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**SUBTITLING VERSUS DUBBING IN RUSSIAN-ENGLISH
TRANSLATION OF COLLOQUIALISMS
IN “TO THE LAKE” TV SERIES: LOSS OF MEANING**

Bachelor’s thesis

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PREFACE

The rise of streaming platforms has led to an influx of TV shows available globally (Sebastian, 2023). These platforms offer a wide variety of TV shows, including shows translated into English. To attract and retain audiences, streaming platforms expand their content collections and invest in improving its quality (Sebastian, 2023). In particular, Netflix's commitment to improving the translation quality of its content has increased interest in research in this field (Sánchez-Mompeán, 2021; Malyshev & Anisimkov, 2021; Miggiani, 2021). The original Russian series "To the Lake" on Netflix is available in both dubbed and subtitled English versions. When watching the TV series, one may notice variations between the English translations in dubbing and subtitles. Additionally, "To the Lake" contains many colloquialisms, which may be challenging to translate (Shugaeva & Kormilina, 2021). Despite the difficulty of translating colloquial speech, this aspect is often overlooked by researchers (Shugaeva & Kormilina, 2021). Hence, the research problem is to understand why differences arise between dubbing and subtitling in the translation of colloquialisms into English in the TV series "To the Lake". The aims are to research challenges in translating from Russian into English in an audiovisual context, focusing on colloquialisms; to identify cases of meaning loss in the Russian-English translation of colloquialisms in dubbing and subtitling of the TV series "To the Lake"; to assess whether any of the translation methods results in a greater loss of meaning in the TV series "To the Lake"; to discuss the reasons behind the results and how the loss of meaning in the context of colloquialisms may affect the perception of the characters in the TV series "To the Lake".

The present Bachelor's thesis consists of the Introduction, two main chapters, and the Conclusion. The Introduction overviews audiovisual translation and translation of colloquialisms, in particular. Chapter I "Translation of Colloquialisms in Audiovisual Content: Subtitling and Dubbing" focuses on approaches to the translation of colloquialisms as well as the limitations of both dubbing and subtitling. Chapter II "Russian-English Dubbing and Subtitling of Colloquialisms in 'To the Lake' TV Series (Episode II): Loss of Meaning" analyses differences in English subtitles and dubbing in the second episode of the TV series and discusses the results of the comparative content analysis. The conclusion summarises findings of the research and evaluates the stated hypothesis.

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INTRODUCTION

Streaming Platforms and Translation of Content for English-speaking Audiences

The popularity of streaming is increasing at a rapid pace worldwide (Yuan, 2023; Davara, 2020). Gradually, it is becoming a preferred alternative to traditional media like television and cinema (Yuan, 2023). According to Davara (2020), the rise of streaming platforms like Netflix, Hulu, and Amazon Prime Video has revolutionised the entertainment industry by providing millions of subscribers with diverse types of audiovisual content, including films and TV series. Barker and Wiatrowsk (2017) highlight Netflix's role in popularising streaming, stating that the company "has altered the ways in which we watch, discuss and generally consume media" (p. 2). Yurchenko (2021) notes that "the emergence of <...> streaming services <...> has not only led to an increase in the number of consumers of audiovisual products, but also contributed to a significant increase in the volume of audiovisual materials produced by different countries in different languages" (p. 164). As a result, the growing popularity of streaming services has led to transformations in the entertainment industry by granting audiences access to a wide range of audiovisual content from various countries in various languages (Davara, 2020; Yuan, 2023; Yurchenko, 2021).

Until recently, localisation of cinematographical products typically implied that the primary language was English due to the prevalence of English-language content (Hayes & Bolaños-García-Escribano, 2022). However, "over the past half-decade" (ibid., p. 214), English, in many cases, has become the target language for translation due to the rise of non-English-language content on different streaming platforms. Yuan (2023) uses Netflix as an example of a streaming platform that strives to reach a broad range of audiences across diverse nations by "actively concentrating on adding additional languages <...> and launching new languages" (Yuan, 2023, p. 3). Hayes and Bolaños-García-Escribano (2022) emphasise that "with 'original' content from a growing diversity of languages, Netflix has become a playground" (p. 213) for localising films and TV shows. Thus, the rise of non-English-language content on streaming platforms has led to an increase in cases when English becomes the target language for media localisation.

Netflix, focusing on catering to both local and international audiences (Yuan, 2023), actively invests in the quality of translation of its products (Sánchez-Mompeán, 2021; Malyshev & Anisimkov, 2021; Miggiani, 2021). Despite this, there have been cases when viewers have

responded negatively to the quality of the company's translation of TV series into English (Cho, 2021; Sánchez-Mompeán, 2021). Cho (2021) provides an example of public disapproval of Netflix's English translation of the Korean TV series "Squid Game": "Many people who claim to be English-Korean bilinguals argue the translation does not do justice to the brilliantly written stories, clever dialogue and script. Some even argue that if you have watched the show in English, you haven't really watched it at all" (para. 2). Another example of a Netflix translation that has been criticised is the Spanish TV series "Money Heist", which was re-dubbed after viewers complained about the "lack of credibility of English dubbed dialogues" (Sánchez-Mompeán, 2021, para. 24). According to Sánchez-Mompeán (2021), Netflix takes viewer feedback seriously, as it is one of the primary ways for maintaining high quality content. Sánchez-Mompeán (2021) explains that "with a growing collection of original titles in languages other than English, the localisation of foreign content has become a top priority to extend its commercial appeal across English-speaking countries" (para. 15). Therefore, high-quality translations of TV series and films can be crucial for ensuring that viewers can fully enjoy foreign content; and, for streaming companies, it can play a significant role in maintaining their reputation.

The increasing demand for localisation of cinematographic products like films and TV series has made translating audiovisual content a crucial aspect of the film industry (Chaume, 2018; Matkivska, 2014; Timko, 2023). Matkivska (2014) states that "with the social phenomenon of globalisation, translators face the urgent need to translate films in short periods of time but in a high-quality way" (p. 38). According to Chaume (2018), increasing globalisation and the growing variety of audiovisual works have created the need to develop a distinct approach to translation of multimedia content. Timko (2023) emphasises "society's need for high-quality audiovisual translation of film products, since it (the quality of the translated work) directly affects the popularity and profitability of the product" (p. 3407). As can be seen from the above, the demand for high-quality translation of audiovisual content is steadily increasing due to the growing popularity and profitability of cinematographic products in the global market.

To summarise, the proliferation of streaming services like Netflix has resulted in a remarkable increase in the availability of diverse content, including non-English-language cinematographic products that require translation into English. However, critiques of translations in popular TV series like "Squid Game" and "Money Heist" by viewers may

highlight the significance of translation quality in ensuring viewer satisfaction, as it may directly affect the success of a cinematographic product.

Audiovisual Translation

The translation of cinematographic products is usually referred to as audiovisual translation (AVT), “though one can find many synonymous names as film translation, TV translation, screen translation and many others” (Matkivska, 2014, p. 38). Audiovisual translation can be defined as the transfer of audiovisual texts between languages or within the same language, where information is conveyed through the acoustic and visual channel (Chaume, 2013, Anosova, 2018). Research on AVT currently concentrates on translating various media products like films, TV series, documentaries, social media, and video games (Valdeón, 2022).

The field of audiovisual translation has been present since the creation of cinema, however, it has not been given much attention in the area of translation studies until recently (Yurchenko, 2021). Anosova (2018) highlights that “today, audiovisual translation is an extremely sought-after type of translation” (p. 179). Similarly, Chaume (2018) states that “audiovisual translation has undoubtedly boomed in all respects” (p. 41). Therefore, the increasing global demand for high-quality translation of audiovisual products has resulted in the booming of the AVT industry.

AVT is considered to be a distinct type of translation (Anosova, 2018; Chaume, 2018; Timko, 2023). Timko (2023) states that AVT is understood “as a heterogeneous and interdisciplinary process” (p. 3408), which “does not belong to either written or oral translation” (p. 3408). Timko (2023) explains that “the language of audiovisual works is a special combination of features of both oral and written speech, which is defined by researchers as ‘pseudo-orality’” (p. 3410). Anosova (2018) argues that AVT is a distinctive variety of translation that cannot be categorised as either oral or written because of its exclusive characteristics. According to Chaume (2018), “it is difficult to define a clear border between audiovisual translation studies and translation studies, or even interpreting studies” (p. 41). Thus, it can be concluded AVT is a unique form of translation that cannot be classified as written or oral due to its peculiarities.

Translating audiovisual works is a challenging task that requires dealing with the influence of both linguistic and extralinguistic factors (Anosova, 2018; Kozulyaev, 2018; Timko, 2023). Kim (2013) explains that in audiovisual works, verbal and nonverbal communication complement each other; therefore, translators of audiovisual works may encounter unique

challenges and limitations. Kozulyaev (2018) shares a similar opinion, stating that translating audiovisual content is a challenging task and emphasising that it requires dealing with the impact of non-linguistic factors. Timko (2023), similarly, highlights difficulties in AVT that “are not related directly to language, but present a problem for the translator of an audiovisual work – the synchronisation of audio and visual codes” (p. 3408). Anosova (2018) notes that AVT, because of its peculiarities, is “challenging even for a professional translator” (p. 179). Therefore, audiovisual content translators are presented with the challenge of considering not only linguistic factors but also non-linguistic ones.

