

Dubbing as a Form of Audiovisual Translation

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J.J. Strossmayer University of Osijek
Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature –
Translation and Interpreting Studies and Croatian Language and Literature –
Education Studies

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Supervisor: Dr. Goran Schmidt, Assistant Professor

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Sinkronizacija kao oblik audiovizualnog prevođenja

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U Osijeku 20. 10. 2023.

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Ime i prezime studenta,
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ABSTRACT

The aim of the paper is to explore the dubbing process as a method of Audiovisual Translation while discussing some of its key theoretical approaches. The paper starts with brief introduction to translation, followed by an overview of AVT and the nature of the AV text. Then, it focuses on dubbing as its primary subject and offers a survey of prominent researchers in the field of dubbing studies. Finally, the paper delves into the practical aspect with an intention to explore a more personal and hands-on perspective of the dubbing process.

Key words: dubbing, translation, Audiovisual Translation (AVT), voice talent, fandubbing, fundubbing

SAŽETAK

Cilj je rada objasniti proces sinkronizacije kao metode audiovizualnog prevođenja kroz nekoliko izdvojenih teorijskih pristupa. Rad započinje kratkim uvodom o prevođenju općenito, nakon čega slijedi pregled teorije audiovizualnog prevođenja i prirode audiovizualnog teksta. Napokon, rad se fokusira na sinkronizaciju kao primarni predmet rasprave te donosi pregled istaknutih područja istraživanja procesa sinkronizacije. Naposljetku, rad će preusmjeriti fokus s teorije i prijeći na opis praktičnog dijela rada kako bi se dobio uvid u praktičnu i osobnu perspektivu sinkronizacije kao metode audiovizualnog prevođenja.

Ključne riječi: sinkronizacija, prevođenje, audiovizualno prevođenje, glasovni glumac, parodija, amaterska sinkronizacija

0. INTRODUCTION

The last decade has witnessed a growing interest in Audiovisual Translation (AVT) due to the rapid speed at which technology and media are developing. Ever since the introduction of talking movies, AVT has played an important role in making films and other audiovisual content available to a global audience. Despite the fact that it used to hold a marginalized status within Translation Studies, AVT can no longer be ignored as the media landscape is rapidly evolving and changing.

Due to the intricate nature of the audiovisual text and the field of Audiovisual Translation (AVT), there exists a lack of consensus regarding its precise definition; subsequently, this complexity extends to the typology of AVT as well. However, among different methods for transferring audiovisual content into different languages, the main distinction is typically made between subtitling and dubbing. Whereas the process of subtitling doesn't involve omitting the original audio content, dubbing implies a complete replacement of the source audio with the new audio in the target language.

While AVT implies various content, both fictional and non-fictional (documentaries, reality shows, talk shows, sports events, etc.), it should be noted that the scope of this paper will include translation of films and television shows, in other words, it will refer to dramatized content. The paper first starts with a brief introduction to translation, depicting it as an intricate process that will highlight the constrained nature of AVT. Following this, the paper will provide a general overview of AVT, with a particular emphasis on dubbing as its primary focus, and offer a concise survey of prominent researchers in the field of dubbing studies. In the last chapter, the paper will transition from theoretical aspects to delve into the practical dimension with an intention to explore a more personal and hands-on perspective of the dubbing process. In order to achieve that, the practical part will be carried out by dubbing an extract from the “*South Park*” episode titled “*Death*” into Croatian.

1. THE ART OF TRANSLATION

Translation is a complex mental process that entails interpreting the meaning of the text in one language, which is subsequently rewritten in the target language as faithfully as possible. It is a popular misconception that translation is an effortless and mechanical activity where words are simply replaced one-to-one between languages. If this were accurate, translation would be focused solely on converting words, grammar, and writing style. While not entirely incorrect, the act of translating encompasses more than just these elements. Essentially, translation revolves around conveying the intended meaning. For a translator to accurately translate the meaning from one language to another, it is not enough to simply be fluent in those languages, but to be sensitive to emotions, cultural nuances and contextual subtleties. As Peter Newark points out, there are various tensions in translations, “for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy” (Newark, 1988: 5) and it is translator’s jobs to reconcile them.

Jiří Levý acknowledges that “the search for linguistic equivalents is certainly the translator’s main preoccupation“, however, he points out that the process of translating contains an artistic activity that “goes beyond the mere practical application of contrastive grammar or stylistics” (Levý, 2011: 57). The translated content is harvested from the source culture and subsequently rewritten in a language system belonging to another culture. The gap between two cultures is at times irreconcilable, and translators are left to bridge that gap. This cultural gap can be illustrated by briefly exploring the Korean language, which has seven speech levels reflecting the cultural importance of social hierarchy. Each speech level has its own unique set of verb endings, which are used to indicate the level of formality depending on the social situation. Apart from speech levels, the Korean language has a number of labels used to indicate where a person stands on Korea’s hierarchical respect scale. In a work or academic setting, “*Sunbae*” (선배) is a word that refers to people with more experience, and “*Hoobae*” (후배) refers to people with less experience. In this particular instance, age is simply just a number; however, age plays a significant role in shaping social interactions within Korean culture. This can be observed through the following honorifics:

Oppa (오빠) = Older brother/older male person (used by females)

Unnie (언니) = Older sister/older female person (used by females)

Noona (누나) = Older sister/older female person (used by males)

Hyung (형) = Older brother/older male person (used by males)

The above listed honorifics can indicate family connections, but they extend beyond mere blood kinship, serving as a means for the speaker to show respect towards older individuals who are not necessarily their family. Moreover, it is important to note that these honorifics are typically used between individuals who are close. It is safe to say that finding an exact English or Croatian equivalent that covers all the nuances of these honorifics is impossible, as such equivalents do not exist. Examples like “*sister*”, “*brother*”, “*sis*” or “*bro*” may suffice, but they lack the display of respect towards older individuals and fail to convey the age and gender of the speaker. Similarly, Croatian words such as “*brate*,” “*buraz*,” “*seko*” or “*sestrice*” also omit the age, gender and respect elements, making it challenging to accurately convey the relationship between the talking individuals in the target language. Furthermore, such conflict between different cultures is illustrated by Jiří Levý with an example of translating Christian names into Czech, explaining that certain names are translatable while others are not, leaving the target language text a jumble of Czech and foreign Christian names (Levý, 2011: 67–68).

To bridge these cultural divides, it is essential to possess linguistic knowledge as well as a broader understanding of both cultures. However, such understanding goes beyond fact-checking, as it requires sensitivity to nuance and the ability to bend perspective. Levý emphasizes that translation involves replacing one set of verbal material for another, a task that “entails autonomous creativity involving all the artistic means of the target language“(Levý, 2011: 57). Furthermore, he goes on to highlight that translation is a borderline case between translation as reproductive art and original creative art.

1.1. AUDIOVISUAL TRANSLATION

As previously explored in the preceding chapter, translating is not a straightforward process, and any kind of translation is a multi-faceted entity. Translating is a walk down the streets of Gotham City, where every passage has a potential for encounters with challenges akin to the Riddler's brain teasers. As argued by Ferdinand de Saussure, language is not a nomenclature where strict order reigns; it is a semiotic system, i.e., a system of signs, all of which convey meaning. Because semiotics implies semantics, it follows that not all languages are exclusively verbal, meaning that any kind of 'text' can be described as an arrangement of sensory signs with a communication purpose (Gottlieb, 2005: 3).

To fully comprehend the intricate nature of Audiovisual Translation (AVT), the peculiar semiotic nature of audiovisual text should be established. AV text implies a number of signifying codes that simultaneously create meaning (as cited in Gottlieb, 2005: 2). It is a distinct form of communication from the written and oral mode as it consists of various signs (images, sounds, body language, etc.). Delabastita (1988: 197) identifies various sign systems that creators and consumers employ, such as the verbal code, literary codes, theatrical codes, proxemic codes, kinesic codes, the cinematic code, etc. Apart from the fact that AV text establishes a multi-code type of communication, it is also a multi-channel phenomenon, meaning that it simultaneously utilizes a visual channel and an acoustic channel, the means by which a message is conveyed to the audience. Gottlieb (2005: 14) suggests a more detailed classification of semiotic channels in filmic media:

1. Image
2. Writing (displays and captions)
3. Sound effects
4. Speech

Consequently, the realm of AVT extends beyond the mere translation of textual meaning from the source language to the target language. This is because "the message is composed of other systems in addition to the linguistic one", meaning that "the translated text should maintain content synchrony with the other message components" (Mayoral, Kelly, Gallarado, 1988: 363).

Above discussed is important for gaining a deeper comprehension of AVT as an intricate process involving the transfer of content from a source language to a target language which is subsequently presented on screen. While it might appear that defining AVT is a straightforward endeavor, it can

be noted that there is a lack of consensus regarding the precise definition of its scope and boundaries (Sakellariou, 2012: 678). For example, Karamitroglou (2000) views audiovisual translation as the translation of pre-recorded audiovisual material and in this definition, he does not include theatre and opera, while Chiaro (2012) points out that not all AVT involves screens, meaning that certain scholars include theatre and opera under audiovisual translation.

Such discrepancies between definitions typically extend to the suggested typology as well. For example, Luyken (as cited in Karamitroglou, 2000: 4) distinguishes between two types: subtitling and re-voicing, both of which contain sub-categories as follows:

Subtitling:

- a) Traditional subtitling
- b) Simultaneous subtitling

Re-voicing

- a) Lip-sync dubbing
- b) Voice-over/narration
- c) Free-commentary

Referring to Luyken's typology, it becomes evident that he extends the scope of AVT to include not just pre-recorded translation but also translation during live broadcasts. In contrast, Karamitroglou argues that simultaneous subtitling and re-voicing essentially align with the traditional concept of interpreting and his definition of AVT does not include on-stage translation (Karamitroglou, 2000: 3). For clarity, this paper will specifically refer to AVT as a pre-recorded and screen translation, including TV, cinema and video media.

