is expected to match the lips and the words being spoken. However, in a case of languages that bear characteristics of inflating and isolating, as indicated before, poses a challenge, in the sense that by the time the movement of an actor's lips stop, the statement to be said is yet to be completed. Consequently, the dubber has to employ a skill to reduce the number of words, as long as they remain faithful to the meaning of the source text, to match the lips and the words. In other words, long loop is defined as when the lip movement is long in the source language and the conversation in the target language is short.

Omission therefore comes as a result of the long loops, where some words are omitted from the source text for purposes of achieving synchrony of the lips and words uttered.

3.3 Omission in Translation

Dimitriu (2004:163) believes that omission has normally been neglected in translation studies: Whereas it has been amply demonstrated that many translators, at least between two languages, exceed their sources in length, comparatively fewer studies have approached instances in which, for various reasons, translator have not translated, 'omitted' something from the source text in their translation. Many recent dictionaries of translation studies do not have any particular entry for term 'omission', or (at least) for some of its partial synonyms, 'implication', 'subtraction', 'economy', 'condensation', or 'deletion'. Moreover, books on translation studies that incorporate

translation strategies tend to briefly mention omission, and mainly in close connection with its more 'positive' counterparts, i.e. addition and explicitation.

Beside these strategies, Toury (1995:82) has successfully shown that omission is a legitimate translation strategy, and it is perhaps used in subtitling than in any other form of translation, due to the restrictions of the medium (Pedersen, 2008:104). Guardini (1998:98) claims that many critics of subtitling have singled reduction out as a major shortcoming compared to dubbing, but in many instances the shortcoming only consists in deciding what is padding and what is essential information. Clarity of expression and fidelity to the original are at stake: the deletion of ostensibly redundant elements cannot be done automatically, as they may be integral to the mode of expression of a character. The major problem a dubber translator encounters when transferring spoken dialogue having a consideration of lip synchrony originate from the stylistic and structural divergences between the speeches. Written texts are more formal in style, while spoken language is characterized with informal style and plenty of redundancy and repetition.

In the *Jesus Film*, the dubber translator uses omission for different purposes to achieve different goals. The following section demonstrates and discusses the following omissions: pronouns, adjectives, adverbs phrases, and nouns.

3.3.1 Pronouns

In the story *Jesus' film*, pronouns have been omitted for the general purpose of achieving lip synchrony. However, every omission is unique in its context and therefore used to attain a set of goals as used. The dubber might reduce explicitness, emphasise or achieve technical synchrony.

It should also be noted that pronouns are always used for purposes of creating an emphasis in the translation. Therefore, when omitted in a statement, the level of emphasis is also reduced.

The following examples are an illustration to omission of pronouns:

23. You will be pregnant and give birth to a son who will be called Jesus. (original text)

Utachukua mimba na utampata mwana **ambaye** jina lake ni yesu. (original Kiswahili version)

Utachukua mimba na utampata mwana jina lake ni yesu. (dubbed version)- deletion 'whose'

The pronoun '*ambaye*' has been omitted in the above statement by the dubber. This is so because the translator reduces explicitness of the statement. The audience therefore needs to be in a position to understand the cause and effect situation. i.e the name will be given to the child as a result of Mariam conceiving and giving birth.

In Newmark's theory of translation, he states that a good translator is one who communicates effectively, not altering the meaning of the message from the original text. The words might be re-arranged, but the meaning in the sentence must be maintained. This is what is displayed in the example above. The meaning remains to be as it is in the source language, despite the omission of the referent 'whose' in the dubbed version of the text.

24. My heart is grateful to the Lord my saviour. (original English version)

Roho yangu imefurahia mungu aliye mwokozi wangu. (original Kiswahili version)

Roho yangu imefurahia mungu **aliye** mwokozi wangu. (dubbed version)-**who**

'*aliye*' is omitted in the above sentence. By doing so, the emphasis on God being God and him being the saviour at the same time is lost. i.e beside God being God, he too is the savior.

This still takes us back to communicative aspect of translation that Newmark stresses in his theory of translation. As demonstrated in the statement above, the meaning of the message being communicated remains intact as the source text. However, reduction of emphasis, that God is still the savior, is tampered with, but the audience is still in a position to clearly understand the text.

25. My mother and brothers are those who listen to the word of God. (original English version)
Mama yangu na ndugu zangu ni wale wasikilizao neno la mungu. (original Kiswahili version)

Mama yangu na ndugu zangu ni **wale** wasikilizao neno la mungu. (dubbed version)- **those**

The demonstrative pronoun 'wale' has been omitted. This is as a result of achieving technical synchrony. This omission does not however create any significant change because of the nature of Kiswahili language i.e within the word '*wasikilizao*', the use of the prefix '*wa*' still functions as a referent to the subject, '*mama na ndugu zangu*', which in English translates to, my mother and brother, of the sentence.

Newmark defines the act of translating as transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning. The case above displays the same idea.

26. Where is your faith? (original English version)
Imani yenu iko wapi? (original Kiswahili text)

Imani **yenu** iko wapi? (dubbed version)-your

The text leaves out the pronoun ‘*yenu*’ ‘your’. The target audience can however still understand the text because a definite assumption is that the question is directed to an audience. With such an assumption, the audience can therefore be mentioned or left out. The possessive pronoun in the case above is to reduce emphasis with an intention of achieving technical synchrony. The context would however indicate that the question is being directed to the listeners of the speaker, and therefore turns out to be obvious that it is them the question is being directed to.

