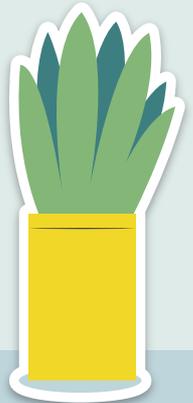


Film Dubbing Its Process and Translation

Lavin Yousif
Third Stage



Film Dubbing Its Process and Translation



- Film script translation for the purposes of dubbing is one of the most peculiar disciplines within the field of translation.
- The text delivered by the translator is not definitive, indeed it is not even one of the final phases of the overall project.

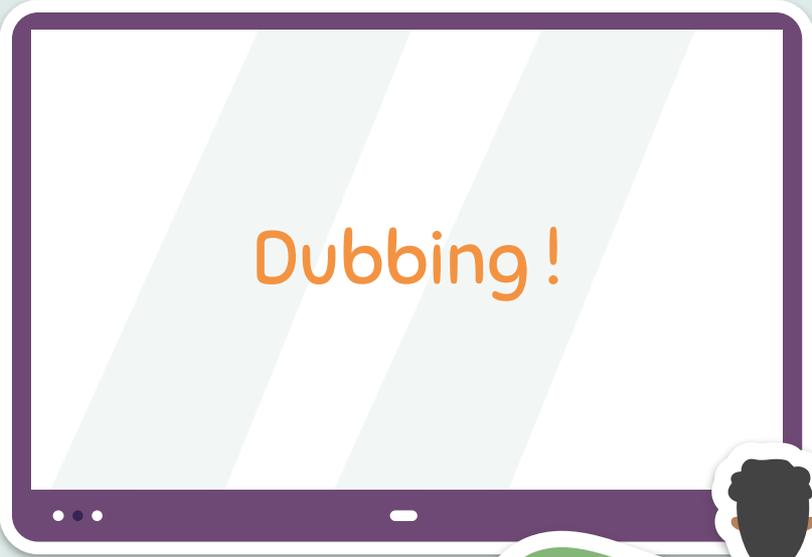


The translator produces a text which will serve as the starting point for a lengthy and complex process during which the text will pass through many hands and operations, which may be more or less respectful of the original translation.

Film Dubbing Its Process and Translation

- “ The audiovisual dubbing process comprises several closely linked phases, which must follow an established order and rhythm, something akin to a production line.” (Chaume, 2020).





Dubbing!

If one of these phases is delayed or runs into problems the entire line may be affected. Also, so many different people are involved that problems do tend to occur.

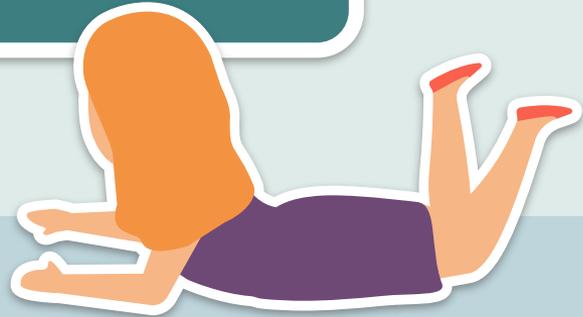
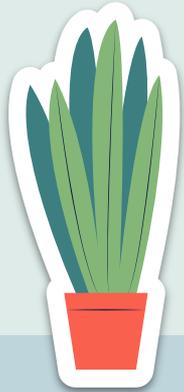




The main steps of the dubbing process are basically the same everywhere, it may change depending on the **country**, even depending on the **studio**.



Process!



The dubbing preproduction process starts when the client, usually a television station, program producer or distributor, sends a copy of the film or program to the dubbing studio. (Cintas, 2009)

Normally, this copy, known as the **master**, comes accompanied by the original script to facilitate translation, and by a set of instructions on such issues as,



Process!



for example, whether songs are to be dubbed,
whether screen inserts are to be subtitled, and
whether certain dubbing actors should take certain
roles, and so on.



Process!



The head of production sends a copy of all the material received to the translator, who is almost always independent of the dubbing studio. translator usually works from two originals, the film itself and the written script.



Process!



Once the translation is complete, it is usually, though not always, sent to proof-reader. Some television stations and distributors have their own readers and language specialists.



Process!



The next phase is synchronization of the translated dialogue so that it matches the actors' mouth movements and the other images as closely as possible. Sometimes, it is the translator or proof-reader who carries out the synchronization, although very often it may fall to an actor or the dubbing director.