Non-linguistic challenges faced by audiovisual content translators include constraints that vary based on the type of audiovisual translation (Chaume, 2013, 2018; Timko, 2023). “Scholars approximately distinguish ten kinds of audiovisual translation” (Matkivska, 2014, p. 39), with subtitling and dubbing being the most widespread of them all (Koolstra et al., 2002; Matamala et al., 2017). Subtitling and dubbing are also typically the only types of translation provided on streaming platforms. For these two modes of AVT, the non-linguistic constraints are “synchronies or fit in the case of dubbing <...>, and time and space restrictions in the case of subtitling” (Chaume, 2013, p. 106). Scholars tend to agree that these constraints inevitably lead to meaning loss in translation (Díaz-Cintas, 1990; Fukushima & Mayor, 2012; Koolstra et al., 2002; Miggiani, 2021). However, some of them claim that more loss of meaning occurs in dubbing (Fukushima & Mayor, 2012; Miggiani, 2021), while others fail to reach a definitive conclusion (Díaz-Cintas, 1990; Koolstra et al., 2002). Thus, because of the inherent constraints in AVT, translators may face a challenge in preserving the meaning of dialogues in audiovisual products like films and TV shows.

Among linguistic factors that present challenges for translators of audiovisual products, researchers often highlight the colloquial nature of the language of cinema (Anosova, 2018; Matkivska, 2014; Sun, 2019). Sun (2019) explains that audiovisual products like films and TV series tend to mirror real-life situations; as a result, they contain, for the most part, only spoken language. “Film language is, in most cases, informal than formal, and colloquial rather than literary” (Sun, 2019, p. 179). Matkivska (2014) notes that in audiovisual content, “dialogues are characterised by lively, spontaneous language” (p. 41). Additionally, “very often creators of films <...> ‘colour’ the characters with different kinds of dialects, accents and slang to make them closer to ordinary people. They don’t represent perfect language standards but due to their language deviations grab attention of the target audience” (Matkivska, 2014, p. 42). According

to Anosova (2018), one of the main tasks of a translator, when translating an audiovisual product, is “to preserve the style and characteristics of spoken language” (pp. 179-180). Hence, it can be concluded that the language in cinematographic works is typically informal and colloquial, as it is supposed to reflect real-life communication situations. Hence, while translating audiovisual content, it may be crucial to preserve the informal and lively characteristics of spoken language.

Translating Colloquial Speech

Translating colloquial speech can be a challenging task, and one of the reasons for this is that it often involves cultural nuances (Khafizova & Antonova, 2019; Shugaeva & Kormilina, 2021). Shugaeva and Kormilina (2021) explain that colloquial words often have unique cultural connotations; because of this, there may not be an equivalent for a specific colloquial word or phrase in the target language. Similarly, Khafizova and Antonova (2019) emphasise the role of words in preserving cultural information and provide an example: when a lexeme is stylistically coloured in source language, finding a connotation-matching alternative in the target language can be challenging. Sun (2019) observes that “some original cultural information may not be retrievable by the target audience, so adaptations need to be made” (p. 178). Therefore, when translating colloquial language, it is essential to consider cultural nuances and connotative meanings to ensure effective communication, even though achieving complete equivalence may not always be possible.

When translating colloquial Russian speech to English, cultural and linguistic differences can pose additional challenges (Shugaeva & Kormilina, 2021). Shugaeva and Kormilina (2021) highlight that colloquial vocabulary is an essential part of the Russian language, and it is often used to characterise heroes and achieve artistic goals, making it a critical element to translate. However, as stated by Shugaeva and Kormilina (2021), translating such vocabulary may be especially challenging. Khafizova and Antonova (2019) provide an example: a Russian word may be emotionally coloured, whereas the equivalent in English may be stylistically neutral. Additionally, sometimes translators must find ways to convey Russian words and expressions with no equivalent in English, which requires a comprehensive understanding of cultural, historical, and linguistic nuances (Shugaeva & Kormilina, 2021). Shugaeva and Kormilina (2021) note that it is crucial to keep the unique nuances of colloquial vocabulary so that a translated text has the same effect on the reader. Thus, translating colloquial Russian speech into English requires a deep understanding of cultural and linguistic aspects.

In summary, in audiovisual translation, as discussed in the previous sub-chapter, translators encounter both linguistic and non-linguistic challenges. Non-linguistic challenges include constraints that depend on the type of AVT. For the two types of AVT typically used on streaming platforms, dubbing and subtitling, the respective constraints are synchronisation and character restrictions. Researchers tend to agree that the constraints of subtitling and dubbing often lead to a loss of meaning in cinematographic products (Díaz-Cintas, 1990; Koolstra et al., 2002; Fukushima & Mayor, 2012; Miggiani, 2021). Loss of meaning refers to the phenomenon where various nuances from the source language, such as cultural or stylistic ones, are not fully transferred or are omitted in the translation process, resulting in a lower degree of equivalence between the source and target language (Khafizova & Antonova, 2019; Shugaeva & Kormilina, 2021). Some researchers also state that, in comparison with dubbing, subtitling tends to be more ‘faithful’ to the original dialogues (Fukushima & Mayor, 2012; Miggiani, 2021). Regarding linguistic challenges, AVT primarily involves the translation of colloquial, informal speech, which introduces challenges stemming from cultural nuances. In the context of translating colloquial speech from Russian into English, researchers emphasise the complexity of the task (Shugaeva & Kormilina, 2021; Khafizova & Antonova, 2019). Thus, together, linguistic and non-linguistic factors can contribute to substantial meaning loss in cinematographic products translation.

Considering the limitations posed by both dubbing and subtitling, the fact of the unavoidable loss of meaning in audiovisual translation and the challenges of colloquial speech translation, it can be hypothesised that subtitling is more accurate than dubbing in conveying the lexical aspect of colloquial speech in the English translation of TV series “To the Lake”.

CHAPTER I TRANSLATION OF COLLOQUIALISMS IN AUDIOVISUAL CONTENT: SUBTITLING AND DUBBING

1.1. Approaches to Translation of Colloquialisms

1.1.1. Colloquial Speech

Definition of Colloquial Speech

Linguists who have studied colloquial speech generally conclude that it is challenging to define it precisely (Bradford, 2010). According to Gasanova (2010), the “term ‘colloquial speech’ is used in two meanings: broad and narrow; in a broad understanding the term represents ‘vast and discontinuous assembly of facts’, in narrow meaning the term colloquial speech is used as a doublet of a term colloquial style” (p. 99). Epoge (2012) states that “colloquial speech refers to the total set of utterances in a familiar, informal context” (p. 134). Trask (1999) defines colloquial speech as “ordinary, relaxed, informal speech” (p. 27). Fattah and Salih (2022) explain that “colloquial language is a very comprehensive linguistic notion that beholds all the forms and linguistic units of informal language variations” (p. 77). Zemskaya (1979, p. 11, as in Gasanova, 2010, p. 99) notes that colloquial speech occurs “in conditions of spontaneous unprepared communication”. Richards and Schmidt (2010) assert that colloquial speech is “an informal type of speech used among friends and others in situations where empathy, rapport or lack of social barriers are important” (p. 96). Based on all the above, colloquial speech can be defined as spontaneous speech that is employed in informal settings.

Characteristics of Colloquial Speech

Characteristics of colloquial speech are shaped by the following aspects (Kenyon, 1948): “(1) the words and phrases chosen, (2) grammatical form and structure, especially the structure and word order of whole sentences, and (3) pronunciation” (p. 29).

For a language unit to be considered colloquial, it is not necessary for all of the above characteristics to be present (Kenyon, 1948). For example, a sentence may be grammatically correct and have correct pronunciation, in the case of spoken language. However, it may contain colloquial words and phrases, also referred to as colloquialisms (Richards & Schmidt, 2010), which may make it colloquial. Kenyon (1948) notes that sometimes it can be challenging to determine whether a certain language unit belongs to colloquial speech or not.

Kenyon (1948) explains, “many whole sentences may be either colloquial or formal according to context and circumstances” (p. 29).

1.1.2. Colloquialisms: English and Russian Colloquialisms

As already mentioned, colloquial words and phrases are also referred to as colloquialisms (Richards & Schmidt, 2010). Epoge (2012) states that a colloquialism “is a word or phrase that is more commonly used in informal speech and writing” (134). According to Cambridge Dictionary, a colloquialism is “an informal word or expression that is more suitable for use in speech than in writing” (Cambridge University Press, n.d.). Devkin (1981, as in Dayan, 2019, p. 27) notes that “colloquialisms are often expressive synonyms of neutral words”. Athu et al. (2021) state that “colloquial words <...> are semantically flexible, preferential polysemic lexical units, adding more figurative meanings and entailing the occurrence of semantically ambiguous situations” (p. 11). Based on all the above, it can be concluded that colloquialisms are informal colloquial words or phrases that often have connotational meanings and are expressive; they frequently have formal synonyms that are neutral.