For Newmark, if the theory of translation insists on discussing the topic of equivalence it would be text to text equivalence and not simply word for word. Consequently, by omitting the word- ‘your’ and the audience can still understand the translation, and so communication has been done.

27. Knock and it shall be opened. (original English version)

Bisheni *nanyi* mtafunguliwa. (original Kiswahili text)

Bisheni **nanyi** mtafunguliwa. (dubbed version)- **you**

This statement shares similarities with example (26) above. The similarity is in the sense that the pronoun ‘*nanyi*’ is for purposes of achieving emphasis and is a reverse of explicitness. However, the omission of the same pronoun does not give the original statement in the English version a lesser meaning. The meaning and intention communicated in the source text remains the same.

Newmark urges translators to be faithful to the original text. He gives a provision and a lee way to translators to craft a text in a way they may wish to, as long as the meaning of the original source is carried through it.

28. Jesus took his disciples and went with them to Bethsaida. (original English version)

Yesu akawachukua wanafunzi wake akaenda nao Bethsaida. (original Kiswahili version)

Yesu akawachukua wanafunzi wake akaenda **nao** Bethsaida (dubbed version)- **theirs**

The translator here corrects the wrong translation that had been done in the original Swahili version. The use of the pronoun ‘*nao*’ is redundant. This is so because the subject of the sentence which is ‘*Yesu na wanafunzi*’ is the ones receiving the verb-‘*enda*’. This automatically qualifies it to the audience that they are the ones who therefore went to Bethsaida. In the original Swahili version, ‘*nao*’ is used to emphasize the point that Jesus did neither went alone nor with any other persons but with his disciples. This brings in clarity and makes the statement explicit.

Newmark encourages translators in his theory that they need to acquire a technique in which the process to be followed takes into account the acts of comprehension, interpretation, formulation and recreation. This therefore does not mean that they need to reproduce the text, but do a translation that is synchronized with the message of the original. In the above text, the dubber translator opts to recreate the original text by omitting a word but ensures that the message is maintained.

29. Who among you can add an inch to their height? (original English version)

Ni yupi kwenu ambaye atajiongezea hata kimo chake? (original Kiswahili version)

Ni yupi kwenu **ambaye** atajiongezea hata kimo chake? (dubbed version)-
who

The translator in this case leaves out the pronoun to reduce emphasis. However, he corrects the original Kiswahili version, during the translation process. Omission could have been for purposes of achieving technical synchrony, especially for the dubber translator.

Newmark put it in his theory of translation that what is of essence to the translator is to ensure that when transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning¹⁹. That is what has been displayed in the example above.

3.3.2 Adjectives

Adjectives have also been omitted in the film about the story of Jesus. Adjectives give a description of a noun. The effect of most of them being omitted is to reduce explicitness of the text or statement being made. The following examples will however show different effects depending on the contexts used.

30. A lender gave out his money. (original English version)
Mtu mmoja mkopeshaji alidai deni lake.(original Swahili version)
Mtu mmoja **mkopeshaji** alidai deni lake. (dubbed version)- **lender**

The description in the dubbed version leaves out the explicitness of the subject that is being described, for reasons of technical synchrony. When the translator chose to omit the adjective

¹⁹ The meaning originally intended to be passed across from the source text.

'*mkopeshaji*', lender, they did injustice to the dubbed version. After the translation, the dubber distorts the intended message. This does not agree with Newmark's theory of translation. A translator is not supposed to dilute or tamper with the transparency of the source text. For the audience receiving the dubbed text, it may seem to them that the subject in question was just any person, which is not the case in the original English version. The source text is very precisely referring to the person as a lender, which is not considered by the translator during the translation process hence failing on the bit of fidelity.

31. I will give out my wealth to the poor. (original English version)

Nitatoa nusu ya mali yangu kwa masikini wote. (original Swahili version)

Nitatoa nusu ya mali yangu kwa masikini **wote**. (dubbed version)- **all**

The omission of the adjective '*wote*' all does change the meaning of the original text. This is because the dubbed version ceases to quantify the poor people that the speaker plans to give wealth to. This omission denies the dubbed version the preciseness that exists in the original text. The omission is done for purposes of technical effect. The translator therefore does not remain faithful to the original text; consequently, same message is not carried on from the source to target text.

In the source text, the speaker is particular on the number of the poor people whom he will share his wealth with, but in the translated version, the statement is left vague and open for the inferring translation of the adjective by the audience. Again, there is a possibility that the speaker might decided to share half of his wealth with 10, 30 or 70 poor people. But he mentions that he is so with all, which is very essential to be maintained in the dubbed version too. This is what Newmark discourages in his theory of translation. He constantly urges translators to be faithful

to their texts. To be careful not to remove a word (s) that might threaten to change the meaning of the original sentences to the translated one.

3.3.3 Adverbs

These are words which are used to modify a verb. The omission of adverbs from the film *The Story of Jesus* reduces the explicitness of a statement.

32. Can you see from my shoulders? (original English version)
 Unaweza kuona sasa ukiwa begani kwangu? (original Swahili version)
 Unaweza kuona **sasa** ukiwa begani kwangu? (dubbed version)- **now**

The explicitness of the sentence is reduced by the omission of ‘sasa’, now. However, there is no difference with regard to the meaning of the word. The Kiswahili word ‘sasa’ translates to ‘now’ in English. Therefore, it plays a redundant role because it is still integrated into ‘na’ which is a Kiswahili tense that means ‘now’.