Karamitroglou (2000: 4) lists the following AVT types:

- a) Subtitling
- b) (Lip-sync) dubbing
- c) Narration (including voice-over)
- d) Free commentary

Despite the lack of conformity in typology, it is notable that most existing typologies of AVT share a common dichotomy concerning subtitling and re-voicing, or subtitling and dubbing. Building on that fact, this paper will focus on these two AVT methods; dubbing as a focal point and subtitling as an opposing method, through which dubbing will be explored in more depth. Whereas dubbing

entirely replaces the original audio material, subtitling allows viewers to hear the original audio but conveys translated content by displaying written text in the target language on the screen, without recording new audio. More attention will be given to this in the following chapters.

With the Internet turning into a fertile ground for audiovisual content, AVT plays a significant role in the global distribution of media content while navigating different issues and constraints, ranging from those of linguistic nature to censorship laws. In the context of globalization, Audiovisual Translation has gained heightened significance, emerging as a crucial medium through which information “but also the assumptions and values of a society are filtered and transferred to other cultures” (Díaz Cintas, 2008: 8). The challenge of transferring information from one culture to another is an issue of the translation field as a whole; however, it becomes even more pronounced within the framework of AVT, as translators have to deal with elements they cannot adapt for the target audience (Díaz Cintas, 2008: 8–9).

1.2. DUBBING AS A METHOD OF AUDIOVISUAL TRANSLATION

In the early days of film production, known as the silent film era, even though movies had no sound, the visual medium still incorporated speech through the depiction of actors' lip movements and the use of title cards that conveyed narration and the gist of dialogues. The silent film era might seem unproblematic in regards to translation; however, Tessa Dwyer (as cited in O'Sullivan, Cornu, 2019: 15) notes that “the internationalism and supposed universalism of the silent era was in fact underwritten by a vast array of translation practices”, meaning this area of translating silent films has received little attention from translation scholars. Nevertheless, translating silent films, in the usual intricate fashion of translating, presented unique challenges and solutions.

A much more discussed problem within translation studies arose with the first talking movie, “*The Jazz Singer*”, in 1927, marking the era of talkies or talking films that were imported into foreign countries, i.e., outside of their original language region. For a few years, the biggest film-producing countries tried to solve this problem by creating multilingual versions of the same film. This trend was short-lived in Hollywood but prevailed for a longer period of time in Europe, with three main production centers in London, Paris and Berlin (O'Sullivan, Cornu, 2019: 19). This practice soon proved itself to be uneconomical, insufficient, and, above all, artistically poor; therefore, it was abandoned, leading to a shift where films had to either undergo dubbing or be subtitled.

From this short historical overview of AVT, it can be concluded that dubbing has been used for many years across the globe as an AVT method. Unlike AVT, there are no major discrepancies regarding the definition of dubbing, which is mostly unanimously defined as the process of replacing the original soundtrack in the source language with a re-recorded version in target language. *Merriam-Webster Dictionary* offers the following definition of dubbing: to provide (a motion-picture film) with a new soundtrack and especially dialogue in a different language. Similarly, Frederic Chaume defines dubbing as “an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) dialogue exchanges are recorded” (Chaume, 2008: 129). Moreover, as defined by Luyken, dubbing is “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” (as cited in Şahin, 2012: 9)

Earlier in the paper, it was discussed that AV text is made of various forms of signs; therefore, due to the fact that it contains more than language codes, dubbing can be denoted as an example of constrained translation as the translator's task is constrained by other communication codes and

channels. In such instances, where the message is composed of non-linguistic codes, all of which belong to the source culture, the translator can only translate the speech, and in the process, they must “maintain content synchrony with the other message components” (Mayoral, Kelly, Gallardo: 363). Such constraints can be discussed not only through the lens of communication theory drawn from Nida but from a more technical point of view, specifically regarding synchronization.

Synchronization can be defined as a process consisting of “matching the TL translation with the articulatory and body movements of the screen actors, as well as matching the utterances and pauses in the translation with those of the ST” (Chaume, 2008: 131).

According to Chaume (2008) there are three types of synchronization:

1. Lip or phonetic synchrony – is the process of matching the spoken dialogue with the character’s on-screen lip movements, creating a seamless and natural audiovisual experience for the audience. Lip synchronization is especially important in close-ups.
2. Kinesic synchrony – refers to the synchrony between the translated text and the character’s body movements.
3. Isochrony – refers to the synchronization of the dubbed dialogue with the screen characters’ utterances.

Synchronization, however, isn’t only a dubbing concern, as it is also a part of original audiovisual material (Bosseaux, 2019: 51). The noises that can be heard in the background are not natural, meaning they were recorded in the studio once the film had been shot. This production of background noises is usually done by foley artists, who use a variety of props and creative strategies to recreate ambient sounds that will sync seamlessly with the visual elements of the film. For example, to recreate the sound of horse walking, a foley artist might create it by hitting coconuts together. However, this is not much of a challenge in the dubbing process, as dubbing companies are “often provided with a separate so-called “international tape”, which contains all the acoustically transmitted signs of the original film except for the spoken dialogues” (Delabastita, 1988: 199). In other words, they are provided with music and sound effects stems without any spoken word, more commonly known as M&E tracks. The real difficulty lies in the fact that the dubbing is subjected to the semiotic constraint because on-screen characters represent real people, meaning the audience expects a degree of synchrony between the sound and visual movements of lips (Delabastita, 1988: 202–203). With that said, any disharmony between visual

and auditory elements can result in disappointment among the audience. Nonetheless, with rapid advances in technology, achieving synchrony is no longer as challenging, as the lip and facial movements of actors on screen can be adjusted to align with the translated dialogue (Chiaro, 2009: 3).

Another restriction worth mentioning is the presence of a third language in the source audiovisual text, which is not the main source language. Hans Landa, the infamous Jew Hunter from “*Inglourious Bastards*” (2009), a polyglot fluent in several European languages, including German, Italian, French and English, could have personified a translation restriction had not Quentin Tarantino utilized part-subtitling. However, in instances where the third language, fourth, or fifth language is not translated as part of the filmmaking process, translators have to decide how to overcome this challenge. Of course, there are solutions, but they depend on the aim and priorities of the translation. Should preserving Hans Landa’s intended characterization be a priority, given that Tarantino himself pointed out that one of the focal points of this character is his linguistic genius? During the Cannes Film Festival press conference, Tarantino revealed that casting for the character of Landa was a challenge. He explained that he couldn’t find an individual who possessed equal brilliance in all languages required for the role. Consequently, he made the decision that if he couldn’t find the perfect Landa, his movie would remain confined to the pages of the script. Ultimately, it could be argued that language has an important role in shaping “*Inglourious Bastard’s*” narrative and characterization, therefore, there is a potential for loss when it undergoes the dubbing process.

It can be observed that dubbing is not a traditional model of translation, as it can’t be approached only from a linguistic and communicative point of view. If we assume that the message is composed of more systems, as already discussed, then the written, translated soundtrack in the target language is not the complete vision of the original content. The final dubbed product is shaped by various members of the process, including dialogue writers, dubbing directors, actors and sound engineers, all of whom have the authority to alter the translation to ensure high quality. This is especially important for film and television, for the simple fact that those texts are dramatized and eventually performed. Therefore, dubbing is described as a “production chain”, starting when translators are sent the script to produce the dialogue in the target language. Chaume states that the dubbed dialogue must meet the following requirements: creating the effect of natural, credible and true-to-life dialogue, complying with lip-sync and promoting “a balance which avoids overacting and underacting when dubbing actors perform (i.e. avoiding cacophonies, etc.)” (as cited in Bosseaux, 2019: 54).

When discussing drama translation, Jiří Levý emphasizes the dual nature of the relationship between dialogue and speaker, as the dialogue encompasses all that the character expresses, but it also plays a crucial role in shaping the characters themselves (Levý, 2011: 129). Undoubtedly, the same can be applied to the dubbed dialogue because the viewer learns about the characters and relationships through what they say and how they say it. “Dialogue and visuals work together to create a polysemiotic whole” (Bosseaux, 2015: 8), which points to the next important step in the dubbing process: synchronizing the translated text to the screen character’s mouth movements, which dialogue writers are responsible for. This process consists of several important steps, one of which is adding “dubbing symbols, i.e. indications inserted in the translation that are meant to help actors to recreate a number of paralinguistic features of the original actors’ voice and performance.” (Bosseaux, 2019: 52) Another important step is segmenting translation into takes and, finally, making the translated dialogue sound like spontaneous speech. Once the text is ready, it is sent back to the dubbing company, which carries out the artistic and technical side of the dubbing production. At this point, dubbing director is on a quest to find suitable voice talents, i.e. dubbing artists or dubbers. Some scholars argue that casting is essential in producing quality dubbing content, as viewers tend to criticize the choice of voice artists. With that said, acting performance is important, and the director gives instructions to the actors to ensure that the final dubbed product is of high quality. The recording takes place in a recording booth, and actors are usually working alone; therefore, this is not a type of performance where two actors interact in the same booth, but “a continuous series of stops and starts.” (as cited in Bosseaux, 2019: 52) Once the recording has been completed, the sound engineers reassemble and edit the tracks that have been dubbed separately. They are responsible for synchronizing the new dubbed tracks with the original visual material, meaning they can instruct for changes in translation if they sense it is needed for a better overall result.

1.3. SUBTITLING VS. DUBBING

Perhaps one of the most extensively studied aspects of AVT pertains to the choice between subtitling and dubbing as translation methods for audiovisual content. Scholars have repeatedly discussed dubbing in opposition to subtitling. Some academics contend that this area has been thoroughly explored, with limited room for novel findings, and suggest that the conversation within AVT should broaden to encompass other dimensions. Nevertheless, the examination of preferred methods and the factors underlying these preferences across different countries remains interesting. Moreover, AVT stands as a continually evolving field, meaning it is susceptible to shifts that can significantly influence its methods.

Subtitling and dubbing are two inter-lingual translation methods for mass audiovisual media that represent two extremes on the translation spectrum (Danan, 1991: 613). It should be noted that subtitling can also be a case of intra-lingual translation, including subtitles for the deaf or hard-of-hearing, usually rendering verbal and non-verbal audio material into text (Karamitroglou, 2000: 5). Another form of intra-lingual subtitles is for language learning purposes, similar to how intra-lingual dubbing can be utilized for the development of speaking skills. In this paper, subtitling, as well as dubbing, refer exclusively to inter-lingual translation, i.e., conveying source text from one language to another.

