Culture Specific Items in Audiovisual Translation: Issues of Synchrony and Cultural Equivalence in the Lithuanian Dub of "Shrek the Third"

Kultūrinės realijos audiovizualiniame vertime: sinchronijos ir kultūrinio ekvivalentiškumo problema lietuviškame filmo „Šrekas Trečiasis" dubliaže

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Abstract

Audiovisual translation encompasses a number of dissimilar areas. To quote Frederic Valera Chaume, AVT "covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing" (2013, p. 105). This paper analyses the importance of culture-specific elements in audiovisual products and strategies of their transfer to the target culture. Practical investigation is based on a case study of an animated film "Shrek the Third" and its Lithuanian dub. The choice for the case study was determined by the fact that the history of dubbing animated movies in independent Lithuania started with "Shrek," the first Hollywood film dubbed into Lithuanian, which has achieved unprecedented success and become an example for further dub localizations. The aim of the research was to determine the relationship between types of synchrony that should be maintained in dubbing and culture-specific items that should be localized in the target text. The study is complemented with a research survey that questions the importance of different types of synchronies in translation. As there is no consensus about the importance of lip synchrony in dubbing, and some scholars (Doane, 1980; Chaume, 2012) claim that it plays a dominant role in dubbing, whereas others (Herbst, 1994; Jüngst, 2010) declare its overestimation, the survey research attempts to answer this debatable question.

KEYWORDS: audiovisual translation, content analysis, culture-specific items, dub localization, synchrony.

Introduction

To begin with the landscape and mode of audiovisual translation (AVT), changes have been observed during the last decade. In 2010, in countries such as Germany, Austria, Spain, France, Hungary, Italy, Czech Republic, Slovakia, Switzerland, and the French-speaking part of Belgium, dubbing dominated, while in countries like Bulgaria, Poland, Latvia and Lithuania, the majority of AVT products were voiced over. Today, traditionally dubbing-oriented countries are consuming more subtitled products, though the digital world has been witnessing the increasingly unprecedented use of dubbing (Chaume, 2019).

A cultural icon of our times, "Shrek" was dubbed worldwide into many languages, including Hebrew, Russian, German, Polish, Latvian, Estonian, Swedish, Norwegian and many others. In all cases, the translators needed to select appropriate translation strategies, and take into account the fact that rules of different synchronies (lip synchrony, kinetic synchrony, isochrony) needed to be observed. As there is no consensus about the importance of lip synchrony in dubbing, and some scholars (Doane, 1980; Chaume, 2012) claim that it plays a dominant role in dubbing, whereas others (Herbst, 1994; Jüngst, 2010) declare its overestimation, the survey research attempted to answer this debatable question.

Thus, the aim of the research was to determine the relationship of the employed types of synchrony in dubbing in regard to culture-specific items and their significance in the Lithuanian dub of "Shrek the Third". A problem related question was raised: how well the target audience, in this case Lithuanians, accept the dubbed version of the film?

Audiovisual Translation: Cultural Aspects and Synchronies in Dubbing

Translators worldwide have been facing a challenge to adapt audio-visual production in a way which takes into account the faithfulness of the target text when compared with the original, and to produce a translation which is easy to understand for the target audiences who receive localized, culturally adapted products. One of the challenges translators confront are culture-specific items and their rendering. Culture specific items (CSIs) bring uniqueness with each case, mainly because they differ depending on the specificities and peculiarities of the target culture.

Examples of (un)successful CSIs in translation are numerous. To begin with, in the Danish translation of *Harry Potter*, typical British food is replaced with alternatives that are more known to Danish readers, in the Italian dub of "The Simpsons" Season 11, the Dixie Chicks are replaced with Spice Girls, not to forget a Québec (Canada) French dub of "South Park", that turned out inferior to the European French, and seemed like it had ridiculous amounts of gratuitous swearing even when compared with the original. And lastly, to spotlight the case with the original Hebrew dub of "Shrek 2" where the line "Let's bobbitt him" (give him the Bob Barker treatment, i.e., neuter him) was changed into "Let's David D'Or him" (give him the David D'Or treatment) which led to the ban of the Hebrew dub until David D'Or was removed from translation.

Furthermore, in addition to CSIs and their rendering, when aiming for successful dub localization, different synchronies, which are an important aspect of audio-visual translation in dubbing, should be observed. Needless to say, dubbing aims to achieve such a high level of meaning where the audience is not susceptible to the translation.