The translation does not therefore affect the meaning of the source text. It remains faithful, what Newmark is advocating for.

33. But on the third day, he will rise up again. (original English version)
 Lakini siku ya tatu atafufuka tena. (original Kiswahili version)
 Lakini siku ya tatu atafufuka **tena**. (dubbed version)- **again**

The use of the adverb ‘*tena*’ means ‘again’ in English. The omission is for purposes of technical synchrony and also avoids confusion to the target audience. By the translator omitting it in the dubbed version, they were making a correction to the translation. The statement seemed ambiguous because when the adverb ‘*tena*’ is mentioned, it brings an insinuation as if Jesus had resurrected before, and this is another resurrection that would yet take place.

On matters of ambiguity, Newmark in his theory of translation states that in spite of the problem that poses the ambiguity, the translator needs to narrow the gap for the target language. The translator has to establish priorities in selecting which varieties of meaning to transfer. For purposes of clarification and disambiguation, the omission works out well. See another example,

34. Ask your disciples to shut up! (original English version)
 Waamuru wafwasi wako wanyamaze kimya! (original Kiswahili version)
 Waamuru wazazi wako wanyamaze **kimya!** (dubbed version) **silence!**

The omission is for purposes of technical synchrony, but also corrects the incorrect emphasis of the translation. The words ‘*nyamaza*’ and ‘*kimya*’, shut up and keep quiet respectively, mean the same thing. This automatically renders one of the words to be redundant. As a result therefore, the omission of ‘*kimya*’ has no negative communicative effect in the dubbed version of the text. The translated statement in this case remains faithful to the source text.

3.3.4. Phrases

These are two are more words which are omitted from a text. The examples below are an illustration to this.

35. Come down from the tree Zacheus. (original English version)
 Zakayo shuka chini ya mti. (original Swahili version)
 Zakayo shuka **chini ya mti.** (dubbed version)- **down from the tree**

The prepositional phrase '*chini ya mti*' down from the tree, makes the statement less explicit forcing the audience to rely on their implicit information. This will result in the translator achieving technical synchrony. The implicitness however makes the utterance incomplete. Where is Zacheus being asked to come down from? There are many possible answers to this question.

The dubber translator is not faithful to the source text during this translation. Denying the audience an opportunity of having content²⁰ word in the dubbed text, denies them an opportunity to full comprehension of what the original text said.

Newmark (1993:154) says that because every word has its own identity, its resonance, its value, and words are affected by their contexts, he distinguishes different types of words: functional words, technical words, common words, institutional words, lexical words, and concept words. The translator therefore needs to know the kind of words they can omit without affecting the function or meaning of the sentence from the original one.

36. Jesus, son of David, save me. (original English version)
 Yesu mwana wa Daudi nirehemu. (original Kiswahili version)
 Yesu **mwana wa** Daudi, nirehemu. (dubbed version)- **son of**

The phrase '*mwana wa*' son of has been omitted. This is because the dubbed version is explicit enough, with or without the omission. '*mwana wa*' translates to 'son of' which may also be simply substituted by '*wa*' to mean 'of'. This therefore indicates that one of the phrases is

²⁰ A word that a sentence is dependent upon to make sense.

redundant. Therefore, there is totally no difference between the dubbed version and the Swahili translated version. The original Swahili version translates to ‘Jesus son of David,’ while the dubbed one translates to ‘Jesus of David.’ ‘of’ in this contexts means that Jesus who belonged to the lineage and to the kinship of David.

This reflects New Marks contribution on translation through the theory of translation. A translator is to remain faithful to the original text.

37. But she has given out in her poverty. (original English version)

Lakini yeye ametoa kwa umasikini wake vyake alivyonavyo. (original Kiswahili version)

Lakini yeye ametoa kwa umasikini wake **vyake alivyonavyo**. (dubbed version)-
of what she has

The dubbed version is an explanation of the original translation. The phrase ‘*vyake alivyonavyo*’ is an indicator that the subject in question did not just give out of her poverty, but besides, of all that she had. This brings out the explicitness of the fact that this person was poor, but regardless of their state, they still gave.

The explanation changes no meaning of the initial statement in the original text, consequently, the translator still communicating the intended message by the author. This is what Newmark advocates for in his theory of translation.

38. His disciples are growing in number daily. (original English version)

Wafuasi wake wanaongezeka kila siku. (original Kiswahili version)

Wafuasi wake wanaongezeka **kila siku**. (dubbed version)- **daily**

The omission of *'kila siku'*, everyday affects the text by reducing its explicitness and lets the audience rely more on the context. The phrase however does not have much role to play as it sounds a bit redundant. This is so because *'kila siku'* means daily. If the disciples of Jesus were increasing in number, then the progression was taking place in the future i.e day after day, or hour after hour which will still amount to day 'today'.

3.4 Forms of Omission

According to Baker (1992:40-86) omission in translation might have three forms:

1- omission in word or expression, 2- omission in idiom, 3- omission in content of information.

According to Baker (1992:40) omission in translation might have three forms:

“This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question”.

It is of essence for us to note that Baker agrees with omission as a strategy of achieving lip synchrony. She however puts emphasis on the translator remaining faithful to the target text. In her text, she points out the strategies a dubber translator may use in different forms of words.