Subtitling is an AVT method that involves the provision of a translation of the spoken source language dialogue into the target language through synchronized captions, typically positioned at the lower part of the screen. On a translation spectrum, subtitling is an opposing extreme to dubbing, as the former is a weaker system open to foreign influence, while dubbing is a dominant nationalistic system (Danan, 1991: 613). Whereas subtitling is the more neutral method because it involves the least altering of the original text, dubbing can be referred to as domesticating translations as it involves the function of linguistic adaptation of dialogue, i.e., the intention is to essentially rewrite the original work or re-establish a connotative system and socio-cultural imagery possessed by a foreign language variety (Žanić, 2009: 10). Martine Danan, in her study *“Dubbing as an Expression of Nationalism”*, gives an account of how historical and ideological factors influenced the choice of dubbing over subtitling. Which translation strategy will be utilized depends on the country’s attitude towards the notion of culture, the target culture, as well as its own cultural and national identity. From that point of view, dubbing can be understood as an assertion of the supremacy of the national language; thus, it will be preferred by strong nationalistic systems as opposed to subtitling which is a form of source-oriented translation (Danan, 1991: 612).

Even though the alteration of the original text in the source language is minimal, subtitles are compressed, summarized versions of the spoken text, as they are typically displayed on one or two lines of text, in two to four second bursts. It can be argued that there is a bigger loss of information in subtitling compared to dubbing, not only in the sense of the translated text but also because the viewer's attention is split between the images and subtitles. Dubbing, on the other hand, does not distract from the image and is more appropriate for children who can't read or for adults with bad reading skills. However, dubbing may not always faithfully depict the original content. This issue can be illustrated by instances where a film features multilingual dialogue. Balsam A. Mustafa (2012: 11 –12) illustrates this by briefly discussing a scene from the movie "*Kingdom of Heaven*" (2005), which was dubbed into Arabic language. In this particular scene featuring three characters — an English speaker, an Arabic speaker, and a translator — the dubbed version loses a crucial element of the original. This occurs because, in the dubbed version, all characters speak in standard Arabic, resulting in the role of the translator becoming imperceptible to the viewer (Mustafa, 2012: 12).

The selection between these two methods heavily depends on the economic factor. Dubbing as a more expensive method is generally preferred by rich countries with a larger audience, whereas small countries have a strong preference for subtitling. However, what started as an economic necessity (Gottlieb, 2005: 25) and had Europe divided into a subtitling block and dubbing block (Chiaro, 2012: 2) is not so straightforward anymore as technological developments are reshaping trends.

Moreover, economic factor is not the only detrimental factor affecting which method is preferred in different countries. It was already established that this choice differs from country to country due to history, culture and ideology. This explains why small central European countries such as The Czech Republic and Hungary prefer dubbing despite the high cost. Which method will be used depends on a network of factors that differ from one country to another. Hence, it is not possible to assert that one method is superior to the other. Each approach has its own set of advantages and limitations and is subject to the aforementioned factors, which ultimately shape the final decision.

1.4. VOICE TALENT AND PERFORMANCE

In the third episode of the third season of "*Black Mirror*" titled "*Shut Up and Dance*", Alex Lawther portrays Kenny, a 19-year-old boy working in a restaurant. Kenny is cleaning spilled juice when he notices a little girl leaving a teddy bear behind, so, out of the goodness of his heart, he gives the toy back to the little girl, leaving a favorable impression of a compassionate young man. However, the overall ambiance of the scene carries an ominous undertone. As Kenny remains crouched, his gaze lingers on the mother and daughter, with the camerawork subtly emphasizing his fixation on the little girl. The performance is suggestive and nuanced, but above all, jarring once the audience discovers what it had foreshadowed. Al Pacino's portrayal of Tony Montana in the 1983 film "*Scarface*" is a powerful performance that brings to life the character of the Cuban drug lord. It has become a cultural touchstone, much like how Marlon Brando redefined acting with his iconic portrayal of Vito Corleone in "*The Godfather*" (1972), or how Vivien Leigh forever became synonymous with the character Scarlett O'Hara in "*Gone with the Wind*" (1939). It cannot be denied that a strong performance can establish a connection between the character and the audience. "Say hello to my little friend!" and "The eyes, Chico. They never lie." will be quoted for generations, establishing Al Pacino's Tony Montana as an impactful on-screen persona. From this, it can be concluded that performance is important in creating iconic characters; it is through camera movements and facial and physical gestures that an audience experiences those on-screen characters. Of course, neither the translator nor the dubbing director can alter camera movement or facial expressions, and these elements generally stay intact. However, what doesn't stay intact in the dubbing process is the quality of voice and various aspects of performance (Bosseaux, 2015: 20).

Dubbing has been mostly studied using a descriptive translation studies framework (Bosseaux, 2015: 50); however, building upon the previously mentioned information, the notion of performance and voice talent should also be given space within the framework of studies concerning the dubbing process, as those are indispensable elements of it. The choice of voice talents cannot be overlooked, especially due to the fact it is a detrimental factor in terms of audience appreciation.

Bosseaux (2015: 20) argues that "the way characters are experienced depends on, or is informed by, the way actors perform these characters". In that sense, it is worth mentioning the 'character synchrony', another type of synchronization which is important for how well the dubbed version, or more precisely, the dubbing voice, will be accepted by the target audience. To illustrate, a child

actor cannot be dubbed by an adult voice actor; however, local regulations might restrict children from being members of the dubbing cast, and hence casting an adult dubber capable of delivering a convincing performance depicting a child becomes crucial to ensuring a satisfying audiovisual experience for the audience (Bosseaux, 2019: 51).

The notion of voice has been overlooked within the framework of dubbing research, but it is worth discussing to what extent a change of voice affects the way in which viewers engage with the content. Within the confines of dubbing, it is with their voice that the actors convey various feelings and symbolize different states; thus, good translation does not equal a good dubbed product. Undoubtedly, it is important what characters say, but how they say it cannot be overlooked, as the element of dramatization is indispensable. Even though there is a lack of empirical studies on the importance of intonation, many scholars recognize its relevance and other prosodic features such as rhythm, timbre, and volume, as well as paralinguistic elements, as meaning-making strategies within the dubbing process (Bosseaux, 2019: 55).

Voice plays a pivotal role in shaping a person's or character's identity by conveying linguistic traits, emotional nuances, cultural backgrounds, and personal characteristics. Since dubbing requires a change in voice, Bosseaux points out that it "is worth considering what happens to the identity of characters in translation – specifically in dubbed versions". Cultural norms surrounding voice differ between cultures; what might be acceptable in one culture could be interpreted differently or even negatively in another. Therefore, it is important to consider these nuances in the dubbing process to ensure accurate and intended original portrayal and interpretation. Voice quality is an auditory fingerprint, and as such, it should be taken into consideration during the casting, as the viewers' perception of the character might be distorted. For example, high pitch might be associated with different personality qualities and emotional states, depending on the societal context. In certain cultures, it might be interpreted as a sign of enthusiasm, excitement, or even youthfulness, often viewed in a positive light. Conversely, other cultures might deem it annoying and insincere.

It cannot be denied that selecting the right voice actor is undeniably important for the audience's reception of a dubbed version. However, another problem ensues when the ideal voice talent eventually becomes repetitive, thus making it increasingly challenging for viewers to trust the dubbed rendition. A case in point is the Italian-dubbed version of the movie "*Heat*" (1995), starring Al Pacino and Robert De Niro, which caused dissatisfaction among Italian moviegoers. The problem arose because the same Italian actor dubbed both Al Pacino and Robert De Niro in most

movies, so when these two actors faced each other, another Italian actor was needed. Consequently, Pacino's voice was not the voice the audience was used to hearing, causing a lack of believability for the Italian audience (Mustafa, 2012: 11).

Furthermore, exploring whether stereotypes associated with specific dialects impact how audiences perceive characters speaking them is an interesting aspect to consider. This topic has garnered ongoing discussion among online Croatian communities, particularly in relation to the Croatian version of the animated film "*Shrek*". Ivo Žanić (2009) moves this discourse into his book "*Magarci i Hrvat: (O sociolingvističkim animiranim filmovima)*" in which he discusses dubbing in correlation with Croatian dialects and stereotypes attached to their speakers. When mentioning stereotypes, it must be noted that they are not inherently negative, as most are, to a certain degree, rooted in truth, thus becoming a sort of collective truth. It is worth mentioning that they have cognitive function as well; therefore, they are characterized as a cognitive process that is economic and aligns with human nature that seeks conclusions drawn from limited information. Despite that, it cannot be denied that a lot of stereotypes are hurtful, especially when not challenged and when used to ostracize and ridicule individuals, which is exactly why certain moviegoers expressed dissatisfaction when the Croatian dubbing scene opted to use nonstandard regional and social dialects instead of standardized Croatian.

This trend took over in Croatia following the release of "*Finding Nemo*" in 2003, the first fully animated film incorporating nonstandard and regional dialects in its dubbing, which also received a positive reception. Whereas the trend of animated films being dubbed using regional dialects prevailed, the trend of positive reactions soon died down, especially with the release of the Croatian version of "*Shrek*", when individuals who spoke Čakavian and Kajkavian dialects began voicing their objections regarding the portrayal of their dialects in dubbed movies. Čakavian speakers argued that characters with negative traits are consistently dubbed so they speak their dialect, or, to be more specific, dialects spoken in Dalmatia and Split. Another prevalent complaint between these protestors is the belief that Zagreb dialect, a variety of Kajkavian used in the Croatian capital, is being promoted as the new standard as most characters are being dubbed using this specific variation of Croatian language. In his book, Žanić (2009) compiles a series of comments from numerous blogs and online forums addressing this matter. Among them, one takes a pacifist stance, with a commentator arguing that the specific dialect in which Donkey from "*Shrek*" speaks is insignificant, given that he is a fictional character living within the borders of a fictional world. This logic cannot be denied because Donkey's indeed a fictional creature from a fictional world; however, the point the commentator is trying to make can be argued, which Žanić

does himself. He asserts that, as soon as a fictional character speaks, they situate themselves within specific sociocultural context (Žanić, 2009: 102). “*Tarzan of the Apes*” is not just a fictional story about a boy raised by monkeys; it is a novel written during the period when European powers held vast colonial empires in Africa and other parts of the world, so Tarzan as such reflects an outdated perspective of race, gender and colonialism. In a similar fashion, Robert Wiene directs a grim tale that, through distortion of space, elongated shadows and non-linear story-telling, reflects the anxiety of the post-war Germany. “*The Cabinet of Dr. Caligari*” (1920), and German Expressionism in general, are reflection of the German psyche of that time.