It has also been argued that lip-synchrony in the dubbed production is especially important in the case of animated films. Many scholars, including Chaume (2019), pose a debatable question whether lip-syncing in dubbing is important to the same extent with which it has been taken for granted until now and "whether target audiences really pay so much attention to lip-syncing in general, or to lip-syncing in close-ups" (p. 15).

Gambier (2003) describes synchrony as "appropriateness of the speech to lip movements, of the utterance in relation to the non-verbal elements, of what is said to what is shown" (p. 179). Meanwhile, Chaume (2012) presents one more definition of synchrony, stating that being a component of the dubbed rendering, it "consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text" (p. 68). Therefore, it can be argued that synchrony is a natural part of the dubbing process which is always faced during the creative phase of the dubbed production.

Chaume (2012) identifies three main types of synchrony in dubbing: lip synchrony, kinetic synchrony and isochrony. Isochrony is matching the time interval of audible speech spoken by the characters depicted in the visual image. Lip synchrony constitutes dealing with the synchrony of phonemes and is sometimes referred to as phonetic synchrony. While in isochrony, the "translated dialogue must fit exactly in the time between the instant screen actor opens his/her mouth" (Chaume, 2004, p. 44). Lastly, kinetic synchrony is obviously related to body movements and expressions (Chaume, 2012).

According to Chaume (2004), lip synchrony "consists of adapting the translation to the articulatory movements of the on-screen character, especially in close-ups and extreme close-ups" (p. 44). The author also suggests that in dubbing, particularly in the case of close-ups, "the source text <....> or the translated dialogue <...> must coincide with the screen actor's lip movements – especially in the case of bilabial consonants, labio-dental consonants and open vowels" (Chaume, 2004, p. 41). Hence, translators of the dub must be aware of the phonetic peculiarities of the original speech. Appropriate kinetic synchrony is crucial when dubbing animation for children since "kinetic synchrony is important to children's cartoon programs, as the cartoon characters tend to gesticulate in an exaggerated way to capture the attention of their young viewers" (Chaume, 2004, p. 46).

Furthermore, Perez-Gonzalez (2009) stresses that the dubbed dialogue should aim "to recreate the dynamics of the original, particularly in terms of delivery pace and lip movements" (p. 170). Therefore, lip synchrony as the mode of dubbing "requires a complex juggling of semantic content, cadence of language and technical prosody ... while bowing to the prosaic constraints of the medium itself" (Whitman-Linsen, 1992, p. 103–104).

Ultimately, Mendes (2015) argues that in audiovisual translation, there could be certain instances where the rendering has to be reworded "for better *Isochrony* and *Lip synchrony*, which, despite having a distinct purpose, are types of synchrony that necessarily complement each other" (p. 256). For example, the translator of the dub version may need to rescript part of the utterance for the purposes of synchrony in order to render the components of the film and maintain them synchronous at the same time. Thus, it might be concluded that all types of synchrony are fundamental in audiovisual translation.

Theoretical Background

Translation is a process of adopting text in a way that the source text and the target text have similar affect to the audience. To quote Newmark, the greatest obstacle the translator faces aiming for accuracy is culture (2010). Newmark emphasises the relation between culture and language and states that culture is restricted by a particular geographical area, language boundaries and manifests through a single language (2010). Meanwhile, Pettit (2009) points out that language is deeply connected with culture and that culture could be expressed through language. To rely upon House (2004, p. 494), it means that any linguistic item "can only be properly understood with reference to the cultural context enveloping it" (p. 494). Pettit further elaborates the idea that "an audiovisual text offers a cultural representation of the world, both through language and the image. It is commonly accepted that translators mediate between two linguistic and cultural systems" (Pettit, 2009, p. 44).

As CSIs develop from culture differences, it should be noted that the bigger the difference in cultures is, the more difficult it becomes to translate CSIs. Baker (1992) describes CSIs as the concepts that appear in language and refer to any cultural entity which is usually unfamiliar to the members of the other culture. Baker defines CSIs without the relation to the context.

Meanwhile, Aixela (1996) identifies culture-specific items as the consequence of the opposing relationship that originates from "any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value of the given item in the target culture" (p. 57). Therefore, culture-specific items can be viewed as the elements in the source text which are unique to the source culture and require the translator not only to render the text, but also to perform cultural transfer.

Chaume believes that the term culture-specific reference, as a complex component, should be consistently upheld in the rendering (Chaume, 2012). Therefore, the rendering of such references in the process of translation is essential. In the case where non-verbal signs are revealed through cultural signs which are only present in the target culture, the translator should try to preserve the coherence between verbal and visual implicit meanings (Chaume, 1997).