Somewhere else Baker (1992:77) states:-

“As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot easily be paraphrased or for stylistic reasons”.

Baker's quote above is a bit controversial to her earlier statement. There is no point that the dubber translator may wish to express their faithfulness to the target text if they can afford to omit a whole idiom with claims that it is untranslatable, or has no equivalence to the source text. This contradiction disqualifies Newmark's attempt in providing the translators with strategies they can put in place in the process of translating idoms.

Also Baker (1992:86) adds: "The change in the information content of the message may be in the form of omitting information specified in the source text. If the target language lacks a grammatical category which exists in the source language, the information expressed by that category may have to be ignored".

As discussed above, this ignorance might lead the translator providing an unfaithful text, with lots of information being diluted as a result of putting in place the omission strategy.

3.5 Legitimate Omissions

Legitimate omission is an omission done by the dubber translators and does conform to major principle guiding translation which is, a translated text must remain faithful to the original text.

Gille's argument (2007:54) here seems to rely on a relative absence of patterning. If the omissions could not correspond to the source text triggers, (i.e if there is no obvious casual patterning), then they must be the result of difficulties with processing capacity. This is because the experiment only envisages two kinds of causation, based on the need for risk management in the communication act. We thus seek to show that there is some degree of patterning corresponding to this third kind of cause.

Dubbers of course do omissions in texts. False starts, hesitations and unnecessary repetitions are routinely omitted, basically. Since such improvements in the quality of discourse are seen as part of the service function. Such omissions are nevertheless considered trivial; they are certainly not of the kind that could be used to evaluate a rendition negatively.

Different analysts give different borderline. The moot point is the degree to which something in the source text might be considered implicit in the context, and thus dispensable. In this way, the question of legitimate omission is closely related to the role of context. If we are to evaluate omissions, the cognitive dimension requires the contextual.

The following is a dubbed version of a five minutes clip downloaded from you tube. There are some words that have been cancelled have been omitted in the Swahili dubbed version.

~~I am sure.....~~ I don't even know these people yet but I know scientists ~~and engineers well enough to know~~ that they would not be very happy if I pre-announced products, but ~~since I don't know all about what~~ products are, I can speak loosely ~~I guess. I think~~ when you look at the imaging side of Kodak, ~~let's~~ ~~concentrate on that,~~ and recognize that ~~for the not, for the foreseeable future~~ as far as a capture goes, that the silver halide capture media is probably the most cost-effective, ~~highest resolution~~ means of capturing visual memories or visual images, that one could ask for. So to me, you want to put that in the context of being a very effective way of getting the information to begin with, then you've got to talk about how you get that information into a digital form to use over information networks, I think you can begin to think of a whole array of possibilities. Once you start thinking in a broader context of Kodak's imaging business really being to preserve visual memories and to communicate them and to distribute them, in perhaps ways that are totally different than people envision today, then you will let your imagination run off with

you, ~~cause mine sure does with me.~~ I lay awake ~~the last two nights~~ thinking about those possibilities, and ~~they are really exciting but~~ 90% of my ideas may never work, but there is 10% that will be killers.

Five omissions are not struck through in the text, for the simple reason that they seriously compromise coherence and/ or contextual cues to the extent that the communication would be difficult to achieve. This concerns the phrase ‘speak loosely’ mention the phrase of ‘the imaging side of Kodak’, the specification ‘as far as capture goes,’ the numerical % towards the end and the reference to ‘killers’ at the very end. The samples of the sentences that have been legitimately translated from the display above are as follows;

(a) **Nina uhakika**.....siwafahamu watu hawa vyema, ingawa ninajua wanasayansi na (b) **wahandisi vyema** hawawezi kuwa na furaha ninapotoa tangazo kuhusu bidhaa zao, lakini kwa kuwa sifahamu mengi kuhusu bidhaa hizi, naweza nikazungumza kiholela, (c) **nafikiri**.

(d) **Nadhani** unapotizama mitindo za Kodak (e) **wacha nitilie mkazo hapo**, na kugundua kuwa (f) **kwa ajili ya siku zijazo** tunapozungumaza kuhusu upigaji wa picha nzuri.

The words (above) in bold are the translated version in Kiswahili from the original English version. In (a) I am sure ‘*nina uhakika*’ has been omitted. The speaker goes on to say, ‘I do not know this people so well’. This translation is legitimate because the prefix ‘*si*’ in Kiswahili implies negation and certainty at the same time. So when the speaker says, ‘I am sure.... I do not know this people,’ and the dubber translator brings it to the Kiswahili version as ‘*siwajuwi hawa watu*’ it is one and the same message being communicated.

In the illustration ‘b’ the speaker says that they know scientists and engineers. ‘*ninafahamu wanasayansi na wahandisi*’ the repetition of ‘*wahandisi*’ which is the word that was legitimately

omitted, is an unnecessary repetition making the statement sound redundant, as engineers are still in the category of scientists.

In example (c) above, the speaker says '*naweza nikazungumza kiholela, nadhani*'. 'I can speak loosely, **I think**'. The use of the phrase 'I think' is a repetition, hence rendered redundant. Repetition is evident in the sense that the speaker has already aired their 'lose' thoughts. So, by them thinking that they can still speak out their lose thoughts, seems not so necessary for the context. Consequently, its omission is legitimate because the meaning of the original text is maintained in the dubbed version.