Colloquialisms are usually marked in dictionaries with a special label; for example, it can be *informal* or *colloq.* in the case of English (APSU Writing Center, 2022) and *разг.* in the case of Russian. In this regard, Kenyon (1948), however, mentions that “it is impossible to draw a strict dividing line between the colloquial and the literary or formal vocabulary <...>. The colloquial or the formal character often depends as much on occasion and circumstances” (p. 29).

English Colloquialisms

Regarding morphological structure, English colloquialisms are classified by Partridge (1990, p. 262, as in Fattah & Salih, 2022, p. 80) into four distinct categories: single words, clipped words, contractions, and phrasal verbs.

- Single words. A large number of colloquialisms appear as single words, and they play a significant role in shaping colloquial speech (Fattah & Salih, 2022). Sometimes, recognising these words can be challenging. Identifying colloquial words usually involves consulting English dictionaries, for example, *Merriam-Webster Dictionary* or *Oxford English Dictionary*. There are also specialised dictionaries for colloquialisms

and slang, for example *Oxford Dictionary of Slang* and *Knickers in a Twist: A Dictionary of British Slang* (Fattah & Salih, 2022).

- Clipped words. Another form that colloquial words take is clipped words (Fattah & Salih, 2022). According to Richards and Schmidt (2010), clipping is “the shortening of a word by dropping or ‘clipping’ one or more syllables” (p. 83). For example, *lab* – *laboratory*, *bio* – *biography*. One of key characteristics of colloquial language is its simplicity and brevity; as a result, clipped words are viewed as one of crucial types of colloquial speech (Fattah & Salih, 2022).
- Contractions. Contracted words are also considered a form of colloquial language, as they are commonly found in informal texts and interactions (Fattah & Salih, 2022). Richards and Schmidt (2010) define contraction as “the reduction of a linguistic form and often its combination with another form” (p. 129). For example, *should would have* – *she’d’ve*, *what is* – *what’s*, *let us* – *let’s*.
- Phrasal Verbs. Phrasal verbs are common linguistic elements that frequently appear in colloquial language (Fattah & Salih, 2022). As Richards and Schmidt (2010) explain, a phrasal verb is “a verbal construction consisting of a verb plus an adverb particle”. Smitterberg (2008, p. 271, as in Fattah & Salih, 2022, p. 80), however, notes that that phrasal verbs are used in both formal and informal contexts, but the degree of their occurrences in informal contexts, especially in oral interactions is very frequent, whereas in formal texts and interactions is restricted”. Some examples of phrasal verbs are *watch out*, *break into*, and *give up*.

In addition to the above four categories of colloquial words introduced by Partridge (1990), Fattah and Salih (2022) also identify the following categories of colloquialisms: aphorisms, idioms, and acronyms.

- Aphorisms. Even though aphorism is a broad concept and it is challenging to give a fully satisfactory definition (Fattah & Salih, 2022), Grant (2016, p. 7, as in Fattah & Salih, 2022) regards aphorisms as “short concise statements that are presented in a witty and a sophisticated way to convey facts and general principles of thought about life”. For example, *no pain no gain* is an aphorism.
- Idioms. According to Fattah and Salih (2022), “there is a consensus among linguists to consider idiom as one of the linguistic elements that function as indicators of colloquial language” (p. 81). Trask (1999) defines an idiom as “an expression whose meaning

cannot be worked out from the meanings of its constituent words” (p. 79). Trask (1999) provides an example: “Even if you know the meanings of all the words in the phrase *let the cat out of the bag*, you cannot guess the idiomatic meaning of the whole expression: this you must learn separately (p. 79).

- Acronyms. According to Richards and Schmidt (2010), an acronym is “a word made from the initials of the phrase it stands for” (p. 7). Acronyms can be divided into two types: one for easing casual conversations, like *LOL*, and another for specialised terms used in formal texts, for example as *AIDS* and *NASA* (Fattah & Salih, 2022). Sometimes, specialised terms are understood only by people in the same field (jargon) (Fattah & Salih, 2022). While acronyms are found in formal settings, they are also considered a part of everyday language (Fattah & Salih, 2022). Therefore, acronyms that are used to simplify casual talk or those that serve as jargon can be considered colloquialisms.

Russian Colloquialisms

As for the morphological and lexical characteristics of colloquial words in the Russian language, Valiyeva (2016) identifies the following “most typical, definable groups” (p. 49):

- Words that are formed using suffixes that have a colloquial connotation; these suffixes are called suffixes of stylistic modification (Valiyeva, 2016). Lytkina (2005) identifies the following stylistic modification suffixes for nouns: “-аг(а): *плутяга*, -уг(а): *ворюга*, -ин(а): *ямина*, -ух(а): *комнатуха*, -ах(а): *птаха*, -ёх(а): *дурёха*, -енциj(а): *бумаженция*, *книженция*” (p. 41). For adjectives, the suffixes of stylistic modification are “-ецк: *неважнецкий*; -ащ: *немудрящий*” (p. 42). It is worth noting that in English there are no stylistic modification suffixes (Lytkina, 2005).
- Verbs and nouns that are formed from phrases and that have the same meaning as the whole phrase (Valiyeva, 2016). For example, “*зачетка* instead of *зачетная книжка*” (Valiyeva, 2016, p. 49) or *овсянка* instead of *овсяная каша*.
- Different types of clipped words; for example, *перманент* – *перманентная завивка* (Gol’din, 1999 as in Valiyeva, 2016).
- Words that are employed in a figurative sense. The transfer is usually aimed at a playful understanding of the designated phenomenon or object (Valiyeva, 2016). For example: *баба*, *огурчик*, *принцесса*.

Some words with an emotional and evaluative expressiveness can be added to these groups of colloquialisms (Valiyeva, 2016). However, lexicographers sometimes face the problem of distinguishing colloquial vocabulary from vernacular vocabulary (*prostorechie*). As Valiyeva (2016) states, “the assessment of expressive function (a greater or lesser degree of expression) can be quite subjective” (p. 50). Valiyeva (2016) adds that “none of the categories of words in the colloquial-vernacular stratum has a closed structure; some words, changing or losing their color, leave, and the rest come again from various sources” (p. 51). Thus, sometimes the same word can be marked in one dictionary as colloquial, and in another as vernacular (Valiyeva, 2016).

In addition to the above categories, Russian colloquialisms also include various types of phraseological units (Likhodkina, 2015; Mukhiddinova, 2022). Most Russian phraseological units belong to the colloquial style (Dayan, 2019; Nurgalina, 2014). Mukhiddinova (2022) defines phraseological units as “connections of words that consist of more than one word and are stable in meaning and form” (p. 218). Phraseological units include “phrases of the following types: idioms, collocations, proverbs, sayings, grammatical phraseological units, phraseological schemes” (Karimova, 2021, p. 512). Nurgalina (2014) states that “colloquial [style] includes somewhat lowered phraseological units, mainly characteristic of oral speech and the language of literature and characterised by spontaneity, informality, easiness” (p. 74).

1.1.3. Translating Colloquialisms: Challenges and Approaches

Having a connotative meaning is among the characteristics of colloquialisms; because of this, it is generally accepted that when translating them, it is necessary to make translation decisions especially carefully, considering the context of a situation and individual traits of a speaker (Korableva & Koptova, 2021). Ksendzova and Burenkova (2021) state that achieving the highest level of equivalence in translation is a translator’s primary responsibility. “The highest degree of equivalence is gained when a word in a target text corresponds to the source one not only on the content level, but on the stylistic level as well” (Khafizova & Antonova, 2019, p. 321). It is, however, not always possible to find an equivalent of a linguistic unit, or it may not be applicable in a specific context (Kozlova, 2017).

When an equivalent of a colloquialism cannot be found or used in a target language text, Iljushkina (2015) recommends choosing a stylistically neutral word or phrase to translate it. However, some scholars argue that a word or phrase belonging to a certain functional style

should only be translated with a word or phrase belonging to the same functional style (Khafizova & Antonova, 2019; Levickaja & Fiterman, 1963). Otherwise, a connotative meaning of a word and phrase may be lost, and speech peculiarities of a character may remain unexpressed. Thus, to have the same effect on the reader, a colloquialism from a source language must be translated with another colloquialism in a target language. Kozlova (2017) suggests that when problems arise with finding an equivalent word or phrase in a target language, a translator can use so-called translation transformations.