The nature of the rendering of cultural references in the target language poses problems, as observed by Perez-Gonzalez (2009) who makes an assumption that the transfer of culture-bound elements into the dub of the film is complicated since, despite the adaptation process of the source text and alteration of its culture-specific items by changing them into equivalents, it does not prevent that the "illusion of authenticity may backfire and damage the commercial success of the dubbed product when the foreign language and culture draw attention to themselves" (p. 18). The author further suggests that in order to avoid such an outcome the translator must take into account appropriate synchronization of the "mouth movements or the reliance on culturally idiosyncratic visuals" (Perez-Gonzalez, 2009, p. 18).

Antonini (2007) notes that in the cases of culture-specific items of the source culture, in the majority of instances, there are clear differences between what the target audience conceived and what they assumed correctly as the recipients of the translation. She further concludes that culture-specific items are not always understood correctly and factors like age, sex, acquaintance with language and culture only somewhat impact the comprehension of the rendered culture bound-elements. The scholar concludes that "the quality of screen translation is fundamental for the appreciation of the product" (Antonini, 2007, p. 165).

Methodology

The practical investigation is based on a case study of a dubbed animated film because, in the case of intercultural transfer, translators have to adapt the content to the target audience while taking into consideration the fact that a certain degree of synchrony should be maintained in the localized product.

For the aim to be achieved, it was necessary to define the main types of culture-specific items; to reveal the primary types of synchrony in dubbing; to carry frequency calculations of culture-specific items found in the film; to determine the main problems which translators have to deal with when adapting culture-specific items to the target audience taking into account the rules of synchrony; and to analyse the interplay between culture-specific items and types of synchrony in the Lithuanian dub of "Shrek the Third".

A descriptive method that was exercised in this research helped to determine the theoretical aspects of culture-specific items and dubbing, while the differences in the synchrony of culture-specific items were found through comparison in the original and the Lithuanian dub.

The classification of CSIs, given by Antonini, that include *Education, VIPs, Place names, Institutions, Money and measures, National sports and Holidays*, was adopted in this study. However, as it was not extensive enough, additional categories of CSIs, such as *Names, Politics, Art, Objects, Culture-specific onomatopoeic words, Legal terms, Culture-specific expressions and sayings, Brands, Folklore, Slang & colloquial language, Games, Actions, Medical terms, Nautical terms, Dialect* and *Military* terms were proposed as supplementary categories. CSIs in the Lithuanian dub were classified according to the typology of translation strategies presented by Henrik Gottlieb (2009). The results were assessed and assigned accordingly to a corresponding category of CSIs. The translation strategies were identified and distinguished. In order to evaluate the most common translation strategy precisely, every instance was accounted for as an individual case and treated accordingly, despite its reoccurrence in the film. However, in the analysis, the recurrent instances are not presented in the tables or studied separately except when summarizing the overall results. Analysis of frequency calculations of the types of CSIs and the translation strategies found in the dub of the film opened the path for further steps in this investigation.

A qualitative survey research method was used to investigate how synchrony of CSIs and their simultaneity affect the target language audience. Written structured surveys were used to collect data that were processed by using content analysis, employed to describe the basic features of the data in the study. The questions of the survey were open-ended and the respondents provided the answers in a written form. The survey aimed to investigate the effect culture-specific items and their synchrony made on the viewers of the Lithuanian dub of "Shrek the Third". It involved interviewing the survey participants: 295 adolescents (from 15 to 16 years old) and 160 adults (from 30 to 48 years old), in total, 455 respondents.

Upon entering the cinema theatre, all participants who agreed to fill out the questionnaire, received written explanations about culture-specific items and examples how to identify them. In addition, different types of synchronies were explained to the respondents too. The target group needed to indicate whether they were able to recognize CSIs and how important it was to preserve synchronies in dubbing.

Culture-specific Items in Translation and Synchronies in the Lithuanian Dub Localization

One hundred and eighty (180) culture-specific items, transferred from the source language into the target language, were collected from the film. The results are displayed in **Fig. 1**.

As **Fig. 1** shows, the most frequently traced culture-specific items in the movie fall under the category of *Names* (e.g., Arthur, Lancelot, Fiddlesworth): in total, 43 examples, unique to the source culture, including the names of people and the specific way a person could be addressed to, were found.