Building upon the above discussed, fiction always, to a certain degree, portrays the real world and people’s lives – and real people talk in various ways. In their everyday speech, Croatian people don’t talk in perfect standardized Croatian. Their way of speaking is shaped by a multitude of factors, and in this era of social media and globalization, an individual’s speech pattern can be especially colorful. Therefore, if an average person has a distinctive speech style influenced by their environment, upbringing, education, social circle etc., why should Shrek, an ogre residing in a swamp, or Donkey, a talking donkey, speak in pristine standardized Croatian? For Shrek to speak in a manner akin to that of a television news anchor would undoubtedly undermine the intended characterization of a warm and simple being, not in terms of lacking intelligence but in his ability to find happiness in the little things. In the realm of fiction, authors often face time constraints, compelling them to exaggerate character traits so that consumers of their work can truly grasp the characters’ motivations and actions. It’s no wonder then that a substantial aspect of characterization extends to the outward aspects, sometimes including even the name that sets the tone for a certain character. In this sense, language choice is an important component of character portrayal, but it can also be the rationale explaining why, out of three Croatian dialects, the least used in dubbing is the Štokavian dialect, as it, for the most part, lacks in distinctiveness.

Žanić points out that idiolects used in dubbing, as well as those used in everyday language, can no longer be assessed solely based on traditional dialectological criteria that emphasize the most stable system and the concept of “authenticity” (Žanić, 2009: 66). He continues, asserting that, instead, these idiolects used in dubbing should be seen as speech stylizations motivated by the producers’ perspective, representing hypothetical regional and social identities.

To achieve equivalence between dialects of two different languages is impossible to obtain in its essence. To begin with, there is no automatic correlation between the linguistic systems of two different languages, consequently translators have to extract the core, a kind of axis, which will

establish a network of language varieties in the target culture (Žanić, 2009: 118). This core could be a fundamental spatial-territorial relationship such as land-sea (ibid.) or generational differences. Regardless of the quality of the final dubbed production, it will undoubtedly enter and eventually be judged by a socio-cultural system with unique attitudes, stereotypes, judgments, experiences and expectations. For example, in his book, Žanić (2009: 123) brings a comment where an Internet user under the pseudonym BootBoy voices his opinion regarding the Croatian version of “*Lion King*” (1994). According to BootBoy, it makes no sense that Timon and Pumba, as well as many other characters, speak in Zagreb dialect. The author points out that this particular instance illustrates the extent to which perception is influenced by the unintentional transfer of status, prestige, and economic-political dynamics from the recipient's culture and society. Žanić wittily draws from this that, as a consequence, African animals are generally permitted to use non-African idioms, provided that the criteria governing their use and portrayal align with what the viewers perceive as fair within their own society (Žanić, 2009: 123).

Of course, neither translators nor dubbing directors can accommodate every individual's preferences, given the diversity of consumers in terms of their views and language variations. However, it is undeniable that selecting voice talents should be a significant consideration in both the practical process and research dealing with dubbing. Character synchrony “pertains to the target audience’s expectations as to what the voice of a character should sound like” (Bosseaux, 2019: 134). Therefore, the significance of voice in dubbing cannot be underestimated, and a high-quality translation alone cannot compensate for it, as the delivery of the performance is equally vital for the ultimate quality of the dubbed content.

1.5. DUBBING AS AN INSTRUMENT OF NATIONALISM AND CENSORSHIP

The relationship between language and nationalism is complex, and it can vary significantly from one context to another. In some cases, language may be a driving force behind nationalist movements, while in others, nationalism may influence language policies and practices. The latter can be observed in the context of AVT as well, because despite the high cost, there are certain countries with a clear preference for dubbing over subtitling. This phenomenon can especially be observed during the post-war period, when cinema and the film industry were a direct legacy of earlier fascist governments that realized the appeal and influence film with sounds could have on the masses. Consequently, this period was also a time when American film production started its monopoly on the film industry. The penetration of American productions into European homes had to be stopped, so larger European countries set up import quotas on foreign films, of which all had to be dubbed, that could be distributed within their borders.

These restrictions on imported American movies and preferences for dubbing directly reflect nationalistic language policies. For example, the fascist governments of Spain, Italy and Germany insisted on having one standardized language that would ensure and strengthen national unity. Furthermore, inside the borders of France and its colonies, no other language was allowed to compete with *proper* French, which was an instrument for political and cultural centralization.

In such a nationalistic environment, translation becomes target-oriented so as to make foreign material domesticated as much as possible. It was mentioned earlier in the paper that between subtitling and dubbing, dubbing is an extreme method of domestication, so it does not surprise that it is preferred by countries with a strong sense of national identity. Subtitling is more oriented on source culture as the viewer is constantly reminded of the foreignness since the original track prevails, and in that sense, subtitling promotes source language and culture, which society with strong national sense cannot allow to happen.

Earlier in the paper, it was established that translation is not an activity done in vacuum, meaning it is, to a certain extent, under the influence of subjectivity and bias. Gentzler and Tymoczko (as cited in Díaz Cintas, 2012: 282) argue that translation is not “an act of faithful reproduction”, but “a deliberate and conscious act of selection, assemblage, structuration, and fabrication”, and, in certain instances “a falsification” and “the creation of secret codes”. Based on this assertion, it can be concluded that translation inherently involves the processes of rewriting and manipulation. This leads to the inference that translation is more than a bridge between languages and cultures; it is

also a tool employed to sway public opinion. A case in point is translations of political speeches and documents originating from both the USSR and the Western bloc, which were translated in such a way as to manipulate the perceptions of the "other" during the Cold War era. Toury draws attention to the fact that when foreign productions are introduced into a target culture, the elements of the said products are likely to undergo manipulation or adaptation influenced by the ideology of the target culture. Essentially, what gets translated and how it is translated is shaped by the interests and structure of the target cultural system, and it is fair to assume that the same dynamics prevail in AVT.

Here is an example drawn from the paper “*Manipulation in Dubbing: The Translation of English-language Films into Persian*” (2016) by the authors Mohammad Sadegh Kanevisi, Hasuria Che Omar and Ali Jalian Daghigh

Original version	Dubbed version	Back Translation
Draco: There is a god in you!	قدرت زیادی در وجود توست	There is a huge strength in you.

Picture 1 Table from *Manipulation in Dubbing: The Translation of English-language films into Persian* (2016)

The authors explain that within Islam, depictions of God are considered blasphemous. Consequently, when dubbing the movie "*Clash of the Titans*" (2010), adjustments were made to ensure cultural alignment, as demonstrated in the example above. The authors also shed light on another religious issue concerning Halal dietary restrictions. In various instances, translators refrain from using terms such as “martinis”, “scotch” and “whiskeys”; instead, they opt for euphemisms such as “these stuff” and “drink” (ibid. 2016: 207). In her paper, “*Censorship or Profit? The Manipulation of Dialogue in Dubbed Youth Films*”, Serenella Zanotti (2012) brings an extreme example of rewriting found in the Italian dubbing of the American film “*Graffiti*” (1973). In this example, the translator takes advantage of the speaker being off the camera when altering the explicit offer made to one of the characters, meaning certain lines were added in order to dilute the explicit erotic offer in the source text (Zanotti, 2012: 357).

It should be noted that in the context of Audiovisual Translation, the concept of manipulation in translation can be discussed from two distinct angles: technical and political. Reduction of source text is a phenomenon present in the translation process, whereas in certain instances it is inevitable; sometimes it is a straightforward case of censorship. To illustrate the latter, this paper will refer to the case of John Walker, the editor of "*Cosmopolitan*" magazine, who removed some of the overly explicit or controversial parts of the novel during the serialization of Leo Tolstoy's "*Resurrection*"

in 1899. This reduction is a result of the editor's moral decision; however, there are instances when such a reduction of source text is a solution to technical constraints. For the viewers to fully grasp what is being said while simultaneously watching the visual content, "the idea of not reducing the text volume in subtitling would be counterproductive to optimal audience comprehension – and result in poor translation" (as cited in Díaz Cintas, 2012: 284). Thus, with technical constraints in mind, text reduction within AVT is a necessity in order to produce quality translation that will enhance the viewer's experience. Technical manipulation, even though needed, can get corrupted as visual, time and space constraints serve as an excuse "for toning down or leaving out controversial or sensitive elements present in the original dialogue, such as expletives, blasphemies, sexual references, or political comments" (Díaz Cintas, 2012: 284–285).

With the ubiquity of audiovisual media in both private and public life, a boom in the production of audiovisual translation in the world of globalization is expected. The appeal of dubbing as a tool of manipulation cannot be overlooked, as "the complexity of the dubbing process allows for a degree of arbitrariness on the part of the dubbing director and actors, who are at liberty in manipulating the translated text on the grounds of technical constraints and target culture social norms" (Zanotti, 2012: 366). Of course, this is not to say that dubbing is inherently a wicked AVT method for deception and manipulation. The intention of the chapter is to explore how, due to its nature, dubbing could be used for such purposes.