Translation transformations are modifications that occur during translation (Romaniuk, 2019). To be more precise, Romaniuk (2019) defines a translation transformation as “a number of operations done in the process of translation; or a process of substitution of the source language units for the target ones, and accommodating them grammatically and stylistically to the norms of the target language” (p. 88). According to Lisicyna and Arutjunov (2014), transformations can be classified into two main groups: lexical and grammatical.

“Lexical transformations involve the translation of words and phrases from one language into another” (Turdaliyeva, 2023, p. 90), and colloquialisms, as it was mentioned before, are colloquial words and phrases. Hence, colloquialisms can be translated using lexical transformations. Zakharova and Ermoshina (2016) also reach the same conclusion: “To translate colloquial vocabulary, the same translation methods can be used as for translating standard vocabulary” (p. 64). Lisicyna and Arutjunov (2014) propose the following eight lexical transformation types “concretisation, generalisation, lexical addition, omission, semantic development, antonymic translation, holistic transformation, compensation” (p. 168).

1) *Concretisation*. Concretisation involves replacing a unit in the source language that has a broader meaning with a unit in the target language that has a more specific meaning (Lisicyna & Arutjunov, 2014). For example, “if English verbs mostly denote actions in rather a vague general way, Russian verbs are very concrete in denoting not only the action itself but also the manner of performing this action as well: <...> ‘to get out’ – ‘выбираться’, ‘выходить’, ‘вылезать’, ‘высаживаться’, etc” (Petrova, 2006, p. 23). Also, it is important to consider both denotative and connotative meanings of words and phrases when concretising. For instance, sometimes, depending on a context, a word that is more “general” (Petrova, 2006, p. 25) should be translated with a word with a specific shade of meaning.

2) *Generalisation*. The process of generalisation involves substituting a unit from the source language that has a more specific meaning, with a unit from the target language that has a broader meaning (Romaniuk, 2019). For instance, “He is six foot three tall <...> *Он очень большого роста*” (Petrova, 2006, p. 25). Also, generalisation is applied when a term in the source language that has a differentiated meaning aligns with a term in the target language that lacks such differentiation (Petrova, 2006). For example, “a hand” and “an arm” can be both translated as “*рука*” (Petrova, 2006). Sometimes, the need for generalisation arises for practical reasons: the source text might contain proper names that are relevant to a source language speaker, but not to a target language speaker. Petrova (2006) provides the following example: “*Они ели ‘Осень’, запивая ее ‘Байкалом’* – They were eating a cake washing it down with a tonic” (p. 26). Generalisation can be used when it may not be necessary or even desirable to translate every nuance in a source language text (Petrova, 2006).

3) *Lexical addition*. Lexical addition is the use of lexical units in a target language that are absent or omitted in a source language (Zakharova, 2010). Different grammatical structures of source and target languages or absence of a corresponding lexical-semantic variant may be reasons for using the lexical addition transformation method (Lisicyna & Arutjunov, 2014). Sometimes, lexical addition can help clarify an expression in a source language to a target language speaker (Zakharova, 2010). For example, “gun license – *удостоверение на право ношения оружия*, oil countries – *страны-производительницы нефти*” (Barkhudarov, 1975, pp. 222-223 in Zakharova, 2010, p. 148).

4) *Omission*. The opposite of lexical addition is omission, which means that words that are semantically redundant in terms of their content are omitted (Lisicyna & Arutjunov, 2014). “A typical example <...> is the use of synonymic pairs in English: ‘...their only stay and support...’ (Mark Twain) – both the words mean ‘*поддержка*’, ‘*опора*’. There is no need to translate them both, one is quite enough: ‘*их единственная поддержка*’” (Petrova, 2006, p. 39). “This transformation <...> is usually caused by stylistic considerations <...>. However, it must be remembered that logical redundancy of speech and various repetitions are used <...> to characterize the personage’s individual manner of speaking, his way of thinking, etc. In such cases omissions are not allowed” (Petrova, 2006, p. 39).

5) *Semantic development*. Semantic development involves substituting the dictionary correspondence of a unit with a contextual one (Lisicyna & Arutjunov, 2014). This “type of transformation is based upon logical connection between two phenomena (usually it is a cause-

and-effect type of connection)” (Petrova, 2006, p. 26). Semantic development includes metonymy and metaphor (Lisicyna & Arutjunov, 2014) The transformation involves analysing the meaning and logic of the described situation in the text (Petrova, 2006). Petrova (2006) provides the following example of semantic development: “‘Mr. Kelada’s brushes... would have been all the better for a scrub’ (S.Maugham) – ‘Щетки мистера Келады... не отличались чистотой’” (p. 27).

6) *Antonymic translation*. In antonymic translation, a word is rendered in a target language not by its direct counterpart, but its antonym, with the addition of negation (or omission of negation if present in the original sentence) (Petrova, 2006). For example: “‘It wasn’t too far.’ – ‘Это оказалось довольно близко’ (‘far’ is translated as ‘близко’ and negation in the predicate is omitted). Not far = *близко*” (Petrova, 2006, p. 28).

7) *Holistic transformation*. Holistic transformation focuses on conveying the meaning of what is being said, rather than individual components; as a result, there may be no dictionary correspondence between the source and target language units (Lisicyna & Arutjunov, 2014). Holistic transformation can be used when translating individual words as well as entire sentences (Kozlova, 2017). This method is often used when translating phraseological units. For example: “‘Good riddance! *скатертью дорожка!*” (Kozlova, 2017, p. 109).

8) *Compensation*. Compensation is not a literal transformation, but rather a strategy for conveying the stylistic nuance of a text when there is no direct match between the stylistic elements of source and target languages (Petrova, 2006). If a character's colloquial expression in the source language has no equivalent in the target language, it may be translated as a neutral expression. Later, a neutral expression from the source can be rendered as a colloquial expression in the target language to maintain balance. Thus, “a general stylistic balance” (Petrova, 2006, p. 29) is kept.

In conclusion, it can be stated that translating colloquialisms is a challenging task. The primary difficulty in translating Russian colloquialisms into English is the lack of lexical equivalents in the target language. This absence of equivalents often stems from: a) differences in the morphological structure of the two languages (for example, Russian has suffixes of stylistic modification that are absent in English); b) the differences in the connotational meanings of Russian and English colloquialisms. When it is not possible to find an equivalent in the target language for a word or phrase from the source language, translators may resort to lexical

translation transformations: concretisation, generalisation, lexical addition, omission, semantic development, antonymic translation, holistic transformation, and compensation. While some researchers argue that colloquialisms can be translated using neutral words and phrases (Iljushkina, 2015), others consider this approach flawed (Khafizova & Antonova, 2019; Levickaja and Fiterman, 1963). Therefore, the use of lexical translation transformations can assist translators in overcoming the problem of lacking an equivalent colloquial word or phrase in the target language.

1.2. Subtitling vs Dubbing: Limitations and Possible Loss of Meaning

1.2.1. Subtitling: Definition, Characteristics, and Constraints

Subtitling is an AVT method that shows translated text on the screen while keeping the original audio (Díaz-Cintas & Remael, 2019). Subtitled programmes consist of three primary components: oral dialogue, video content, and subtitles. Written text, or subtitles, is displayed on the screen, typically at the bottom, and “appear and disappear in correspondence to original dialogue part” (Matkivska, 2014, p. 40). Subtitles convey original dialogue, visual elements (inscriptions, letters, headlines, etc.), and lyrics (Díaz-Cintas & Remael, 2019).

Matkivska (2018) identifies three characteristics of subtitles, which, according to Díaz-Cintas and Remael (2019), “constrain the end result” (p. 9). First, there is a need for alignment between the visual, auditory, and textual elements, which means that subtitles must accurately reflect the actions occurring on screen. Second, there is a transition from spoken to written language. Last, there are specific temporal and spatial constraints: a time limit of six seconds for subtitles on the screen and a limit of only two lines at a time; each line can “have some 32 to 41 characters per line” (Díaz-Cintas & Remael, 2019, p.9). Thus, the challenge of subtitle translation is shaped by the combination of visual, auditory, and textual synchronisation, the transformation from spoken to written language, and the temporal and spatial constraints.

1.2.2. Dubbing: Definition, Characteristics, and Constraints

Dubbing is an AVT method that replaces the original language’s audio with a translated version that matches the lip movements of actors (Chaume, 2020). The aim of dubbing is to maintain synchronisation and create an impression that the dialogues are authentic. This process involves substituting the original language track with a newly recorded track in the target language, while preserving music, sound effects, and visuals unchanged.

Constraints in dubbing, as a rule, “stem from the need for a close match to the original video track” (Brannon et al., 2023, p. 420), or synchrony. There are three types of synchrony in dubbing, according to Chaume (2006):

- Phonetic synchrony, also known as lip synchrony, involves adjusting the translation to match the mouth movements of characters on the screen. This type of synchronisation is especially important in close-up shots. The translation needs to carefully mirror the open vowel sounds and the bilabial and labiodental consonants that are spoken by a character.
- Kinetic synchrony, also referred to as body movement synchrony, implies that the translation aligns with the actions of the characters on screen. For example, if a character is nodding their head to indicate ‘yes’, the translation should not contradict this with a negative ‘no’.
- Isochrony, also known as synchrony between pauses and utterances, involves ensuring that the translated dialogue precisely fits the time span from when the actor on screen begins to speak the original dialogue to the moment they stop speaking.