Culture-specific expressions and sayings (e.g., Hoozah!) occurred in 25 cases. *Slang & colloquial language* (e.g., chipped in) was observed in 21 cases. While speaking about *VIPs*, which comprise historical events, famous people and programmes, it should be noted that this category included 18 instances. The category of *Art* (e.g., Rock n Roll) included 13 cases. Other less common cases included 12 examples in *Books, films and TV programmes* (e.g., Snow White). In addition, *Foods and drinks* (e.g., bonbons) included 11 instances and *Place names* (e.g., Worcestershire) consisted of 7 occurrences.
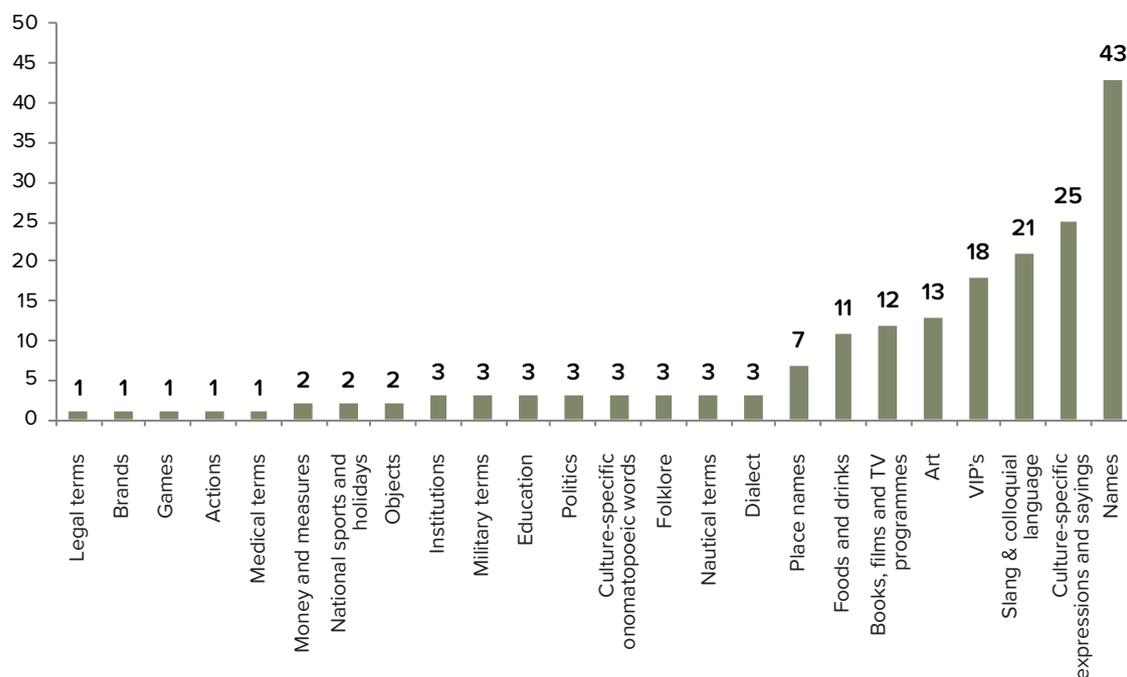

Fig. 1 Types of CSIs found in "Shrek the Third" (Source: created by the authors of the research)

Other CSI types included: *Institutions* (e.g., Human Resources); *Money and measures* (e.g., bucks), *National sports and Holidays* (e.g., Bring Your Kids to Work Day), *Military terms* (e.g., the coast is clear); *Politics* (e.g., Royal Decree); *Education* (e.g., college); *Objects* (e.g., dreads); *Actions* (e.g., French kiss); *Culture-specific ono-matopoeic words* (e.g., buzz); *Folklore* (e.g., ogre); *Legal terms* (e.g., functions); *Games* (e.g., charades); *Brands* (e.g., Shoe Locker); *Dialects* (e.g., Lith. Eduks); *Nautical terms* (e.g., Avast!) and *Medical terms* (e.g., nervous breakdown).

Finally, the thematic commonality of CSIs, which were traced in the source and the translated versions, were compared in this study. The original CSIs in the movie deal with fiction, names, and cultural or historical heritage of the source culture. On the other hand, the Lithuanian dubbed version is full of new culture-specific items that are directly related to and influenced by the peculiarities of the Lithuanian language, its nature and culture, and the usage of specific dialects or language expressions. More complex terms, involving the subjects as institu-

tions, politics, military and similar, were rare. This is obviously related to the fact that children are regarded as the target audience and they may fail to understand the meaning of such complex or specific terminology.