1.6. FANDUBBING AND FUNDUBBING

The last 60 years have witnessed remarkable technological advancements that have democratized the creation of audiovisual material, allowing an average person to engage in creating audiovisual content rather than just consuming it. The surge in user-generated material and the widespread availability of digital tools are changing the media landscape. In the 2000s and 2010s, a wave of dubbed parody clips emerged on the Balkan side of YouTube, birthing some of the infamous lines such as “Hej, vidiš ovaj nož? Nemoj među oči da ti ga zabijem!” or “Može pepermint?”. Parody dubs, exemplified by creations like *"Bobo smrad"* and *"Drogeraši,"* are forms of audiovisual media in which the original dialogue track is substituted with a new one, primarily featuring a new script created for humorous purposes, a practice commonly known as fundubbing, gag-dubbing, or mock-dubbing. Humor, of course, is not only a matter of entertainment, as it can be a powerful tool to convey commentary on politics or current events, but most of all to start a public discourse on important matters. With that said, mock-dubbing is not only a matter for amateurs looking for a creative outlet; it can also be used as an ideological tool or instrument for experimenting and innovation. One of such instances where mock-dubbing is used as a means for innovation is Woody Allen’s debut film *“What’s up, Tiger Lily?”* (1966), which is deemed to be “the first complete recontextualization of an entire film” (as cited in Baños, 2019: 173). This creative feat, in which Allen dubbed a Japanese James Bond-esque film *“International Secret Police: Key of Keys”* (1965) and changed it into a comedy centered around the search for the ultimate egg salad recipe, highlights that fundubbing is not a recent phenomenon and a product of the Internet. Instead, it is an expression with a long tradition that is gaining momentum due to technological advancements and cyberspace growth. While the Internet undoubtedly stands as the most fertile ground for parody and mock-dubbing, this creative practice existed even before the democratization of content creation. For example, the recontextualization of foreign films wasn’t only practiced under American production; it was also a case of the 1970s in Germany, where silent movies, usually those of American origin, underwent comic dubbing and were broadcast on children’s TV (Baños, 2019: 173).

While fundubbing is not a case of translation proper as it usually includes fresh script, it is still an interesting phenomenon that sheds light on the ways in which dubbing conventions are being pushed. Parodic dubbing is especially interesting because it challenges faithfulness, not only in the traditional sense, as Baños (2019) points out, but within the frame of deconstructionist theory as "violent" or “abusive” fidelity. Parodic dubbing rarely, if ever, maintains faithfulness to the original textual message; however, it is faithful to the visual information. Earlier in the work, it

was determined that non-verbal components play a vital role in the process of forming a meaning within the audiovisual content, from which it can be drawn that in the process of fundubbing, the visual element is used to create the target text, so it is possible to talk about fundubbing in terms of intersemiotic translation or transmutation. This can be observed in the parodic dubbing of “*The Lord of the Rings: The Fellowship of the Ring*” (2001) in the scene of *Saruman the White*.¹

The following table depicts the comparison between the original and parodic dialogue from the Croatian parody “*gandalf purger*”.

Original dialogue	Parodic dubbing	Back translation
SARUMAN: You are sure of this?	SARUMAN: Šta je upeklo, a?	SARUMAN: It's roasting, aint't it?
GANDALF: Beyond any doubt.	GANDALF: Baš je.	GANDALF: No doubt.
SARUMAN: So, the Ring of Power has been found.	SARUMAN: Mogli bi malo u more skočit.	SARUMAN: We could take a dip in the sea.
GANDALF: All these long years it was in the Shire, under my very nose.	GANDALF: Je, pa kaj, mogli bi. Pokupil' sam si neki plavi luftić. Čul' sam da je voda dobra.	GANDALF: Sure, why not. I got myself a blue lilo. I heard the water's nice.
SARUMAN: Yet you did not have the wit to see it. Your love of the halfling's leaf has clearly slowed your mind.	SARUMAN: Nije to voda. To je more, majmune! Otkad se družiš s onim boysima, sav si mi postoj' ljigav nekako.	SARUMAN: It's not water. It is the sea, you blockhead! Ever since you've been kicking it with those blue boys, you've gone all sleazy.

Table 1

While strolling through the Garden of Isengard, Saruman remarks on the weather, expressing his discontent with the sweltering heat. Despite the fact that the original dialogue has nothing to do with weather and heat, the visual depiction convincingly conveys the notion of a scorching day, thereby rendering Saruman's comment in the parody entirely fitting. Within the framework of Translation Studies, parodic dubbing doesn't align with the more traditional understanding of fidelity; however, it could be presumed that parodic dubbing scripts demonstrate 'faithfulness'

¹ [gandalf purger](#)

primarily to the visual cues presented by the original audiovisual content rather than adhering to the original soundtrack (Baños, 2019: 184).

Another interesting point can be drawn from the continuation of the above-mentioned example. In the original film, Saruman informs Gandalf that Sauron, the common enemy of the good, is getting stronger and that they should join him. The parody follows the general outline of this dialogue in the sense that Gandalf and Saruman begin amicably, but their friendship quickly soured when it became evident that Saruman supported Sauron. However, the humorous twist lies in the fact that the conflict between these two characters doesn't arise from Saruman's allegiance to the Dark Lord but instead from a rivalry between fans of two prominent Croatian football clubs; namely, it is based on the rivalry between two ultras groups: *Bad Blue Boys* and *Torcida*.

The following table depicts the comparison between the original and parodic dialogue from the Croatian parody titled “*gandalf purger*”.

Original dialogue	Parodic dubbing	Back translation
<p>SARUMAN: Sauron has regained much of his former strength. He cannot yet take physical form, but his spirit has lost none of its potency.</p> <p>SARUMAN: Concealed within his fortress, the Lord of Mordor sees all — his gaze pierces cloud, shadow, earth and flesh. You know of what I speak, Gandalf — a great Eye... lidless... wreathed in flame.”</p> <p>GANDALF: “The Eye of Sauron.”</p> <p>SARUMAN: “He is gathering all evil to him. Very soon he will summon an army great enough to launch an assault upon Middle-Earth.”</p>	<p>SARUMAN: Nedavno sam sazna, ali sačekuša je namještena. Torcida dobro zna da mi boysi dolazimo I sažvakače' nas i ispljuniti prije nego šta ti taj Prošek šta držiš u ruci uopće možeš prismrdit.</p> <p>SARUMAN: To je sve zato šro je jedan među nama Tovar. Svo ovo vrime pravias se da je jedan od nas samo da bi nas ugriza za guzice diset godina kasnije. Ti dobro znaš o kom ja pričam, Gandalfe.</p> <p>GANDALF: Mali plavac.</p> <p>SARUMAN: Tako je. Mali plavac. Svo ovo vrime nam se rugo ispod nosine ostavlja nam tragove, a mi debili nismo ništa ni posumnjali,</p>	<p>SARUMAN: I just got the lowdown recently, but the ambush is in place. Torcida knows damn well that we're on our way, and they'll tear us apart and toss us aside quicker than you can taste that Prošek in your hand.</p> <p>SARUMAN: It's all 'cause one of our own's a Tovar. Been actin' like he's one of us, only to turn around and screw us over a decade down the line. You aware of who I'm referring to, Gandalf?</p> <p>GANDALF: Lil' blue.</p> <p>SARUMAN: That's right. Lil' blue. This whole time he's been sneaking around right under our noses, and we suspected nothing.</p>

GANDALF: “You know this? How?”	GANDALF: A kak’ ti to znaš? Kaj si ti možda...	GANDALF: And how do you know all that. Could it be that you’re...
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Table 2

The parody incorporates a culturally and contextually relevant backdrop into the original work's conflict, with both versions addressing betrayal and the enemy's advantage. What can be drawn from this example is that some instances of parodic dubbing can be understood as an extreme form of domestication or a form of adaptive dubbing (Baños 2019: 32). Another example of such instance can be found in the Spanish parodic dubbing of “*Pulp Fiction*” (1994), where Holland is substituted with Spain and the habit of eating fries with mayonnaise with that of eating snails (Baños, 2019: 183).

Closely related to fundubbing is *fan*dubbing, a practice undertaken by common people who edit and dub AV material sourced from original content, often television programs and films. However, whereas fundubbing is always a case of parody, fan dubbing can be defined as an unofficial and voluntary practice, frequently seen as a hobbyist and home-made endeavor carried out by fans for other fans, usually because there is no official dubbed version released. Nevertheless, Baños (2020) highlights that despite relatively limited research, it has come to light that fan dubbing spans a broad spectrum of expressions, which is why she suggests the term *cyberdubbing*, as this practice is not solely confined to passionate fans but is also embraced by individuals with varying levels of inclination towards fandom. Additionally, this home-made endeavor occasionally involves individuals who possess expertise in the field of dubbing. However, it cannot be denied that there is a strong reason why fan dubbing is a term mostly used between scholars. To begin with, the pioneering instance of fan dub, which dates back to 1983, was a case of two anime fans mock-dubbing an episode from the popular Japanese series “*Star Blazers*”. Furthermore, in 1993, the earliest recorded occurrence of a non-parodic fan dub can be traced back to when Corn Pone Flicks² dubbed four scenes from the Japanese movie “*Vampire Hunter D*”. It can be concluded that the first fan dubs were “the result of anime fans “hanging out” in their community and “messing around” with original anime and technological developments” (as cited in Baños, 2019: 176). The same trend can be observed today as well because a majority of home-dubbing efforts are undertaken by fans who are mostly driven by the lack of official dubbed versions, especially within the anime fandoms.

² Corn Pone Flicks is an amateur film/parody group that began in 1989

What makes fandubbing and fundubbing particularly interesting is the motivation behind their creation, as it should be observed in a socio-cultural context. Unlike fansubbing, which is almost entirely fueled by the lack of subtitles in various languages, this is not the case with dubbing. While some fandubs are triggered by the lack of official dubbing, the motivation behind their creations varies and can be used for different purposes. For example, in China, where censorship and control over media content are significant concerns, fandubbing emerged as a way for individuals to express their opinions, mock censorship, and critique the government indirectly. The reasons for engaging in fandubbing vary, encompassing efforts to fill the void of official dubbing, convey dissatisfaction, and establish connections with other fans by producing, exchanging, and enjoying content.