Since those five elements discussed above seem important to the discourse to achieve the communicative aim, it will initially see the corresponding omissions and make them as incurring high risk for understanding. Almost all the other omissions, we claim, can be without jeopardizing the fundamental aims of communication the act, and should be low to risk.²¹

3.6 Illegitimate Omissions

Illegitimate omission on the other hand is one that does not work in accordance with accepted standards or rules of translation. In other words, the meaning of the source text is not faithfully translated to the target text, as a result of omissions done.

²¹ There are several other ways of categorizing omissions, of course. Barik's classical distinctions were between 'skipping' (a minor word omitted) 'comprehension omission' (something not understood), 'delay omission' (omission of a stretch of a text because the interpreter has to catch up) and 'compounding omission' (where the interpreter regroups elements) (Barik 1975/2002)

This categorization mixes several criteria: what we can see, what we consider important and what the interpreter's reasons seem to have been. Our high/ low risk categories on the other hand, only consider the omission in relation to the communicative aim.

39. Come down from the tree Zacheus. (original English version)
Zakayo shuka chini ya mti. (original Kiswahili version)
Zakayo shuka **chini ya mti**. (dubbed version)- down from the tree

Where is Zacheus being asked to come down from? There are many possible answers to this question. The translator is not faithful to the source text during this translation. Denying the audience an opportunity of having content word in the dubbed text, denies them an opportunity to full comprehension of what the original text had.

40. The storm is making us almost drown. (original English version)
Mawimbi yanatukabili karibu tunazama. (original Kiswahili version)
Mawimbi yanatukabili **karibu** tunazama. (dubbed version)- almost

In the above translation, the word '*karibu*' which means almost has been omitted. This is an illegitimate omission because the translator does not remain faithful to the original text because the dubbed version reads that 'we are drowning' yet the original text indicates that 'we are almost drowning'. The two statements do not mean the same thing whatsoever.

This are some of the words²² that Newmark asks the translators to check that they be included in the dubbed versions, as they normally carry the meaning of the sentence.

²² Functional words, technical words, common words, institutional words, lexical words, concept words.

From the examples above, as the data collected from Jesus Film, it shows the various samples of illegitimate translations done by the film dubber. They do not comply with the original and intended message of the source text. Either the emphasis is lost, or the dubbed message is made implicit to the audience, or a hyperbole. These may result to miscommunication²³ or to a worse extend a formation of a totally new text.

41. I will give out my wealth to the poor. (original English version)
Nitatoa nusu ya mali yangu kwa masikini wote. (original Kiswahili version)
Nitatoa nusu ya mali yangu kwa masikini **wote**. (dubbed version)- **wote**

The omission of the adjective ‘*wote*’ does change the meaning of the original text. Omission is done for purposes of technical effect. The translator therefore does not remain faithful to the original text, consequently, same message not carried on from the source to target text.

In the source text, the speaker is particular on the number of the poor people whom he will share his wealth with, but in the translated version, the statement is left vague and open for the translation of the audience. Again, there is a possibility that the speaker might decided to share half of his wealth with 10, 30 or 70 poor people. But he mentions all, which is very essential to be maintained in the dubbed version too.

²³ Audience may use context for disambiguation, and they assume that the writer or speaker is a cooperative agent (Grice 1975). With both powerful tools, language users take a linguistic system that has a huge potential to fail, and use it successfully. The cooperative principle explains why communication succeeds. Language users presume that their communication partner is cooperative, and use this to extract a specific meaning that preserves this assumption. What the audience believes, thinks, and knows is central to this process.

The following chart indicates the frequency of the parts of speech that have been omitted in the dubbing of *Jesus Film*.

Omission	Frequency	%
Adverb	3	15
Adjective	2	10
Pronoun	8	40
Phrases	5	20
Noun	2	10
Preposition	1	5
TOTAL		100

Table 7.1 Forms of omissions in dubbing instance

From the table above, pronouns are the ones that had a higher frequency of omission, followed by phrases, adverbs, nouns and prepositions. As has been discussed above, the reasons as to why these parts of speech are omitted vary from an instance to the other.

3.7 Conclusion

Dubbing should be accurate, comprehensible and give the impression of being part of the action on the screen. The ideal in dubbing is to translate each utterance in full as it is in the original text, and display it synchronically with the spoken words, which should be in line with the movement of the lips. However, the medium imposes serious constraints on full text translation. One major obstacle is the limitations of the lip sync error.

Both the limitation of languages, English and Kiswahili, having different characteristics, then, they will definitely require a reduction of the text. Also sometimes some dubber translators may

ignore some parts. Regarding that words or expressions are the basic elements of the sentences and dialogues and they are used more extensively in them, they are usually omitted in dubbing more than any other types of elements. But because idioms are special phrases in every language, dubbers usually try to translate them and therefore they are rarely omitted.

CHAPTER FOUR

DUBBERS STRATEGIES TOWARDS TRANSLATION

4.1 Introduction

This chapter will be looking at the issues that were raised during the interviews that were conducted to four dubber translators, two of whom are original dubbers of *The Jesus Film*. The dubbers of *Jesus film* admitted that the film has mistakes for professionals due to technology development. The film was first dubbed, from English to Kiswahili, in 1979, and has since never been reworked on despite the advanced equipment available today.

The chapter has been divided into different areas of discussion; the strategies of translation; dubber translator using fillers and omissions during the translation process, effectiveness of fillers and omissions, challenges that the dubber translators face in the process of translation, the process through which dubbing undergoes and the theories that guides the translators during the dubbing process.