In summary, dubbing involves complex challenges of synchronisation, including phonetic synchrony for matching lip movements, kinetic synchrony for aligning translations with on-screen actions, and isochrony for fitting dialogue within specific time frames.

1.2.3. Loss of Meaning in Subtitling and Dubbing

Meaning Loss in Subtitling

In subtitling, transition from spoken to written speech often leads to the loss of many elements typical of natural spoken conversation (Baños & Díaz-Cintas, 2018). This loss happens because of the need to follow writing norms and the challenge of capturing certain spoken language traits in written form. Matkivska (2014) states that the shift from spoken to written language often leads translators to exclude certain words in the translation process. Omission and standardisation of markers of spoken language are more common in subtitling than in dubbing (Baños & Díaz-Cintas, 2018). The limitations and priorities in subtitling can make it challenging to fully represent spoken language characteristics. However, it is important to remember that subtitles are an addition to the original content; thus, some markers of spoken language, like prosodic features, hesitations, and repetitions, remain in the original audio and may be recognised by the audience. Díaz-Cintas and Remael (2007, as in Baños & Díaz-Cintas,

2018) argue that although some aspects of spoken language can be retained in written subtitles, including all of them would result in subtitles that are too long and hard to read. Thus, although subtitles entail the loss of certain elements of spoken language, it is not believed that this leads to a great loss of meaning, since key characteristics of the audio can still be perceived by the audience.

In the process of making subtitles, translators consider the time a viewer will take to read them (Baños & Díaz-Cintas, 2018). If subtitles are overly lengthy, viewers might not have sufficient time to read them while watching a film (Díaz-Cintas, 1999). This issue may lead to the omission of some details in translation (Koolstra et al., 2002). “With subtitling the information often has to be condensed: not all of the words that are said fit into the subtitles” (Koolstra et al., 2002, p. 327). Koolstra et al. (2002), however, note that “in most cases <...>, experienced subtitlers are capable of producing translations that are of equal value to the original information and condensation will not lead to loss of information” (p. 328). Therefore, despite the need for brevity in subtitles, skilled translators often can effectively convey the original message without significant loss of information.

Meaning Loss in Dubbing

In dubbing, adaptation of translation to lip synchronisation is generally considered to be the main reason for the loss of meaning (Baños & Díaz-Cintas, 2018; Miggiani, 2021; Koolstra et al. 2002). Koolstra et al. (2002) suggest that the amount of information lost during dubbing might depend on the level of lip synchronisation that dubbers want to achieve: the more they prioritise lip synchronisation, the more information loss may occur. In addition, in contrast to subtitling, which usually demands shortening the text, dubbing might also require the translated text to be extended. As a result, semantic inappropriate words and phrases may appear when translating (Fukushima & Mayor, 2012). Therefore, in dubbing, the pursuit of precise lip synchronisation may lead to significant meaning loss and can introduce contextually unsuitable translations.

Dubbing, compared to other AVT methods, is often said to be “the most adapted to the culture of the target recipient culture” (Matkivska, 2014, p. 41), which can imply that a lot of information from the original soundtrack can be removed or changed. Koolstra et al. (2002) explain that in dubbing, “dialogues can be adapted easily, with the disadvantage that viewers are more vulnerable to manipulation and censorship” (p. 335). Valdeón (2022) states that

“dubbing undoubtedly allows translators and institutions to hide or delete verbal content in a way that subtitling cannot” (p. 371). Thus, dubbing allows for cultural adaptation and may be vulnerable for content alteration, which may result in meaning loss.

Conclusion

In conclusion, creating translations for dubbing and subtitles presents challenges for translators due to the inherent limitations of both audiovisual translation methods. Subtitling often requires condensing text due to space and time constraints. In addition, subtitling is constrained by the need to adhere to written norms. However, skilled translators, still, usually can convey the original message effectively. Dubbing, while offering greater cultural adaptation possibilities, may be more susceptible to the loss of original meaning due to the requirements of lip synchronisation and the potential for altering content. Overall, each approach has its challenges and both methods may require careful balancing to maintain the meaning of the original message.

As for colloquialisms, translating them can be a complex task, often due to the absence of lexical equivalents in the target language. An example of a Netflix series rich in dialogues containing colloquialisms is the Russian-language series “To the Lake”. The TV series has been translated into English both in dubbing and subtitles. The translation of colloquialisms in the TV series often differs between these two formats. This difference can be attributed both to the general challenges of translating colloquialisms and to the constraints of the audiovisual translation methods. Therefore, a comparative analysis of the translation of colloquialisms in the TV series can help determine which method of audiovisual translation results in a greater loss of meaning in the characters’ speech within a stylistic context.

CHAPTER II RUSSIAN-ENGLISH DUBBING AND SUBTITLING OF COLLOQUIALISMS IN “TO THE LAKE” TV SERIES (EPISODE II): LOSS OF MEANING

To analyse and compare how the meaning of Russian colloquialisms may be lost in English translation both in dubbing and subtitling, the Russian-language TV series “To the Lake” was used. “To the Lake” is a 2020 TV series available on Netflix (Kostomarov, 2020). The plot focuses on a group of people who, despite their strained relationships, unite to survive in the face of a deadly epidemic and societal collapse.

Due to the peculiarities of the plot and characters of the series, “To the Lake” can serve as an example of a rich use of colloquial language in cinema. The dialogues in the TV series reflect a realistic style of communication and are saturated with colloquialisms, which adds depth to the characters and makes the scenes more believable. The naturalness of the characters is also noted by some users on the IMDb website (IMDb.com, Inc, 2019). For example, one of the users states that “To the Lake” “has a uniquely human element to it” (PStyles, 2020, para. 6), while another one notes that they “love the interactions and how human the characters are” (jalalanajjar, 2020, para. 1). Reviewers also describe the characters “believable” (gpfscott-802-517964, 2020, para. 1; trippy-681-96574, 2020, para. 1). Additional reviews can be found in Appendix 1.

Some comments on the translation of the TV series in both dubbing and subtitles can be found in the reviews section of “To the Lake” on the IMDb website (IMDb.com, Inc, 2019). Sometimes, users express a negative attitude towards the dubbing of the TV series “To the Lake”, stating that the “English dubbing was bad” (losoulelo, 2020, para. 1) or that they “found it utter but utter rubbish” (doalvarez2002, 2020, para. 1). Some reviewers suggest using “subtitles for the full experience” (a89053, 2020, para. 1). Additionally, some users believe they may have misunderstood parts of the dialogues; for example, one reviewer notes that “it feels a little got lost in translation with the subtitles, leaving a few plot holes and flat jokes” (orangehenryviii, 2020, para. 1). For more reviews regarding the Netflix translation of “To the Lake”, see Appendix 2.

Thus, the TV series can offer an opportunity to observe how translation of Russian colloquialisms into English, both in dubbing and in subtitling, can affect the perception of the characters’ speech, and, consequently, of the characters, in the TV series “To the Lake”.

The methodology of this study involves several stages. It begins with the initial viewing of all episodes of the TV series “To the Lake” in Russian to identify those with a high concentration of colloquialisms. From these, one episode is selected for detailed analysis. This episode is then transcribed to capture all Russian lines containing colloquialisms and their corresponding English translations in both dubbing and subtitling. Each Russian colloquialism and its English translation are identified and documented. The translations are examined for instances of meaning loss, particularly focusing on cases where Russian colloquialisms are translated with neutral English words or phrases. The frequency of meaning loss is then counted for both dubbing and subtitles. Finally, an evaluation is conducted to determine whether the loss of meaning occurs more frequently in subtitles or dubbing, with conclusions drawn about the initial research hypothesis and a discussion on potential reasons for the findings. The study concludes by considering how the translations of Russian colloquialisms might influence the perception of the TV series’ characters by English-speaking audiences.

2.1. TV Series “To the Lake” (Episode II): Peculiarities of its Language

To study the loss of meaning in translating Russian colloquialisms into English through both dubbing and subtitles, the second episode of the series “To the Lake” was chosen. The selection of the second episode of the TV series “To the Lake” is determined, first of all, by the significant number of colloquialisms in dialogues, which was noted by the author during the initial viewing stage. The episode’s dialogues are rich in colloquialisms, and the reasons behind this are both the features of the plot and the characteristics of the key character and their relationships.

The plot of the episode focuses on the trials faced by a group of people who are forced to leave their homes and seek refuge from looters during a deadly epidemic. Along the way, they encounter many challenges, such as escaping from marauders, vehicle breakdown and betrayal from one of the group members. These circumstances contribute to the deterioration of relationships between the characters, as many of them feel hostility towards each other or have unresolved conflicts from the past. Colloquialisms in dialogues are often used to emphasise the tension in the stressful situations.