The Internet is a playground of possibilities for creative expression, a fertile ground bursting with AV media and with that fandubbing as well. The rapid speed at which technology is developing is overwhelming, and it will be interesting to see the impact fandubbing will have on professional dubbing. Such non-professional practices in the translation industry in general raise concerns about the quality as well as trivialization of the translation industry, particularly audiovisual translation. Academics in the field suggest that certain fantranslation activities disrupt conventional understandings of equivalence, faithfulness, and creative ownership, and they point out that amateurs often utilize features that are deemed inappropriate in professional translating. The lack of training among those who practice fandubbing translates into poor translations that lack "naturalness, source-orientedness and the presence of mistranslations, issues that have also been highlighted in the case of fansubs" (Baños, 2020: 14). Furthermore, certain fandubs involve modification of already translated texts, meaning fans use an intermediary language, usually a lingua franca, as they are not competent enough in the original language. This can encompass the adaptation of the official dubbing script, official subtitles, or even other fan-generated translations like fansubs. In other words, the foundation for fandub creators' source material can be composed of a diverse array of textual origins, which is a significant difference between amateur and commercial dubbing.

Another obvious distinction can be seen in technical and voice acting standards, factors that significantly influence the degree of synchronization quality, an aspect that tends to be disregarded in home-produced dubs. Furthermore, beyond disparities in quality, another notable contrast between professional and amateur dubbing lies in the dynamic interaction between creators and their audience. Given that fandubs are created by fans, it's only natural for consumers, i.e., other fans, to be engaged in the process. They provide feedback and actively shape the final product

based on their preferences. In other words, the crucial distinction here is that fandubs are guided by viewer preferences and feedback rather than adhering to established translation and dubbing conventions.

Another dubbing standard that is challenged within the fandubbing framework is the use of specific linguistic features, including dialects, slang, swearwords and colloquial registers. In their efforts to create realistic dialogues mirroring those of everyday life, individuals without expertise often tend to excessively employ certain linguistic elements, to the point of exaggeration (Baños, 2020: 17). It could be argued that creative freedom is practiced to the point of abuse, leading to potential misinterpretations and disregard for cultural sensitivity. However, in countries with a long dubbing tradition, especially those that insist on standardized language as a means to ensure and strengthen national unity, the final product could be limited and even duplicitous, causing dissatisfaction among viewers the same way professionals would be dissatisfied with amateur work. When such dissatisfaction is put into the perspective of reality, where an average Joe can easily produce their own version of a dub, it makes perfect sense to consider whether fandubs will in any way disrupt established dubbing and translating conventions. In fact, a similar scenario is already a reality in China, where “the strategy of domestication as practiced by a large number of amateur fan translators has influenced official translation” (as cited in Baños, 2020: 19).

There exists both an ethical dilemma and copyright concerns in the realm of fandubbing and fundubbing. The processes of globalization and digitalization are reshaping the way in which different content is distributed and consumed, and as demonstrated, viewers are more and more getting emancipated from copyright laws in pursuit of their own meaning-making processes. Gambier asserts that “the new technological platforms, the open source software, could have a formidable impact on translation (not only in AVT), on professional ethics and norms, and the formal training of future translators” (Gambier, 2016: 54). Despite fandubbing’s long history, it continues to hold a marginal position in the academic community and remains underrepresented in studies related to fandom.

2. PRACTICAL INSIGHT

This chapter will document a journey of the hands-on process of dubbing. The aim is to uncover the challenges within the audiovisual landscape and explore potential solutions. The chapter will delve into the practical dimensions of dubbing, encompassing aspects such as translation, dialogue adaptation, voice recording and synchronization. The intention is not to present a detailed overview of the professional dubbing process, but rather to explore dubbing at a novice level.

This small-scale practical insight will be provided by using the “*South Park*” episode titled “*Death*” as a case study to examine the dubbing process. The script was taken from the South Park Archive. The translated text will be divided into seven scenes, each corresponding to a change in setting.

2.1. Translation and dialogue adaptation

SCENE 1

	<i>Stan's House.</i>
Marsh Family	<i>Happy Birthday to you, happy birthday to you, happy birthday dear grandpa...</i>
Marvin "Grandpa" Marsh	Uhhhhh.
Marsh Family	<i>...Happy birthday to you.</i>
Sharon	Now blow out the candles grandpa.
	<i>Grandpa blows, but nothing comes out but a low moan.</i>
Sharon	Hurray!!!
Randy	How's it feel to be 102, paps?
Grandpa	Shoot me.
Sharon	Make a wish grandpa.
Grandpa	I wish I were dead
Randy	Ha, ha, ha, that's our silly grandpa.
Grandpa	I'm <i>not</i> being silly! Kill me. I'd do it myself, but I'm too damn old.
Sharon	Ooh, who wants ice cream with their cake?
Shelly	I will.
Randy	Me.
Stan	It's eight o'clock, my favorite TV show is on.
Shelly	That show's for babies, it's so stupid.
Stan	Can I eat my cake in the living room mom? Please, can I?
Sharon	Oh, alright, but take your grandpa with you.
Stan	Aw, dammit!

SCENE 1: CROATIAN TRANSLATION

	<i>Stanova kuća.</i>
Obitelj Marsh	<i>Sretan rođendan ti, sretan rođendan ti, sretan rođendan dida...</i>
Marvin "Dida" Marsh	Aaahhhh.
Obitelj Marsh	<i>...Sretan rođendan ti.</i>
Sharon	Dida, ugasi svjećice.
	<i>Dida piše svjećice. Bezuspješno. Jedino se čuje umorno stenjanje.</i>
Djeca	Hura!!!
Randy	I kakav je osjećaj napuniti 102?
Dida	Ubij me.
Sharon	Dida, zaželi želju.
Dida	Želim da sam mrtav.
Randy	Ha, ha, ha, šašavi dida.
Dida	Ozbiljan sam! Ubij me. Ubio bih se sam, al' sam prokleta star.
Sharon	Oh, tko želi sladoled s tortom?
Shelly	Ja želim.
Randy	Ja.
Stan	Osam je. Moja najdraža emisija počinje.
Shelly	Ta je emisija glupa i za bebe.
Stan	Mama, mogu jesti tortu u dnevnom?
Sharon	Možeš, ali moraš povesti i didu.
Stan	Aa, sranje!
Sharon	Jezik!

During the translation of Scene 1, a particular dilemma arose concerning the translation of the word "Grandpa". In order to capture the informal and colloquial tone of the source content, it was decided to use the word "Dida". According to *Hrvatski jezični portal*, word "Djed" is part of the standardized Croatian language, whereas "Dida" is a vernacular term.

SCENE 2

	<i>In front of the TV. Stan has his slice of cake with him.</i>
TV Announcer	And now back to <i>Terrance & Phillip</i> .
Phillip	Hey Terrance, I think I have to fart.

Terrance	Wait, before you do, pull my thumb.
	<i>Phillip pulls, and Terrance lets loose with a juicy fart. They both laugh.</i>
Stan	Heheheh hehehe...
Grandpa	Uhhhhh
	<i>Grandpa lines a shotgun up to his face, but it leaves a big hole in the picture behind him when he shoots.</i>
Grandpa	Ah, dammit!
	<i>Stan looks at him.</i>
Granpa	How would you like to make a dollar Billy?
Stan	My name's not Billy, grandpa. It's Stan.
Grandpa	Dammit Billy, do you want a dollar or don't ya?
Stan	Sure.
Grandpa	Ok. You just have to do one thing for me.
Stan	I'm not gonna kill you, grandpa.
Grandpa	Why not?
Stan	'Cause I'll get in trouble.
Grandpa	I killed my grandpa when I was your age.
Stan	Leave me alone, grandpa.
	<i>On the TV there's a fart, and more laughter.</i>
Grandpa	What has America's youth come to? Kids won't even kill their own grandparents.

SCENE 2: CROATIAN TRANSLATION

	<i>Ispred TV-a. Stan drži komad torte.</i>
Televizijski voditelj	A sad <i>Terrance</i> i <i>Phillip</i> .
Phillip	Terrance, mislim da moram prdnuti.
Terrance	Čekaj, najprije me povuci za palac.
	<i>Phillip povuče, a Terrance se opusti uz sočan prdež. Smiju se.</i>
Stan	Hahahah hahah
Dida	Ahhhh
	<i>Dida si prisloni sačmaricu uz lice, ali promaši i propuca veliku rupu kroz sliku koja se nalazi iza njega..</i>
Dida	Ah, kvragu!
	<i>Stan ga pogleda.</i>
Dida	Billy, želiš 10 kuna?
Stan	Ja nisam Billy. Ja sam Stan.
Dida	Billy, hoćeš ili nećeš?
Stan	Hoću.
Dida	Dobro. Prvo, imam jedan zadatak za tebe.
Stan	Dida, neću te ubiti.
Dida	Zašto ne?

Stan	Jer ću biti u kazni.
Dida	Ja sam ubio svog didu kad sam bio dječak.
Stan	Dida, gnjaviš me.
	<i>Na TV-u se čuje prdež i smijeh.</i>
Dida	Na šta je spala ova omladina? Više ne znaju ni ubiti svoje stare.

The choice between "što" and "šta" in the translation process presented an ongoing dilemma. Ultimately, the decision was made to employ the vernacular version "šta". This strategic choice will be consistently applied throughout the entire translation process due to the nature of the show. It was deemed that using everyday speech, such as "šta," rather than the standardized Croatian "što," aligns more naturally with the overall tone and style of "South Park". Nevertheless, depending on the character, "što" will be employed as well where deemed fit.

SCENE 3

	<i>Kyle's House. Ike and Kyle are watching 'Terrance & Phillip'</i>
Phillip	Hey Terrance, now that you've farted, I think I might fart too.
	<i>Phillip farts, and they laugh.</i>
Terrance	Ohhh, you farted.
	<i>Kyle is laughing pretty hard.</i>
Sheila Broflovski	Kyle, bubbe, what are you watching?
Terrance	Hey Phillip, would you like a flower?
Phillip	I sure would Terrance.
Terrance	Alrighty then, here's a two-lip.
	<i>Terrance farts, and they laugh.</i>
Sheila	What is this?
	<i>Kyle falls off the armchair laughing.</i>
Sheila	It's horrible!
	<i>Kyle gets up off the floor.</i>
Kyle	Dude, it's <i>Terrance & Phillip</i> .
	<i>Phillip knocks Terrance's head to one side.</i>
Phillip	Take that, you stupid dick.
Sheila	What did he say?
Terrance	You're an asshole, Phillip.
Sheila	Whatwhatwhaaat?!?!?
	<i>Laughter. She turns the set off.</i>
Sheila	Young man, you are not to watch that show anymore! It's immature toilet humor!
Kyle	But everybody watches <i>Terrance & Phillip</i> .
	<i>Sheila with her arms akimbo.</i>
Sheila	Oh really? Is that so?