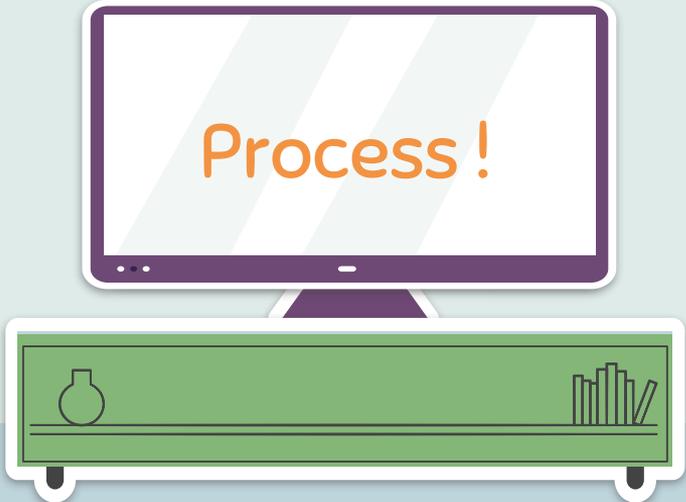
The synchroniser, like the proof-reader, must try to ensure that the modifications do not stray too far from the meaning of the original text; he may have to eliminate superfluous information or add additional sound effects, such as the background noise for a football match or a hospital emergency ward.

Once synchronised, the text now goes to the production department, where will be given the final touches before dubbing work per se begins. This phase consists of the physical preparation of the translated and synchronised script so as facilitate dubbing. Depending on the type of product – whether a film, a series or documentary – there may be some variations, but the process is basically the same.



Process!





Process!

The production assistant first divides the text into takes, i.e., segments of up to eight lines when there is more than one participant, and up to five when there is only one, in accordance with agreed procedure. Also, when the scene changes, the take ends no matter how short it is.



The **TCR** (Time Code Record), which appears on the screen, is noted at the start of each take and the takes are numbered. Then a chart is drawn up setting out how many takes each character appears in, the actor who is to dub the character's voice – a decision usually taken by the dubbing director – and how the takes are to be organized into dubbing sessions.

- i.e., when each actor has to come in and for how long.



Process!



Once all the sessions have been organised, the assistant draws up a schedule, which serves as a guide to the director; setting out the time when each actor will arrive, the character he or she is to dub and the takes to be recorded.



Process!



On occasion, especially for films, the client asks for voice samples from two or three dubbing actors for given characters in the film, and then choose the one they find most suitable.



Process!



On the day of the dubbing session, the director, with all the material now in the recording room, tells the actors the characters they are going to dub and how he wants them to do it. The director's task, in addition to supervising the actors' performance and avoiding all errors, especially errors of pronunciation or content, is to ensure that all the planned takes are dubbed, leaving no loose ends for later.



Process!



Before the dubbed product is sent to the television channel TV, it has to receive another language check. If there are any errors, the particular fragment in which they occur has to be re-recorded.



Process!



Once the video passes the quality checks, it is exported into the desired format. This format may vary depending on the platform where the video will be published and the specific requirements of that platform. Common formats include MP4, MOV, AVI, or others.



Process!



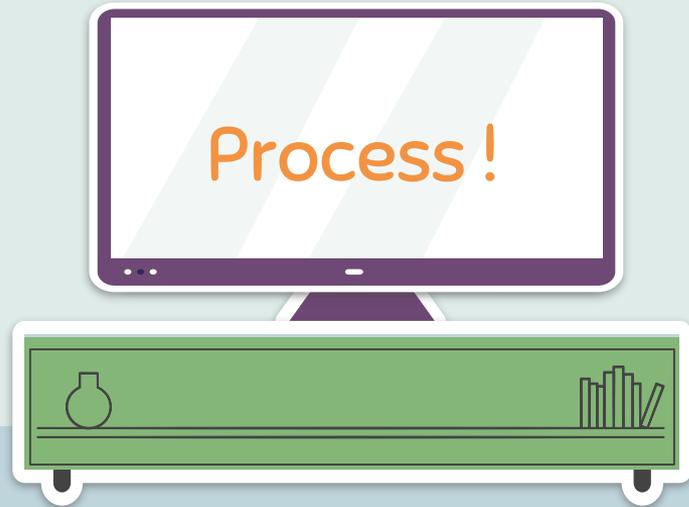
In some cases, the video may need to be compressed to reduce its file size without compromising too much on quality. This is particularly important for online platforms where large file sizes can impact streaming performance.



Process!



Before publishing, metadata such as titles, descriptions, and tags may be added to the video file. This metadata helps with search engine optimization (SEO) and makes the video easier to discover by viewers.



A final round of approval may be conducted by the client or project stakeholders to ensure that the video meets their expectations and aligns with their branding and messaging.



Process!



Once approved, the video is ready for **publishing**. It may be uploaded to various platforms such as YouTube, Vimeo, or the client's website, depending on the distribution strategy.