As for the main characters of the episode, the plot revolves around Leonid and his betrayal of the group. His lines in the episode are often filled with colloquialisms, and since he plays a significant role in the second episode, his lines containing colloquialisms constitute the majority of all lines with colloquialisms. This fact is evident in *Table 1 Comparative analysis*

of translation of colloquialisms via dubbing and subtitling in “To the Lake” (episode II), which shows a total of 69 lines containing colloquialisms; 38 (55%) of them belong to Leonid. The remaining lines are distributed among other characters.

2.2. Russian-English Translation of Colloquialism in Subtitling and Dubbing in Episode II of “To the Lake” TV Series: Comparative Content Analysis

A comparative content analysis of colloquialism usage in the second episode of the TV series “To the Lake” may provide a basis for understanding the level of equivalence in audiovisual translation methods. This analysis will focus on determining whether dubbing or subtitling conveys the lexical stylistic aspects of the characters’ speech with a higher level of equivalence.

Table 1 Comparative analysis of translation of colloquialisms via dubbing and subtitling in “To the Lake” (episode II) presents data collected from episode II, specifically the characters’ lines that contain colloquialisms (column “RUS”), and their corresponding translations into English in both subtitles and dubbing (columns “ENG SUB” and “ENG DUB” respectively). Russian colloquialisms and their corresponding translations are highlighted in bold; identified English colloquialisms are also underlined. The columns “ML SUB” (meaning loss in subtitles) and “ML DUB” (meaning loss in dubbing) indicate cases of meaning loss in the translation from Russian to English (“1” — meaning loss occurred, “0” — no meaning loss). It is important to note that the meaning loss referred to is specifically stylistic, meaning it evaluates whether a corresponding stylistic equivalent in English is found or a neutral word or phrase is used instead.

The study does not delve into a deep analysis of each individual colloquialism except in contentious cases. One example of a contentious case is when an English translation of a Russian colloquialism cannot be seen as equivalent to the original Russian word or phrase, nor does it appear that any lexical translation transformations were applied.

The principles on which this study is based are as follows:

- Whether a Russian word or phrase is considered a colloquialism is primarily determined using online dictionaries www.gramota.ru and www.slovari.ru. Russian colloquialisms are identified by the labels “*разг.*” (colloquial) or “*прост.*” (vernacular). Also, the criteria described in section 1.1.2 are used to identify Russian colloquialisms.

- Whether an English word or phrase is a colloquialism is primarily determined using online dictionaries www.oxfordlearnersdictionaries.com, www.merriam-webster.com, and www.collinsdictionary.com. Words or phrases marked as “informal” or “slang” are considered to be English colloquialisms. Additionally, the criteria described in section 1.1.2 are used for identifying English colloquialisms.
- A meaning loss is considered to have occurred if a Russian colloquialism is translated with a neutral English word or phrase (marked as “1” in columns “ML SUB” or “ML DUB”).
- No meaning loss is considered to have occurred if a Russian colloquialism is translated using an English colloquialism (marked as “0” in columns “ML SUB” or “ML DUB”). This approach is also applied if the words or phrases in English and Russian are not dictionary equivalents, but a lexical transformation has been applied.
- If a character’s line in Russian contains multiple colloquialisms, and the translation includes at least one English colloquialism, it is considered that no meaning loss has occurred, as the character’s speech characteristic is still conveyed (marked as “0” in columns “ML SUB” or “ML DUB”).
- Contentious cases are marked with numbers in square brackets as follows: “[x]”. A discussion of contentious cases is provided after *Table 1 Comparative analysis of translation of colloquialisms via dubbing and subtitling in “To the Lake” (episode II)*.

Table 1. *Comparative analysis of translation of colloquialisms via dubbing and subtitling in “To the Lake” (episode II)*

Character	RUS	ENG SUB	ML SUB	ENG DUB	ML DUB
Man	<i>Сейчас, Вкусь, солнышко мое, держись. Я сейчас.</i>	Hang on , Vika. I'll be right back, honey .	0	Wait for me! I'll be right back.	1
Sergey	<i>Ира, не дури.</i>	Ira, don't be crazy!	0	Ira, don't do this.	1
Anna	<i>Ты что творишь?</i>	What the hell are you doing?	0	What the hell are you doing?	0
Anna	<i>Ты обалдела совсем?</i>	Are you insane?	0	Are you nuts?	0
Leonid	<i>Слышишь, Серёга, палатка охренительная.</i>	Look, Sergey! This is an awesome tent.	0	Sergey, give me a hand ^[1] with this tent.	1
Sergey	<i>Да ё-моё, сейчас вообще не до этого.</i>	Damn it , it doesn't matter now!	0	Damn it , it doesn't matter now!	0
Leonid	<i>Ну что, по коням!</i>	Let's get going!	0	Let's get going!	0
Sergey	<i>Только не гоните.</i>	Don't drive too fast.	1	Drive slow.	1

Character	RUS	ENG SUB	ML SUB	ENG DUB	ML DUB
Polina	<i>Ну что вы тупите?</i>	Move it!	0	Move it!	0
Polina	<i>Эти уроды могут в любой момент вернуться.</i>	Those bastards might come back any second.	0	These assholes might come back before you know it.	0
Ira	<i>Да отцепись ты от него!</i>	Leave him alone!	0	Leave him alone!	0
Anna	<i>Там же крюк.</i>	That would be a detour .	1	That's a detour .	1
Anna	<i>Мы по этой дороге твоей два часа петлять будем.</i>	We'll be zigzagging there for hours.	1	We'll be zigzagging there for two hours.	1
Leonid	<i>Аня, ну куда ты поехала? Сказали ж направо. Ё-моё.</i>	Damn it , I told you to turn right!	0	Damn it , I told you to turn right!	0
Leonid	<i>Слушай, она ничего такая, да? Сто пудов моложе Аньки. Тридцатка ей, не больше.</i>	She's pretty hot , isn't she? Clearly younger than Anna. Thirty at most.	0	She's hot , isn't she? And also pretty young. Thirty at most.	0
Leonid	<i>Анька при бабле, дом такой...</i>	Anna's well-off , judging by her house.	0	Anya's got money , that house-	1
Leonid	<i>А ты солярку-то зимнюю залил?</i>	Is it winter gas ?	1	Is it diesel for cold ?	1
Boris	<i>Ну что, надо зимним разбодяжить.</i>	Right. We need winter gas .	1	Okay, we need some winter diesel .	1
Boris	<i>Доставай трос, до ближайшей заправки дотащим.</i>	Get the cable, we'll tow the car to the nearest gas station.	1	Get the towline. We'll tow the car to the nearest gas station.	1
Leonid	<i>Что там, дом большой у тебя? Мы всем табором поместимся?</i>	Is your house big enough for all of us ?	1	Is your house big enough... big enough for everybody ?	1
Leonid	<i>Да я, похоже, его после охоты в квадрике оставил.</i>	I probably left it in the ATV after I went hunting.	1	I must've left it in the ATV after hunting.	1
Leonid	<i>Ладно, давайте я побырику сметаюсь.</i>	All right . I'll go back for it.	1	All right . I'll go back for it.	1
Leonid	<i>Не, мои бабы пусть со мной, мне так спокойней.</i>	No, I'll feel better with my women by my side.	1	No, I'll feel better with my women by my side.	1
Leonid	<i>Да не бздуй, я побырику, одна нога здесь, другая – там.</i>	Don't worry, I'll be faster than a bullet .	0	Don't worry, I'll be like a bullet, one leg here, the other there .	0
Polina	<i>Это вообще не круто – вот так их бросать.</i>	Leaving them like that is fucked up .	0	This is fucked up . Just abandoning all of them like this.	0