SCENE 3: CROATIAN TRANSLATION

	<i>Kyleova kuća. Ike i Kyle gledaju emisiju 'Terrance & Phillip'.</i>
Phillip	Slušaj Terrance, sad kad si ti prdnuo, mogao bih i ja.
	<i>Phillip prdne. Smiju se.</i>
Terrance	Aaah, prdnuo si.
	<i>Kyle umire od smijeha.</i>
Sheila Broflovski	Kyle, srce, što to gledaš?
Terrance	Phillip, želiš li cvijet?
Phillip	Naravno da želim, Terrance.
Terrance	Dobro, izvoli prd-lipan.
	<i>Terrance prdne. Smiju se.</i>
Sheila	Što je to?
	<i>Kyle padne s kauča od smijeha.</i>
Sheila	Užas jedan!
	<i>Kyle se ustane s poda.</i>
Kyle	To su <i>Terrance & Phillip</i> .
	<i>Phillip odvali Terranceovu vilicu na jednu stranu.</i>
Phillip	Kako ti se to sviđa, pizdo?
Sheila	Što je to rekao?
Terrance	Ti si šupak, Phillip.
Sheila	Mo-Molim??
	<i>Smijeh. Sheila ugasi TV.</i>
Sheila	Mladiću, to više nećeš gledati! To je humor dobar samo za obrisati dupe!
Kyle	Ali svi gledaju <i>Terrancea & Phillipa</i> .
	<i>Sheila drži ruke na bokovima.</i>
Sheila	Ma nemoj? Je li?

SCENE 4

	<i>Cartman's House.</i>
Terrance	Oh no, Phillip, looks like you're about to fart.
Phillip	You're exactly right, Terrance. Oh.
	<i>Fart. Laughter.</i>
Terrance	Oh no.
	<i>Laughter.</i>
Cartman	Ha, ha, ha, that's sweet!

Liane	Eric dear? I just got a call from your friend Kyle's mother. She said that this show is naughty, and might make you a potty mouth.
Cartman	That's a bunch of crap! Kyle's mom is a dirty Jew!
Liane	Ohhh, okay hon.

SCENE 4: CROATIAN TRANSLATION

	<i>Cartmanova kuća.</i>
Terrance	Oh, ne, Phillip, čini se da ćeš prdnuti.
Phillip	U potpunosti si u pravu, Terrance. Ah. <i>Prdež. Smijeh.</i>
Terrance	Oh, ne! <i>Smijeh.</i>
Cartman	Ha, ha, ha, strava!
Liane	Eric mili? Zvala me Kyleova mama i rekla da je to što gledaš pogana emisija koja će te pretvoriti u prostaka.
Cartman	To su gluposti! Kyleova mama je prljavi židov!
Liane	Aaah, u redu, mili.

SCENE 5

	<i>Stan's House. Stan is going to bed, but before entering he reviews his chores for the morrow. Grandpa has added one more...</i>
Stan	I'm not going to kill you, grandpa!
Grandpa	Ingrate!
Stan	Good night, grandpa.
Grandpa	You pompous son of a whore!

SCENE 5: CROATIAN TRANSLATION

	<i>Stanova kuća. Stan prije spavanja provjerava obaveze za sutra. Dida je dodao još jedan zadatak na listu..</i>
Stan	Dida, neću te ubiti!
Grandpa	Nezahvalniče!
Stan	Laku noć, dida.
Grandpa	Uobraženi kurvin sine!

SCENE 6

	<i>Mr. Garrison's Class.</i>
Student	Huh huh, I had another...

	<i>Cartman punches Kyle on the shoulder.</i>
Kyle	Ow! What the hell was that for?!
Cartman	That's for your stupid mother! She made me miss <i>Terrance & Phillip</i> last night!
Clyde	Yeah, what's the big idea having your mom call all our moms last night?
Kyle	Well I didn't have her do it. She did it on her own.
Cartman	Why does this happen every month? It seems like, right around the same time every month, Kyle's mom gets a hair up her ass about something and I always end up getting screwed by it!
Mr. Garrison	Children! Children! A certain student's mother called me last night.
Cartman	<i>[Tauntingly.]</i> Oh, gee, I wonder who's mother that could have been?
Mr. Garrison	She informed me that some of you might be watching a, a naughty show called <i>Terrance & Phillip</i> .
Class	Yeahh, woohoo!
Mr. Hat	Watching that show is bad, Mr. Garrison.
Mr. Garrison	That's right, Mr. Hat. Shows like <i>Terrance & Phillip</i> are what we call 'toilet humor'. They don't expand your minds.
	<i>Silence.</i>
Mr. Garrison	You see children, these kind of shows are senseless, vile trash.
	<i>Kenny walks in.</i>
Mr. Garrison	Kenny, why are you late to class?
	<i>Kenny hands Mr. Garrison a note. The note reads 'Please excuse me for being late. I have explosive Diarrhea. signed -K'</i>
Mr. Garrison	Oh, okay Kenny, be seated.
	<i>Addressing the class.</i>
Mr. Garrison	Now, as I was saying, the reason that parents of South Park are so upset is because...
	<i>Kenny is waving his hand frantically.</i>
Mr. Garrison	Yes Kenny, what is it?
Kenny	(I have to go poop.)
Mr. Garrison	I thought you just came from the bathroom.
Kenny	(I did, I gotta go again...)
Mr. Garrison	Okay okay, go ahead.
	<i>Kenny goes in the restroom.</i>
Mr. Garrison	As I was saying, you all seem to enjoy this show, even though it isn't based in reality. There's much more to life than two young men farting on each other. And throughout history there have always been shows that have come and gone that have been very bad, and usually they get taken right off the air. You see, you should be spending your time enlightening your minds with more intelligent entertainment.

	<i>Throughout the lecture, sounds of some serious diarrhea come from the bathroom. The sounds get progressively worse as Kenny moans loudly. Kenny reenters the classroom at the end of the lecture. Kenny sits back at his desk and Stan, reacting to the diarrhea's smell, waves his hand in front of his face.</i>
Stan	Whoa! Smells like you slaughtered a cow in there, Kenny!
Mr. Garrison	Pay attention children!
	<i>Pounds on the lectern.</i>
Mr. Garrison	I'm going to join your parents in requesting that you don't watch <i>Terrance & Phillip</i> any more, ever.
Cartman	What?
Clyde	Not watch <i>Terrance & Phillip</i> ever?
	<i>Kyle's face drops.</i>
Mr. Garrison	That's right, children. Are there any questions?
	<i>Stan raises his hand.</i>
Mr. Garrison	Yes, Stanley?
Stan	Is it okay to kill somebody if they want you to?
	<i>After a moment of reflection.</i>
Mr. Garrison	What, what do you mean?
Stan	My grandpa keeps asking that I kill him all the time, and sometimes I wonder if I should.
Kyle	Well, then you should. I think that a person has a right to die if they wanna.
Stan	Really??
Kyle	Yeah, there's this guy named Jack Leborgian that goes around and murders people that ask him to, and he doesn't get in any trouble at all.
Stan	Wow!
Cartman	Hey, maybe we can get him to kill Kyle's mom!
Stan	So, is it okay to assist somebody with suicide, Mr. Garrison?
Mr. Garrison	Uh, Stan, I'm not touching that one with a twenty-foot pole.
Kenny	(OH MY GOD!)
	<i>Kenny runs into the bathroom and releases a large splatter of diarrhea.</i>
Kenny	<i>(Owww!) [Splatterrrrr!]</i>

SCENE 6: CROATIAN TRANSLATION

	<i>Sat g. Garrisona.</i>
	<i>Cartman udari Kylea po ramenu.</i>
Kyle	Au! Čemu to?
Cartman	Pitaj si mamu! Zbog nje sam propustio <i>Terrancea & Phillipa!</i>
Clyde	Da, kakva je to fora da tvoja mama zivka naše mame?

Kyle	Nije do mene. Sama je odlučila zvati.
Cartman	Zašto se ovo događa svaki mjesec? Barem jednom mjesečno Kyleova mama dobije crve u guzici i čini se kako uvijek ja ispaštam!
g. Garrison	Djeco! Sinoć me zvala mama jednog od učenika.
Cartman	[<i>Podrugljivo.</i>] Baš se pitam čija mama je zvala...
g. Garrison	Upozorila me da neki od vas gledaju neukusnu emisiju Terrance & Phillip.
Class	To je toooo, huraaaa!
g. Šešir	Gospon Garrison, ta je emisija loša.
g. Garrison	Tako je, gospon Šešir. Emisije kao <i>Terrance & Phillip</i> su ono što nazivamo skatološkim humorom. Takav humor ne proširuje vidike.
	<i>Tišina.</i>
g. Garrison	Čini se da svi uživete u ovoj emisiji, iako ona nema veze sa stvarnim životom. Život je puno više od dva mladića koji prde jedan na drugoga. Znate, trebali biste provoditi vrijeme tako da gledate i radite stvari koje će vas prosvijetliti.
	Podržat ću ideju vaših roditelja da više nikada ne gledate emisiju Terrance & Phillip.
Cartman	Šta?
Clyde	Zauvijek bez Terrancea & Phillipa?
	<i>Kyle se snuždi.</i>
g. Garrison	Tako je. Ima li pitanja?
	<i>Stan diže ruku.</i>
g. Garrison	Da, izvoli...
Stan	Mogu ubiti nekoga ako me ta osoba zamolila da to učinim?
	<i>Nakon razmišljanja.</i>
g. Garrison	Mo-Molim?
Stan	Moj dida me moli da ga ubijem i nekada pomislim da bih trebao.
Kyle	Stan, ubij ga. Svi imaju pravo na smrt.
Stan	Stvarno??
Kyle	Da, postoji tip po imenu Jack koji ide uokolo i ubija ljude koji to od njega traže, i uopće ne upada u probleme.
Stan	Uvau!
Cartman	Ekipa, možda on može ubiti Kyleovu mamu!
Stan	Gospon Garrison, znači sasvim je u redu pomoći nekome da se ubije?
g. Garrison	Uh, Stan, mene ne uvlači u to.