4.2 Strategies of Translation in Dubbing

According to this study, we have discussed two strategies used in dubbing to achieve lip synchrony. These are the use of fillers and omissions. From the interviews conducted, it was very clear that the dubber translators use fillers and omissions too during the translation process. The common statement made by all of the interviewees however is that, the omissions and fillers need not to alter the initial meaning of a source text. The fillers and omissions are intentionally

used and they vary depending on the context of the text. The following is a detailed explanation that we have on every of the sub categories.

4.2.1 Fillers

Fillers are used in cases of short loops. As has been discussed earlier, short loops exist when the original text is shorter than the target text, resulting to lips still being in motion while the text of the source text has come to an end. Fillers are used by the dubber translators to achieve lip synchrony.

A dubber translator needs to be cautioned with the fillers to use. This is so to ensure that the meaning of the source text is maintained and carefully transferred to the target text.

4.2.2 Omissions

A dubber translator may omit words in cases of long loops. A long loop is experienced when the original text is longer than the target text. A dubber translator has to omit portions of words so that the lips can be synchronized during the dubbing process. Otherwise, not all words will fit in during the process.

The omission done by dubber translators is intentional. However, they always try their best not to omit any given word, unless forced by circumstances. The guiding factor being; the meaning of the source text should not be altered during the translation process to the target text. Much of this strategy that is put in use by the dubber translators has been explained in details in chapter 3 of this paper.

4.3 Effectiveness of Fillers and Omission

The effectiveness of fillers and omissions to the dubber translators is achieved when lip synchrony is achieved and the original message not altered. As has been pointed out earlier, omissions and fillers are not licenses to dubber translators to sway and tamper the meaning of the original text. It needs to be noted therefore that the fillers and omission need to be used cautiously to play their rightful purpose in the final dubbed version of a text.

4.4 Challenges Faced by Dubber Translators

Dubber translators face varying challenges. The secondary data that has been used for this study is the *Jesus Film*. This is Christian based and requires lots of support from the church organization. It is due to this reason, that some of the challenges the dubber translators face, for this particular film, are affected by matters of spirituality. Other challenges are field affiliated, personnel, and technical challenges e.t.c. All these challenges affect the dubbing process either directly or indirectly.

4.4.1 Field Challenges

It is in the field that the dubber translator collects information for purposes of dubbing. The original version of the *Jesus Film* is English. It is then dubbed to Kiswahili. The translator therefore needs to get native speakers of Kiswahili language. This poses as a big challenge to the translator because of the various dialects of Kiswahili language. From the interviews conducted, the translators' first translation was not taken kindly by the audience. They dubbed the first version of *Jesus Film* in Kenyan Kiswahili dialect. The Kenyan dialect was not appreciated by the Tanzanians. Furthermore, the Tanzanians felt that there are some words used which are not

of Kiswahili origin, or standard Kiswahili. The dubbers had to do a second version of the same film with Tanzanian Kiswahili, which was now accepted even by the Kenyans.

The other challenge is matching of the voices. As it has been said earlier, the target text should not in any way contradict the original text, not only in meaning, but also in the presentation and quality of their voices. These are the voices of the actors for audio visual translations. For an audience that has watched the original version of a film, they should not find much difference with the dubbed version. The dubber translators too put this into consideration by ensuring that there is no big disparity between the voices of the original actors from those who have been used in dubbing. The dubber translators therefore have to audition people who will have voices that closely rhyme the original version of the text.

At times, voice recorders back out the last minute. This is after the voice recorders have memorized the script in the target language, but not willing to record maybe because terms of payment or misunderstanding between the dubber translators and the voice recorder. During the dubbing of Jesus Film that was done in a remote part of Tanzania, the dubber translator, who was our interviewee, explained that it rained heavily that night that the following day the voice recorders could not reach to them due to flooding rivers. Yet, this happened after a whole period of thorough rehearsing with the voice recorder. This forced the dubber translators to reschedule when to do the dubbing, which was an inconvenience to them.

4.4.2 Technical Challenges

Technically, dubber translators experience challenges. Once they have come from the field with recorded voice, they start working on them. Just before completion, the voices are lost because of a virus infection or the machine breaking down. This will force them to re-take the whole process by going back to the field. This becomes very expensive and time consuming.

4.4.3 Spiritual Challenges

According to the dubber translators of Jesus Film, the church needs to play a major role by introducing the films to their members and encouraging them to watch. This is for purposes of reaching out to them in a language they better understand. Unfortunately, this is not the case. The dubber translators lamented that church finds no benefit in this. So, when they get to walk to a village they need to lie with a local church, or even let the leadership of the local church carry out the auditioning of the voices on their behalf, to ease their work. This is not the case, as they are not embarrassed and left to do everything by themselves. This makes their work more difficult.

The variation of bible translations poses as a challenge to the translators as well. During the translation process, with specifications to Jesus Film, the translators are supposed to use the bible to aid in the translation process. This helps them in ensuring that they remain faithful to the original text. This however is not always the case. The more translations of the bible we have, the more different words used. This might be as simple as where a punctuation mark is placed in the statement. The following examples are illustrations allude to the same:

41.