Character	RUS	ENG SUB	ML SUB	ENG DUB	ML DUB
Leonid	<i>Круто, не круто – мне все по барабану.</i>	I don't give a damn if it sucks .	0	I don't care if it's fucked up .	0
Leonid	<i>С этими цуциками кашу уже не сварить. Сусанин этот тоже на ладан уже дышит. Там без эпидемии он скоро кони двинет.</i>	Those good-for-nothings are useless. Our guide won't last long . He's a goner without the infection.	0	They're hopeless, this crew . The guide won't even last long . He's a goner even without the infection.	0
Leonid	<i>Сергея тоже с этими двумя телками. Блин.</i>	Sergey and his two chicks, damn it...	0	Sergey and his two chicks? Jesus .	0
Ira	<i>Свалили они, что тут непонятного?</i>	What's there to understand? They abandoned us.	1	What is there to understand? They left us.	1
Leonid	<i>Рванем сейчас под Питер. Там на Ладоге у Валерика перекантуем.</i>	We'll go to the St. Petersburg region, wait it out at Valera's place at Lake Ladoga.	1	We'll head near St. Petersburg. To Lake Ladoga at Valera's place there.	1
Leonid	<i>А оттуда, кстати, может рвануть в Финляндию.</i>	From there we can cross into Finland.	1	From there we can cross into Finland.	1
Leonid	<i>В интернете всякую хрень напишут, а ты ей веришь.</i>	You believe all this bullshit on the Internet!	0	You'll believe any old bullshit you read on the Internet.	0
Leonid	<i>Ладно, Бог дал, Бог взял.</i>	Okay, you win some, you lose some .	0	It's okay. We can't win every time .	0
Marauders' leader	<i>Быстрее, пошевельвайтесь!</i>	Move!	0	Move!	0
Marauder 2	<i>Слушай, дубак такой. Ну их, а? Сань, вправду.</i>	It's freezing. Forget them. Seriously , Sanya.	1	It's freezing , Sanya. Come on, forget about them .	0
Marauder 2	<i>Давай машину их возьмем и на базу рванем. Там пацаны уже ждут.</i>	Let's take their car and return to the base. The guys are waiting.	0	Let's take their car and go back to the base. Everyone's waiting for us.	1
Marauders' leader	<i>Вы что, сука, совсем попутали? Они братана моего завалили, а вы боитесь жопы ободрать?</i>	Are you out of your fucking mind ? They killed my brother , and you're afraid of a few scratches ?	0	Are you out of your fucking mind ? They killed my brother , and you're all afraid of bumping your ass!	0
Marauders' driver	<i>Достал, урод. Да, пацаны?</i>	That jerk got me good . Right, guys ?	0	This jerk really got to me . Right, guys ?	0
Marauder 1	<i>Скажем, что ты его завалил.</i>	We'll say you did him in .	0	We'll say you did him in .	0

Character	RUS	ENG SUB	ML SUB	ENG DUB	ML DUB
Marauder 1	<i>Жрать охота. Не жрали полдня с этой беготней.</i>	I'm starving. We haven't eaten all day with all this shit .	0	I'm starving. We haven't eaten all day with all this shit .	0
Polina	<i>Класно свалили. Ни машины, ни палатки, ни оружия. Ни хрена.</i>	One hell of an escape. No car, no tent. No weapons. Nothing.	0	Really nice escape. No weapons, no camping gear, no transport. Nothing.	1
Leonid	<i>Можешь подскочить?</i>	Can you pick us up ?	1	Can you pick us up ?	1
Leonid	<i>Хорошо, глубоко, а тут эти.. черти сразу нарисовались. Покрутились-покрутились, суки, сели на нашу тачку и уехали.</i>	Thank God we were deep in the woods when those bastards turned up. They looked around and then drove away in our car.	0	Thank God we were deep enough... And then those bastards turned up, and they searched around, and then they took the car, and... and drove away.	0
Leonid	<i>Я просто думал по этой дороге поехать, там, дальше, на бетонку выскочить, чтобы особо не светиться.</i>	I just thought I'd take this road and then move onto the concrete road to try and pass unnoticed ^[2] .	0	I just thought that I would go by this road here and then, uh, switch back to the main road and then try to pass unnoticed.	1
Ira	<i>Они вообще нас кинуть собирались.</i>	They were going to leave us behind!	1	They were planning to leave you behind!	1
Ira	<i>У нас одна машина на ходу, вы что, але.</i>	We have one car! Are you insane ?	0	We have one car! Are you insane ?	0
Anna	<i>Овца.</i>	Bitch.	0	Bitch.	0
Sergey	<i>Да угомонись, Ира.</i>	Stop it, Ira!	1	Stop it, Ira!	1
Leonid	<i>Народ, есть кто до Питера?</i>	Anyone going to St. Petersburg?	1	Anyone going to St. Petersburg?	1
Leonid	<i>Мужики, может кто тачку продаст, а? Машина нужна реально, бабки есть.</i>	Guys, interested in selling your car? We need wheels. I have money.	0	I can pay you, I've got money. Guys, anyone interested in selling your car?	0
Leonid	<i>Парни, может кто тачку продаст, а?</i>	Guys, will anyone sell their car ?	0	Guys, will anyone sell their car ?	0
Woman	<i>Он очки нацепил, чтобы вы глаз его не видели.</i>	He put on glasses to hide his eyes!	1	And, look, he put on glasses to hide his eyes.	1
Leonid	<i>У меня жена беременная с дочкой задубели. У нас машину угнали.</i>	My pregnant wife and daughter are cold. Our car got stolen.	1	My pregnant wife and daughter are freezing. Someone stole our car.	1
Boris	<i>Там соляра колом встала.</i>	The diesel froze.	1	It seems that the diesel froze.	1

Character	RUS	ENG SUB	ML SUB	ENG DUB	ML DUB
Boris	<i>Серёжа, я все понимаю, но как-то это не по-людски.</i>	Sergey, I can understand almost anything, but this is inhuma	1	Sergey, times are bad, but... well, this is just inhumane .	1
Leonid	<i>Чего не валишь?</i>	Why don't you leave ?	1	You're not fleeing ?	1
Cashier	<i>Да куда валишь-то?</i>	Where would I go ?	1	So, why flee ?	1
Leonid	<i>Сейчас каждый крутится, как может.</i>	We do what we can to survive .	1	You do what you can to survive .	1
Cashier	<i>Я что, с тобой что ли, базарю?</i>	I'm not talking to you.	1	I'm talking to her, not you.	1
Leonid	<i>Слушай, завязывай, а?</i>	Look, that's enough .	1	Look, that's enough .	1
Leonid	<i>Давай, обороты сбавь.</i>	Calm down .	1	Take it easy .	0
Sergey	<i>Слушай, может, плеснешь мне литров десять хотя бы. Мне только до следующей заправки дотянуть.</i>	Look, could you give me about ten liters? Just to get to the next station.	1	Look, could you give me about five gallons? Only to make it to the next station.	0
Leonid	<i>Хватит нам горючки, а?</i>	This is enough fuel for us?	1	This is enough fuel for us, eh?	1
Leonid	<i>Ладно, Серёг, хорош дуться. Давай, обнулились.</i>	Sergey, enough with this sulking . No hard feelings ?	0	Sergey, enough sulking . No hard feelings, okay ?	0
Sergey	<i>Обнулились.</i>	No hard feelings .	0	Forgiven .	1
Leonid	<i>У меня радары на эту тему.</i>	I can sense these things .	1	I can already sense it .	1
Boris	<i>Мы с его мамкой там заплутали, и вдруг выходим, видим – корабль стоит.</i>	His mom and I got lost once, and all of the sudden, we came upon a ship.	1	His mom and I got lost this one time, and all of a sudden we stumbled upon this... this ship.	1
Boris	<i>А самое главное, самое главное – народу там ни души.</i>	And the most important thing is, there's no one around .	1	And most importantly, there's nobody anywhere out there.	1
Leonid	<i>Не зря ж с собой столько баб прихватили.</i>	We can't waste so many women .	1	Can't waste so many women !	1
Total: 69			34		39

Contentious cases

- [1] Original line: *Слышишь, Серёга, палатка охренительная.*
English line in dubbing: *Sergey, **give me a hand** with this tent.*

Although the expression *give me a hand* is informal (Oxford University Press, n.d.-a), it cannot be recognised as equivalent to the Russian word *оxygenительная*, nor can it be said that any of the lexical translation transformations were applied in this case. Thus, this is considered a case of loss of meaning in dubbing.

- [2] Original line: *Я просто думал по этой дороге поехать, там, дальше, на бетонку выскочить, чтобы особо не светиться.*
English line in dubbing: *I just thought I'd take this road and then move onto the concrete road **to try and pass unnoticed.***

Although there are no informal words or phrases in the English excerpt *to try and pass unnoticed*, “in spoken English **try and** can be used with another verb, instead of **try to** and the infinitive” (Oxford University Press, n.d.-b, para. 2). In this way, the colloquial tone will be considered to be maintained.

2.3. Summary and Discussion of Results

The comparative content analysis of colloquialism usage in the second episode of the TV series “To the Lake” was conducted to understand the effectiveness of dubbing and subtitling. The analysis examined 69 lines containing colloquialisms from the second episode of the TV series “To the Lake”. The results indicate that there were 34 (49%) instances of meaning loss in the subtitles and 39 (57%) instances in the dubbing.

Although the data indicates that meaning loss occurs more frequently in dubbing, the difference in the number of meaning loss cases between the two methods may not be statistically significant. The data might support the initial hypothesis that subtitling is more accurate in preserving the colloquial lexical aspect of Russian, but the lack of statistical significance indicates that the advantage of subtitling over dubbing may be minimal.