Because the objective of this chapter is to explore dubbing to the fullest rather than delivering a perfect dubbed production, it was decided that a part of the script would undergo censorship to explore how audiovisual content and translation can be manipulated. This attempt was carried out

through Scene 6, which heavily revolves around Kenny’s stomach issues, resulting in a series of unpleasant sounds. This specific scene was not chosen because the author believes such content should be censored, but because this is not an instance where a character uses an inappropriate word that can easily be replaced with something less offensive in target language; instead, it is a significant part of the classroom scene. With this in mind, it serves as a good example to demonstrate how even visual content can be adapted to match the new dialogue in the target language. Upon inspecting the Croatian translation, it can be noted that there is no mention of Kenny’s bad stomach issues. Consequently, matching scenes were edited out to achieve synchrony between the adapted dialogue and visual content.

SCENE 7

	<i>School Cafeteria.</i>
Cartman	Man! I can't believe we're gonna miss <i>Terrance & Phillip</i> today. I think I'm already having withdrawal.
	<i>He starts convulsing and making seizure related sounds.</i>
Stan	Don't worry dude, we can all go watch it at my house. My parents don't get home until late.
Kyle	But won't your grandpa be there?
Stan	Yeah...
Cartman	Just kill 'im dude, maybe he'll give you some money.
Chef	Hello there children.
Stan	Hey Chef.
Chef	How's it goin'?
Stan	Bad.
Chef	Why bad?
Stan	Chef, is it okay to kill your grandpa?
Chef	You can't kill my grandpa Stan, he's already passed on.
Stan	No, I mean, kill my grandpa.
Chef	No, I don't think that's okay Stan. In fact, I think that's illegal.
Stan	See, I told you dude.
Kyle	Well, yeah, but what if the grandpa wants to die, cause he's really old, and he's just asking for help?
Cartman	Yeah, like assisted suicide. What about that?
	<i>Stops himself twice before responding</i>
Chef	I don't want to touch that with a forty foot pole.
Stan	What's the big deal? Why won't anybody talk about this???

SCENE 7: CROATIAN TRANSLATION

	<i>Školska kafeterija.</i>
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Cartman	Čovječe! Ne mogu vjerovati da ćemo propustiti <i>Terrancea & Phillipa</i> . Evo već mi nije dobro.
	<i>Počinje se grčiti i proizvoditi zvukove napadaja.</i>
Stan	Opusti se, možemo gledati kod mene. Moji se kasno vraćaju kući.
Kyle	Tvoj dida neće biti?
Stan	A hoće...
Cartman	Frende, daj ga ubij već jednom.
Kuhar	Ćao, djeco.
Stan	Bok, Kuhar.
Kuhar	Kako je?
Stan	Loše.
Kuhar	Zašto?
Stan	Kuhar, smijem ubiti didu?
Kuhar	Ne možeš mi ubiti didu, on je već mrtav.
Stan	Pitam za svog didu.
Kuhar	To nije dobra ideja. To je ilegalno.
Stan	Reko sam ti...
Kyle	Dobro, ali šta ako dida želi umrijeti jer je star?
Cartman	Da, potpomognuti suicid.
	<i>Kuhar oklijeva.</i>
Kuhar	Uh, mene ne uvlačite u to.
Stan	Čemu frka? Zašto svi izbjegavaju pričati o tome???

The translation of proper names is a complex issue that stems from the fact that there is no consensus on whether proper names are meaningful or not. Since there is no established strategy that is accepted by most scholars, the decision was based on the instinct of whether the names had any connotative significance for the target audience. Theo Hermans, as cited in Mizani (2008), classifies names within the translation framework into two categories: conventional names and loaded names. Whereas conventional names do not carry semantic load, loaded names carry semantic content that alludes to an individual's traits. In Scene 7, a character named Jerome McElroy, more commonly known as Chef, makes an appearance. The nickname "Chef" is considered a loaded nickname because it directly represents his occupation as the South Park Elementary cafeteria chef. Since this nickname carries significant semantic meaning and offers insight into Chef's profession, it was translated to convey the same meaning and reference in the Croatian language; therefore, *Chef* became *Kuhar*. On the other hand, apart from Mr. Garrison, who became g. or gospon Garrison when addressed by children, most of the other names remained unchanged. In other words, and as Newmark (1988) advises, they were transferred; "normally,

people's first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text” (Newmark; 1988: 214).

In standard Croatian language, noun “Kuhar” has form “Kuharu” when in vocative case. However, in the translated text it can be noticed that when boys directly address Chef, form Kuhar is used. This reflects a characteristic of the Kajkavian dialect, where the vocative case has merged with the nominative case due to syncretism, and it is no longer used as a distinct case in most Kajkavian dialects. The decision to opt for "Kuhar" instead of "Kuharu" is rooted in the author’s opinion that “Kuhar” inherently sounds more akin to a proper name, and given that Chef is primarily addressed in this manner, it enhances the natural flow of the dialogue.

During the process of translating and adapting the dialogue, it was attempted to preserve the casual tone of the original work. This led to the use of vernacular speech in most cases. Due to the time constraint, certain language material was omitted. For example, interrogative particle “li” was excluded, vowel “a” was occasionally dropped, and the infinitive ending “-i” removed. Most of these decisions were made to achieve synchronization rather than as a stylistic choice.

“*South Park*” is notorious for strong language and offensive jokes, and it was decided not to tone down the original content. Despite that, there was a conscious effort made to refrain from an excessive use of profanities and non-standardized speech during the dubbing process.

2.2. Voice recording and editing

Typically, dubbing takes place in a professional studio equipped with high-quality hardware, however, in this particular instance, the dubbing process was carried out in an improvised “home-studio”. The equipment used included the M-AUDIO AIR 192/4 Vocal Studio Pro hardware and the open-source audio editing and recording software Audacity. Additionally, for the post-production of the audiovisual content, Adobe Premier Pro CC 2019 was used.

Before recording, the identification of potentially problematic background sounds was carried out because, unlike in professional dubbing process, DM&E (Dialogue, Music and Effects) tracks were not available. In the majority of instances, most of these sounds were successfully sourced from *YouTube* (e.g., gunshot sound, *South Park* transition music, etc.)

During the recording, adjustments and adaptations were made to ensure alignment between the translated dialogue and the visual content in order to achieve synchronization. For example, in

Scene 1, the first draft read "Ubijte me," but because of the time constraint, it was changed to "Ubij me". This was not a singular instance as a lot of similar situations arose throughout the dubbing process. Due to the fact that the initial translation draft was created without simultaneous viewing of the "*South Park*" episode, numerous corrections were needed in order to achieve synchronization. In other words, inappropriate approach was utilized. This highlights the fact that translating text for audiovisual content is a more tedious task compared to translating written text. It became evident that translating without simultaneous reference to the audiovisual content results in subpar translation quality, regardless of the translation's quality in the form of a written text.

Because this was a one-man project, in order to achieve a wide range of voice diversity, pitch of the voice was changed in some instances during editing in order to bring characters to life. Nevertheless, changing pitch of the recorded voices is one of the characteristics of the original show, so in a way, the dubbed version stayed true to it in this sense. Besides acting, which is not the author's strongest point, achieving synchronization was by far the hardest endeavor. Part of it is due to a lack of experience and limitations regarding equipment; however, for the most part, it was due to the fact that syncing translated dialogue with the image is a tedious and demanding endeavor.

Earlier in the paper, it was mentioned that subtitling implies loss of information due to the fact that the spoken dialogue has to be compressed to fit into a limited number of text lines. However, this dubbing process was also characterized by compressing, shortening, and omitting in order to achieve synchronization. Perhaps it's the lack of experience and knowledge on how to handle certain constraints, but it appears that dubbing, even though translated dialogue is spoken, is not immune to different compressing strategies that ultimately lead to some information being lost.

3. CONCLUSION

This paper has aimed to establish that dubbing represents a distinctive form of constrained translation, warranting examination from an interdisciplinary perspective. As demonstrated in the paper, dubbing is a dynamic field directly affected by socio-cultural context as well as technological advancements, which are creating fertile ground for amateurs to produce their own dubbed products. This growing trend of amateur dubbing challenges established translation and dubbing conventions, and it will be interesting to observe in what way it will affect professional dubbing. Whereas the latter is limited in a way, susceptible to censorship and altering through translation due to ideological influences within the target culture as well as marketing strategies (Zanotti, 2012: 367), the former tends to excessively employ certain linguistic elements, leading to potential misinterpretations and disregard for cultural sensitivity. Even though the global media landscape is changing, and with that consumption and creation of content as well, dubbing is certainly not an isolated practice that can stay immune to these shifts and will potentially stray from established conventions. However, there are certain priorities that cannot be overlooked in the dubbing process. As noted in Chaume, these benchmarks encompass faithful translation, lip-sync, realistic dialogue, coherence between image and speech, sound quality and acting.

The paper presented a small-scale practical exploration of the dubbing process through examining the difficulties of translating and adapting the original dialogue. It was concluded that translation should occur while simultaneously viewing the audiovisual content, as opposed to solely relying on the dialogue transcription. This is important to minimize alterations and adaptations to the translation during the post-production process in order to achieve synchronization between the translated text and the visual content. Because dubbing was carried out by a single person, and all characters shared one voice, it became particularly evident how much more dynamic the end result could be with multiple skilled voice actors who can truly act and perform various voices.

It cannot be denied that dubbing is an intriguing field demanding further investigation, particularly with an emphasis on an interdisciplinary approach, as it reflects the dynamic relationship between language, art, technology, creators and consumers in the ever-changing media landscape.

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