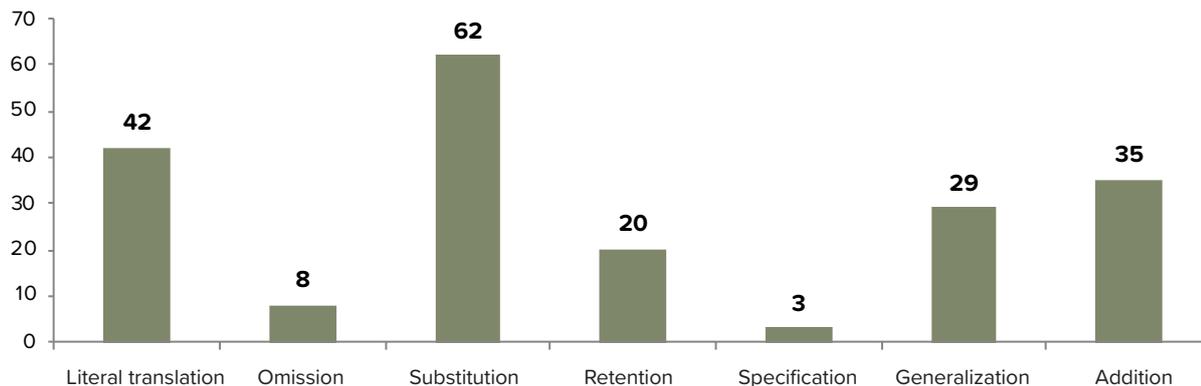As for the methods of rendering, the results are reflected in **Fig. 2**[1].

Fig. 2 Translation strategies (Source: created by the authors of the research)

Substitution was employed in the translation of 62 cases. *Literal translation* comprised 42 equivalents in the target language, like in the case of the names of some foods and drinks. *Addition* included 35 cases. *Generalization* was traced in 29 occurrences. *Retention* comprised 20 cases and in each of them the referent was transferred to the target language with little to no change. Meanwhile, *Omission* was traced in 8 cases and *Specification* occurred in 3 cases.

It is important to observe that the two most frequent strategies of CSI translation employed in the dub of the film included those which preserved both low (*Substitution*) and high (*Literal translation*) faithfulness to the original content. The later translation methods were followed by *Addition*, a strategy prioritizing low fidelity. Looking at the overall results, it is clear that translation strategies of low fidelity were dominant in the Lithuanian dub of the film. The rendering approaches requiring maximum and minimum faithfulness, such as *Omission* and *Retention*, were employed far less than the others. However, the lowest number of examples was traced in the category of *Specification* which shows a tendency of low faithfulness towards the original version.

Moreover, isochrony is essential when aiming to preserve the sense of reality in dubbing. Since the selected film was dubbed, it contains a lot of cases that clearly deal with isochrony as the speech of each character may be easily observed on the screen. The selected examples contained dubbed dialogue that was articulated, when the character was shown speaking in the visual context. The culture-specific items were extracted from the film and the types of synchrony, used to render them in the dubbed version, were identified as described below.

One of the occurrences of isochrony is the case of a culture-specific reference which falls under the category of *Foods and drinks*. The name *Fuzzy Navel* was rendered as *Zosės Kokteilis* (En. Zose's cocktail). This translation is an obvious use of the *Substitution* strategy. The part of the sentence and a *Fuzzy Naval* was translated into Lithuanian as *ir Zosės kokteilio* with the same interval of seconds in both the original and the Lithuanian dub, while the character could be observed speaking. Therefore, in this example, complete isochrony of the culture-specific reference was preserved as synchrony was achieved utilizing the strategy of *Substitution*. Zosė is a Lithuanian woman's name that is famous for its rather ironic nature in the Lithuanian folk, for example, songs, TV parodies or shows, which, in turn, results in a less faithful translation than other strategies.

Speaking about kinetic synchrony that should be observed, the following example illustrates the strategies employed by the translator. In the Lithuanian dub, the phrase *I hate dinner theatre* with a kinetic context was ren-

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[1] The number of cases differs from the sum of the examples which were collected since in some cases translation strategies were combined while rendering the CSI for the target audience.

dered literally, adding a new element at the beginning of the sentence: the element being *Fui!* (En. Yuck!), which is immediately followed by *Nekenčiu restoraninių teatrų* (En. I hate dinner theatres). The character reacts in the same way as in the original version and this reaction of anger is expressed by his bodily and facial movements that correspond with the reaction found in the original version. Therefore, kinetic synchrony is fully maintained in the case of the latter CSI and the selections of the translator's choice allowed them to achieve a high degree of faithfulness in relation to the target text.