- a. When the devil comes in like a flood, the Lord will raise standards.
(original English version-NIV)
Wakati shetani atakuja kama mafuriko, Bwana ataongeza viwango.
- b. When the devil comes in, like a flood the Lord will raise standards.
Wakati shetani atakuja, Bwana atainua viwango kama mafuriko.

In the example above, 1 (a) above, the comparison is between the devil and the flood, while in 1 (b) the standards that God will raise is what has been compared to the flood. This sends a totally wrong message and becomes problematic to the translator, as they all bear different meaning. The most difficult part comes in when the dubber translator appreciates that the audience of the target language are those who are exposed to both versions of the bible translations. This difficulty puts them at a cross road forcing them to end up with the wrong or right translation depending on the bible version the target audience is exposed to.

42.

- a. Take off your sandals for the place you are standing is holy. (Joshua 5:15- NIV)
Ondoa **kiatu** chako kwani mahali mahali umesimama ni patakatifu.
- b. Take off your sandal for the place you are standing is holy.(King James)
Ondoa **viatu** vyako kwani mahali umesimama ni patakatifu.

In example (42) above, the contradiction in the translations provided is a bit misleading. To some people, by God commanding Joshua to remove his two sandals is a mistranslation. Some have argued and said that God only commanded Moses to remove his two sandals, which was a symbol of the roles being assigned to him; leadership and prophecy, unlike Joshua who was now commanded to remove a sandal, not sandals, which too is a reference to the role he was to take up; leadership.

4.5 Theories of Translation

From the interviewees, it was common to hear all of the dubber translators say that it is of essence for any translator to transmit that which has been brought forth in the source text to the target text. The theory of translation by Newmark emphasizes on the same result. That a translator's work is not to undo the original piece of text and replace it with their thoughts, rather they are to do a replicate of the same in a different language.

4.6 Pre-Dubbing Process

The interview gave us an opportunity for the dubber translators to share the pre-dubbing process of translation. They mentioned on how the voices are harvested before the real process of dubbing takes place. Below is an illustration of the same, in terms of the stages the translation is taken through.

4.6.1 Forming a Committee

A committee of ten people is formed. It comprises of the native speakers of the language, Kiswahili in our context, and teachers who have trained on the same language. It is from this committee that two people are identified. The two people help in writing the script. They must have also worked with a translation body directly or indirectly. For the context of the *Jesus Film*, the two people need to have worked at the Bible Translations and Literacy (B+L) or Bible Society of Kenya (BSK). They are people who need to understand the scriptures and must consistently use the bible for reference during the translation process.

The script is divided among the translators, i.e in terms of scenes, chapters, pages e.t.c depending on the type of text.

4.6.2 Approval Committee

The approval committee is comprised of 3 people from the committee of ten, above. We also have 3-4 people who are of an independent party. The work of the 6 or 7 members is to check the script that has been presented to them by the committee of 10. For purposes of avoiding being bias, those involved in the initial writing of the script are excluded and this committee of 6 or 7 given the mandate to make necessary corrections and adjustments to the script. Once the adjustments have been done, this committee will present the script back to the initial committee for proof reading.

4.6.3 Auditioning of Actors

The approval committee works on the actors' voices. They elect a dialogue director of whom they must have an excellent comprehension of the language, to guide through the process of auditioning. It is at this stage that the voices of those auditioned will be allocated roles of characters, based on how they match with the initial film.

The interviewees pointed out that it is never automatic that those audited qualify to record their voices, as the personality of their voices must match that of the original actor.

4.6.4 Voice Recording

The voice recording of those that have been approved by the auditioners takes place. During the interview, the dubber translators stated that the recording is not done in more than four hours. This is because the dubber translators always wish to have consistency in terms of quality of the voice. Recording a voice for more than four hours might lead to compromised quality, despite

the fact that it is same person who could have done the recording. Four hours is the maximum in a day.

4.6.5 Voice Review Committee

The voice review committee is made up of 3 members of the approved committee plus the rest of the members of the initial committee, (6.1). Their function is to basically review the voices that the dialogue director has considered, and qualify or disqualify them. If the voices qualify, then they are ready for the dubber translator to start working on them technically and merge them with the lip synchrony in the target text.

4.7 The Role of Dubber Translators

Dubber translators are of great importance. Imagine a world with hundreds of languages having no one in the entire population who can speak a second language. Communication? A sure dead air. Growth? Impossible to achieve. Culture? Stagnant and unshared. Professional translators will never allow this to happen.

With the prevailing diverse cultures and languages worldwide, professional translators serve as instruments for three essential human functions; communication, development, and culture promotion.

4.7.1 Communication

It is basic instinct of men to communicate, and communication only means that the original message will be clearly sent to its equivalent the context to the target audience. The main role of translators is to send the message across without any distortion or emphasis which might have never existed in the source text. That is why it is imperative that only professional translators handle the sending process. By the virtue that translators bridge the gap between the source text consumers and the target text consumers by ensuring communication takes place, they are at times referred to as intellectual mediators.

Maintaining and building good relationships is an essential to an individual's healthy living. Communication is vital in maintaining and creating those relationships. But how can one create a sound relationship across the world is there if lack of understanding to one another? This is only achieved by professional translators.

A good translator provides basic effective means of communication. This is not only to translate an original text by word-per-word basis. It's delivering the genuine context of the message to the language that the other person understands. Skilled translators take care of every single detail of the translation process no matter how big or small. Accurate context and key to quality communication is the guiding factor of any translator.