Furthermore, lip-sync, also known as qualitative lip synchrony, is the most evident form of synchronization, which is extremely important in order to achieve a high sense of reality. The case, presented as an example in this study in relation to lip synchrony, is a culture-specific reference that belongs to the *Place names* category. *Far Far Away* is the location usually found in fairy tales for children. The character is a human being; therefore, his lip movements and the kind of vowels or consonants he articulates can be clearly seen on the screen. In the Lithuanian dub, the sentence which includes the CSI is rendered as *Aš esu tikrasis Karalystės už Jūrų Marių Karalius* (En. I'm the real king of the kingdom beyond the seas). The original version was *I am the rightful King of Far Far Away*. In the selected example, the character can be seen pronouncing the word *far* (fɑːr) as he articulates the phoneme of a long *a* (ɑː) in the English version, which was changed into ä: [ˈmäːrʲʊ] corresponding the Lithuanian long *a* (ä:) that is stressed. In both versions, the phoneme matches exactly the same position of the character's lips, and the stress on the long a is distinguished at the same place. Synchronies are important in order not to break the audience's immersion in the film. It is the job of the translator to preserve them. The effects of synchrony on the audience are investigated further in the article.

Survey Research: Presentation and Analysis of the Data

With respect to synchronies and translation strategies which aim for dub localization, some answers are displayed in **Table 1**.

The results suggest that half (50%) of the respondents from the adult group believe that good lip synchrony is insignificant. While the other half (50%) stressed that they were negatively affected by poor lip synchrony since inadequate employment of the latter annoys or bothers them. Furthermore, the cases of isochrony found resonance in the responses of the same adult group. It should be noted that the majority of the respondents (83.3%) from the group of 33- to 48-year olds found it important for the voice of the character to be heard during the time when the lips of the character are moving. The respondents claimed that if this principle had not been preserved, the joy of watching the film would have been lost. Thus, the experience would have been unsatisfactory. Meanwhile, 16.7% of the respondents considered isochrony a technical decision. The answers are shown in **Table 2**.

Table 1 The importance of lip synchrony in dub localization: selected examples of the statements by adult respondents

Age group	Category	Subcategory	Number of statements	Selected statements
30 years old	Lip synchrony/asynchrony	Has no effect	80	*Does not affect me in any way.*
40 years old				*I do not take it into account.*
45 years old				*Has no effect.*
40 years old		Poor lip synchrony has a negative effect	80	*It is annoying.*
33 years old				*It bothers me.*
48 years old				*Affects negatively if the speech does not match with lip-movements in the dubbed film.*

Table 2   The importance of isochrony in dub localisation: selected examples
of the statements by adult respondents

Age group	Category	Subcategory	Number of statements	Selected statements
48 years old	Isochrony	Preservation	120	*Yes, it is important for the character's voice to be heard when the character's lips are moving. It is bad and I find it hard to watch the movie when (Isochrony) is not preserved.*
40 years old				*Yes, it is important. When Isochrony is not preserved the dubbed voiceover appears strange.*
33 years old				*Yes, it is unsatisfying to watch the film when Isochrony is not preserved.*
45 years old				*It is clear that the lack of Isochrony should not be the case in the film!*
40 years old				*Yes, it is important for the voice to match with the lip move-ments.*
30 years old		Technical	40	*I believe that it's a technical decision.*

The results obtained lead to the conclusion that it is important for the voices of the characters to be properly matched with the duration of their lip movements.

Furthermore, half of the adult respondents (50%) thought that the body movements and facial expressions of the characters should be synchronous with what they are saying since kinetic synchrony plays an important role in how the content of the film is perceived. When there is a mismatch between body movements, facial expressions and what the character is saying, the viewer may be puzzled or feel discomfort. One-third (33.3%) of the respondents presumed that kinetic synchrony is an important factor of the film.

Half (50%) of the adult respondents noted that they preferred target culture-oriented translation strategies which prioritize adaptation since they were in favour of adapted CSIs. However, nearly 16.7% of the respondents argued that the translation must not be improvised: this group supported the idea of preserving the English names. They clearly preferred a source culture-oriented translation strategy. The remaining 28.6% of the respondents failed to identify the translation strategies employed by the translator.

The respondents from the adolescent group were asked the same questions. More than half of the adolescent respondents (57.1%) noticed culture-specific items like senjorita or Kaziukas's fair. Some respondents (14.3%) claimed that culture-specific items allowed them to watch the film in full immersion. The remaining respondents (28.6%) either were not able to remember any culture-specific item or had no opinion at all.