Dubbing has displayed enough on communication. Films have been dubbed to languages that can reach the target audience at interest. To begin with, the data, the *Jesus Film* has been dubbed in more than fifteen languages. This provides a platform of opportunity of those who do not

understand English (which is the original language of the film) to be reached out to in a language of their own, and a language they better understand.

Other common and widely dubbed films include the *Passion of Christ*, Spanish soap operas, the French animated film *Kirikou* among others. The soap operas have been dubbed to Arabic, English, Kiswahili, *Kirikou* has been dubbed to English, Kiswahili, Kikuyu, while the *Passion of Christ* has been dubbed in Kiswahili, Kikuyu and Luhya.

4.8 Evaluation

From the interviews that were carried out, it is clear that dubber translators intentionally omit or use fillers as strategies that help to achieve lip synchrony. However, they do not force in this two strategies at an expense of losing the meaning of the initial text. According to the information gathered especially from the dubber translators who were interviewed, it is very essential of them to remain faithful to the original text than to achieve lip synchrony, especially because they deal with an intricate text, the bible, hence they never wish to mislead the readers of this holy book.

Also, dubber translators are faced with various challenges and constraints which affect the translation process. However, as they get into the field and expect such, they arm themselves with the proper tactics and strategies on how to overcome these challenges.

4.9 Remarks

The dubbing process is very intensive right from its onset. It calls for reasonable finances to see the process through and a lot of time for all the stages discussed in 4.6 above to be accomplished. The human resource needed ought to be skilled on the dubbing knowledge, failure to which the quality of the dubbed film or clip might be compromised.

4.10 Conclusion

The chapter is basically a report of what was collected from the primary data through interviews and questionnaire. A personal evaluation which is based on the findings is thereafter submitted.

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Findings

This study aimed at exploring the strategies used during the process of translation, dubbing precisely, to achieve lip synchronization. The findings are based on the theories dubber translators use, and the two strategies used by the dubber translators. These strategies are fillers and omissions.

On theories of translation, I discovered that the dubber translators do not have any particular theory that guides their translation process. They however insist on the faithfulness of the dubbed text. This is underpinned by an appropriate framework of Newmark's translation theory.

Newmark insists on the translators having their freedom when translating as long as the original meaning is maintained in the translated text.

The dubber translators said that they do use fillers, intentionally and at times unintentionally. Fillers are used intentionally when the dubber translators want to achieve lip synchrony. The dubber translators I interviewed were specifically those who dubbed the *Jesus Film*. They dubbed from English to Kiswahili. Fillers were used in cases of short loops, where a statement in the dubbed version tends to be shorter than the original text. The dubber translators therefore lengthen the statement, so that the lip movement matches the dubbed text until the end of it. Examples from the *Jesus Film* to this effect have been displayed in chapter 2 of this paper. As has been stated earlier, fillers can also be used unintentionally. This is more frequent when the dubber translators' target text has several dialects. The translators usually agree to pick different

words of the dialects, combine them to form a common language that the related dialect owners will identify with. Example in the *Luhya* tribe, from Western Kenya, which is comprised of 19 dialects, they merge the *Tiriki*, *Isukha* and *Idakho* because of the many words shared among the dialects. In the *Jesus Film*, fillers have been used to achieve explicitness. The decision of the dubber translator working towards achieving this explicitness is determined by the target audience the film is directed towards.

Omissions, just as the fillers are also used intentionally and unintentionally. Omissions are used with the dubber translator for purposes of achieving lip synchrony. The data used in this study is the *Jesus Film*. It is dubbed from English to Kiswahili. Considering the characteristics of these two languages, that Kiswahili is agglutinative and English is isolating, some words in English are omitted upon their translation to Kiswahili. Most of this is done in the *Jesus Film* for purposes achieving implicitness. This implicitness is for purposes of achieving lip synchrony, however, not at the expense of losing the meaning of the original text.

5.2 Conclusion

First, characteristic features of this kind of translation were dealt with in order to demonstrate its particularity and uniqueness within the field of translation studies. It was observed that dubbing is influenced by several constraints which make translation very different from the literary one. These constraints are based on the use of fillers and omissions. It is a challenge for the dubber translator to decide on the kind of fillers and omissions to use, without changing the meaning of the original text.

From this point of view, there are two things that have to be taken into account: 1) the length of the target language version and 2) the fidelity of its meaning. The dubbed version has to have the same length as the original, and it must stick to the exact meaning. What is important is only the plot-carrying meaning. In other words, if the adaptor needs to modify the dialogues in order to match the lip movements, he is perfectly allowed to do so, but ensure that the original meaning is transferred to the target text.

It could thus be said, that if the translation of the film aims at an audience which is familiar with the translation of the book (provided that such a translation exists), this literary translation should be taken into account. Otherwise the film is badly comprehensible and the audience is confused.

5.3 Recommendations

Companies need to set clear translation guidelines that direct their translators' work. The framework for these guidelines should be informed by a theoretical model which takes into consideration the full range of technical, cultural and linguistic factors involved in this type of translation. A more functional approach is therefore required to bridge the cultural and linguistic gaps within certain technical and linguistic conditions and yet reach large audiences, enhancing translation quality and engaging in a more sophisticated way with the expectations and responses of target audiences. While the findings of the present study constitute a sound basis for the kind of training that needs to be offered by employers, further research will be required in order to develop a more complete understanding of the application of these principles to other audiovisual genres and different parts of the Kiswahili speaking countries.

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