The results with regard to lip synchrony are displayed in **Table 3**.

Over half of the respondents (57.1%) in the adolescent group assumed that lip synchrony had no impact on satisfaction of watching the dubbed film. However, over fourteen percent of the respondents (14.3 %) argued that poor lip synchrony had a negative effect, claiming that they were irritated when l*ip-movements did not match*. The remaining respondents (28.6%) expressed a neutral attitude towards the preservation of lip synchrony, believing that the lack of lip synchrony in the dubbed version bothers them to the extent that makes no effect on their satisfaction with the movie.

Furthermore, almost half (42.9%) of the adolescent respondents found it important for the voices of the characters to be heard synchronously when their lip-movements were shown on the screen; they claimed that *the delay between the movements and what is said should not be noticeable since otherwise they would not watch the film*. Therefore, they believed that isochrony should be preserved. The results are shown in **Table 4**.

Table 3 The importance of lip synchrony in dub localization: selected examples of the statements
by adolescent respondents

Age group	Category	Subcategory	Number of statements	Selected statements
16 years old	Lip synchrony/ asynchrony	Has no effect	137	*It does not affect me since the film (original) is in English and when translated into Lithuanian it does not exactly match, but you could not see what was said in the original version.*
16 years old				*It does not bother me; it actually has no negative impact.*
15 years old				*I do not take it into account.*
15 years old				*I do not even notice whether the movements match the sound, it does not bother me.*
15 years old		Poor lip synchrony has a negative effect	40	*It irritates me when the lip-movements do not match (with the words being pronounced).*
15 years old		Poor lip synchrony affects neutrally	118	*I believe that it has no negative effect on the film, however when I notice that it does not look as interesting, it bothers me. (It is presumed that the respondent did not fully comprehend the question, but wanted to express a neutral opinion).*
15 years old				*It bothers me a little bit, but I try to ignore it and I could get the gist of the talk.*

Table 4 The importance of isochrony in dub localization: selected examples of the statements
by adolescent respondents

Age group	Category	Subcategory	Number of statements	Selected statements
15 years old	Isochrony	Preservation	128	*Yes, it is important. It is bad when you notice that a person who has presumably recently started his job with the film makes mistakes because of hastiness.*
16 years old				*Well, I believe that if this principle is not preserved, then the movie is of poor-quality.*
15 years old				*Personally for me it is not important to see the lips of the character when the character is speaking, but if in the image there was too much time between what the character is saying and his lip movements, I would not watch the film.*
16 years old		Affects neutrally	132	*My personal opinion and experience is that it sometimes interferes with watching the film, however only in cases when the words which are being pronounced lag behind. If only some words lag behind I see nothing wrong with it.*
15 years old				*On the one hand, it may influence (the experience). However, I do not believe that it is that important. The younger viewers may be bothered by it, but the older ones may not be, since they understand the essence and do not pay much attention to it.*
15 years old	-	Has no effect	35	*It does not bother me.*

Meanwhile, 42.9% of young respondents expressed a neutral attitude towards isochrony stating that it should depend on the circumstances of each individual case. The remaining 14.3% of the respondents claimed that isochrony did not affect their viewing experience.

Almost three-fourths (71.4%) of the adolescent respondents stated that preservation of kinetic synchrony is important in animated movies that are dubbed into the Lithuanian language. On the other hand, 14.3% of the respondents expressed negative views towards kinetic synchrony, stating that it was hard to understand what is shown in the given example. While the remaining 14.3% of the respondents had neutral attitudes towards kinetic synchrony claiming that poor kinetic synchrony was not the major flaw of the dubbed film.

Nearly one-third (28.6%) of the respondents from the adolescent group stressed that they gave preference to the source culture-oriented translation strategies because they preferred the original content to remain unchanged. Another 28.6% of the respondents believed that the target culture-oriented translation strategies helped to understand the content of the film better. Finally, 42.9% assumed that the translation should be appropriate and did not prioritize either a source culture or target culture-oriented translation strategies.

Conclusion

Generally, it might be assumed that in the field of audiovisual translation, when dealing with dub localization, translators and dialogue writers face many issues. These appear specifically in cases of culture-specific items, their translation, and synchronies that should be preserved in the localized animated movie. Considering the relationship between CSIs and their synchrony in dub localization, it must be observed that the main issues faced by translators, while adjusting culture-specific items in relation to synchrony, are phonetic, semantic, lexical, kinetic and visual constraints, all of which require the translators to make certain choices in order to render culture-specific items appropriately in the dubbed version of the film.

The analysis of CSIs, employed in the case study of the Lithuanian dub of "Shrek the Third", demonstrates that the most common CSIs in the dubbed animated film deal with cultural heritage, traditions of the source culture and peculiarities of the target language, its nature and culture, and the utilization of specific dialects or language expressions. The study showed that in the cases when untranslated background songs are heard adolescents are able to recognize them, as well as allusions to songs by foreign singers (e.g., titles with the English songs). Meanwhile, adult respondents claimed that allusions to the Lithuanian culture and domestication would have offered better immersion and satisfaction.

It should be noted that most of the adolescent respondents preferred foreignization; meanwhile, adults viewed the changes of the content made for the target audience as a positive phenomenon. Thus, the findings also indicate that adults prefer the film, adapted to their culture, while adolescents are more open to the source culture and do not clearly support content adaptations.

The survey revealed that both adolescents and adults view kinetic synchrony as an important feature to be maintained. The respondents from the adult group believe that all technicalities of the film (isochrony, lip synchrony, kinetic synchrony) should be preserved. Meanwhile, the adolescent respondents tended to be more tolerant and forgiving, especially in the cases of lip synchrony.

Acknowledgements

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Santrauka　**Loreta Huber, Airidas Kairys. Kultūrinės realijos audiovizualiniame vertime: sinchronijos ir kultūrinio ekvivalentiškumo problema lietuviškame filmo „Šrekas Trečiasis" dubliaže**

Kultūrinių realijų vertimas reikalauja, kad vertėjai perteiktų kultūrinę specifiką bei tinkamai reprezentuotu kitos šalies kultūrą. Realijos dažnos audiovizualiniame vertime, ypač dubliuotuose animaciniuose filmuose, kur be realijų vertimo dar reikia išlaikyti tam tikrus sinchronijų tipus. Tyrimo objektu pasirinktos filmo „Šrekas Trečiasis" kultūrinės realijos sinchronijų atžvilgiu ir jų reikšmė. Tyrimo tikslas – nustatyti filme esančių kultūrinių realijų sąryšį su sinchronijos tipais. Kultūrinių realijų ir sinchronijos tipai išskirti pasitelkiant analitinį

mokslinį metodą bei ištirti taikant gretinamąjį lingvistinį metodą pasirinkto filmo realijų analizei. Teorinėje dalyje nagrinėjami kultūrinių realijų tipai bei sinchronijos dubliavime ypatumai. Tiriamoji dalis apima kultūrinių realijų išskyrimą bei jų vertimo ir sinchronijos aspektus lietuviškai dubliuotoje bei originalioje filmo versijose. Tyrimas atskleidžia, kad dažniausios originalaus filmo realijos, t. y. vardai, VIP, pavyzdžiui, žymūs žmonės, programos ir istoriniai įvykiai, yra susijusios su šalies, kurioje buvo sukurtas filmas kultūriniu palikimu bei tradicijomis. Filmo vertime pridėtos realijos dažniausiai yra susijusios su lietuvių kalbos ir kultūros specifika (kultūrai būdingi posakiai, slengas ir buitinė kalba). Tyrime naudota Rachelės Antonini kultūrinių realijų klasifikacija, papildyta naujais realijų tipais. Akcentuojama leksinio, semantinio bei vizualinio konteksto suvaržymo, problemų susijusių su sinchronijų tipais specifika. Tyrimas buvo papildytas atviro tipo klausimynu, kuriame 455 savanoriai respondentai savo nuomonę išreiškė raštu. Jos rezultatai buvo apdoroti pasitelkiant turinio analizę. Turinio analizė yra metodas, kai atrinkti, panašūs teiginiai yra suskirstomi į bendras kategorijas. Šis metodas buvo pritaikytas tyrinėjant apklausos respondentų pateiktą informaciją, priskiriant atsakymus į tam tikras kategorijas ir subkategorijas. Buvo skaičiuojamas teiginių skaičius, pateikta subjektyvi tyrimo rezultatų interpretacija. Respondentai buvo išskirstyti į dvi grupes: paauglių amžiaus grupę ir suaugusių amžiaus grupę. Gauti duomenys rodo, kad suaugusieji mano, jog filmo kultūrines realijas reikia adaptuoti ir pritaria sinchronijų išlaikymui filme. Jaunoji karta teigia, kad turinys turi kaip įmanoma labiau atitikti originalą, tačiau tiek suaugusieji, tiek paaugliai sutinka, jog originalaus foninių dainų turinio nereikėtų keisti.

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