The nature of the technical constraints of subtitling and dubbing could explain why dubbing might result in a greater loss of meaning. Dubbing requires synchronisation with the actors’ lip movements, which can limit the translator’s options for maintaining the colloquial tone. Translators might choose neutral words or phrases that fit the lip movements rather than words or phrases that fully capture the tone. At the same time, subtitling may allow for more flexibility in word or phrase choice since (1) there is no need to match lip movements; (2) the length constraints in subtitles might have less impact on the translation of colloquialisms. Subtitles

can use shorter words or phrases that still retain the colloquial tone, while dubbing might need to use more neutral terms to fit the spoken length required for synchronisation. Thus, the flexibility of subtitling can help maintain the original colloquial lexical aspect more accurately.

However, due to the slight difference in the number of meaning loss cases between subtitling and dubbing, it cannot be said with certainty that the problem is precisely in the nature of these two methods of audiovisual translation. Further research examining more episodes or even different TV series is needed to determine if dubbing indeed leads to greater meaning loss.

It is also worth noting that the slight difference in the number of meaning losses between the two methods might suggest that both face challenges in preserving lexical aspects of colloquial speech.

These findings have implications for the perception of characters by English-speaking audiences. When colloquialisms are translated accurately, the characters' speech retains its original tone and authenticity (Matkivska, 2014; Shugaeva & Kormilina, 2021). Consequently, this may contribute to a more accurate portrayal of the characters, making them appear more realistic and relatable. Conversely, when colloquialisms are lost in translation, characters might seem less authentic, which can affect the viewers' connection to the story authenticity (Matkivska, 2014; Shugaeva & Kormilina, 2021).

In conclusion, while both subtitling and dubbing face challenges in translating colloquialisms, subtitling proves to be slightly more effective in preserving the original colloquial tone. However, the results are not statistically significant enough to confidently attribute the loss of meaning when translating colloquialisms in the TV series "To the Lake" to the nature of dubbing.

CONCLUSION

The rise of streaming platforms has significantly increased the global availability of TV shows (Sebastian, 2023). These platforms, including Netflix, offer numerous shows translated into English to attract and retain audiences (Sebastian, 2023). Netflix's commitment to improving translation quality has spurred research interest in this field (Sánchez-Mompeán, 2021; Malyshev & Anisimkov, 2021; Miggiani, 2021). The original Russian series "To the Lake" on Netflix is available in both dubbed and subtitled English versions. This series contains many colloquialisms, which pose translation challenges (Shugaeva & Kormilina, 2021). Despite the difficulty of translating colloquial speech, it is often overlooked by researchers (Shugaeva & Kormilina, 2021).

This study reviewed two audiovisual translation methods, subtitling and dubbing, along with their specific constraints. It is widely accepted that both methods have limitations – synchronisation for dubbing and character limits for subtitling – that result in a loss of meaning (Díaz Cintas & Remael, 2021; Chaume, 2012). Additionally, the study examined the challenges of translating colloquialisms. Translating colloquialisms is particularly challenging due to cultural differences and the lack of direct dictionary equivalents between Russian and English (Khafizova & Antonova, 2019; Shugaeva & Kormilina, 2021). Previous research highlights the need for various translation strategies when no dictionary equivalents can be found (Khafizova & Antonova, 2019; Kozlova, 2017).

The practical research was based on the principle that, in order to convey the features of a character's speech and preserve the impression of them for a foreign audience, it is important to maintain the stylistic features of their speech (Khafizova & Antonova, 2019; Levickaja & Fiterman, 1963). Thus, colloquialisms used in character lines must be translated by other colloquialisms, not by neutral words or phrases (Khafizova & Antonova, 2019; Levickaja & Fiterman, 1963).

The research objectives were achieved through the comparative content analysis of meaning loss cases. The comparative content analysis of the second episode of "To the Lake" revealed that both subtitling and dubbing encounter challenges in preserving the original colloquial tone in terms of lexicology. The analysis of 69 lines demonstrated that meaning loss occurred in 49% of the instances in subtitles and 57% in dubbing. Although subtitling appears slightly more effective in retaining the original colloquial tone, the difference cannot be said to be statistically

significant. The results support the hypothesis that subtitling tends to be more faithful to the source language, but the advantage over dubbing is minimal.

The main conclusion is that translating Russian colloquialisms into English can be challenging due to the absence of direct word equivalents. The issue is sometimes managed through various translation strategies, yet the limitations of dubbing and subtitling still lead to meaning loss.

Future research could explore more episodes or different TV series to determine if greater loss of meaning in dubbing is consistent across various contexts.

SUMMARY IN ESTONIAN

Voogedastusplatvormide levik on oluliselt suurendanud telesaadete ülemaailmset kättesaadavust (Sebastian, 2023). Need platvormid, sealhulgas Netflix, pakuvad publiku köitmiseks ja hoidmiseks arvukalt inglise keelde tõlgitud saateid (Sebastian, 2023). Netflixi pühendumine tõlkekvaliteedi parandamisele on äratanud uurimishuvi selle valdkonna vastu (Sánchez-Mompeán, 2021; Malyshev & Anisimkov, 2021; Miggiani, 2021). Netflixi venekeelne originaalsari “To the Lake” on saadaval nii dubleeritult kui ka subtiitritega ingliskeelse versioonina. See sari sisaldab palju tõlkeprobleeme tekitavaid kõnekeelseid väljendeid (Shugaeva & Kormilina, 2021). Vaatamata kõnekeele tõlkimise keerukusele, jätab uurijad selle sageli tähelepanuta (Shugaeva & Kormilina, 2021).

Bakalaureusetöö pealkiri on “Subtiitrite tõlkimine versus dubleerimine vene-inglise kõnekeelsete väljendite tõlkimisel telesarja ‘To the Lake’ puhul: tähenduse kadumine”. Lõputöö uurimisprobleemiks on mõista, miks tekivad telesarjas “To the Lake” inglise keelde dubleerimisel ja subtiitrite tõlkimisel kõnekeelsete väljendite erinevused. Eesmärkideks on uurida vene keelest inglise keelde tõlkimise probleeme audiovisuaalses kontekstis, keskendudes kõnekeelsetele väljenditele; tuvastada tähenduse kaotuse juhtumid telesarja “To the Lake” dubleerimisel ja subtiitrite tõlkimisel; hinnata, kas mõni tõlkemeetod toob kaasa suurema tähenduse kaotuse; ning arutada nende tulemuste põhjuseid ja nende mõju tegelaste tajumisele. Käesoleva lõputöö hüpotees on, et kõnekeele leksikaalse aspekti edasiandmisel on subtiitrite tõlge ingliskeelse telesarja “To the Lake” puhul täpsem kui dubleerimisel.

Käesolev bakalaureusetöö koosneb sissejuhatausest, kahest peamisest peatükist ja kokkuvõttest. Sissejuhatuses käsitletakse voogedastusplatvormide levikut ja nende mõju mitmekesise audiovisuaalse sisu kvaliteetse tõlke nõudlusele, rõhutades kõnekeele tõlkimise väljakutseid.

I peatükis “Audiovisuaalse sisu kõnekeelde tõlkimine: subtiitrite tõlkimine ja dubleerimine” vaadeldakse kahte audiovisuaalset tõlkemeetodit, subtiitrite tõlkimist ja dubleerimist, tuues esile nende piirangud – dubleerimise puhul sünkroniseerimine ja subtiitrite tõlkimise puhul tähemärgipiirangud, – mis võivad põhjustada tähenduse kaotust. Samuti uuritakse kõnekeelsete väljendite tõlkimisega seotud probleeme, sealhulgas otseste sõnaraamatute vastete puudumist, ning seda, kuidas neid probleeme leksikaalsete tõlketransformatsioonidega lahendada.

II peatükk “Vene-inglise dubleerimine ja kõnekeele subtiitrite tõlkimine telesarja ‘To the Lake’ (II episood): tähenduse kadumine” puhul on pühendatud praktilisele uurimistööle. Uurimuse aluseks on põhimõte, et kõnekeele tõlkimisel tuleb kasutada pigem teistsugust kõnekeelt kui neutraalseid sõnu või väljendeid, sest tegelaste kõne stiili säilitamine on oluline, et säiliks nende mulje välismaa publikule. “To the Lake” teise episoodi võrdleva sisuanalüüsi abil püüti mõista audiovisuaalsete tõlkemeetodite tõhusust kõnekeele edastamisel.

Kokkuvõte selgitab uuringu peamisi tulemusi ja põhipunkte. Samuti antakse alguses esitatud hüpoteesi kommentaarid.

Peamised järeldused näitavad, et vene kõnekeele tõlkimine inglise keelde võib olla keeruline, kuna puuduvad sõnade otsesed ekvivalendid. Kuigi erinevate tõlkestrateegiate abil leiab sellele probleemile lahenduse, põhjustavad dubleerimise ja subtiitrite tõlkega seotud piirangud siiski tähenduse kaotust. Analüüs näitas, et 49% juhtudel tekkis tähenduse kadu subtiitrite ja 57% dubleerimise puhul, kusjuures subtiitrite puhul oli sõnade ja fraaside algupärase kõnekeele säilitamine veidi tõhusam. See erinevus ei ole siiski statistiliselt oluline.

Tulevikus võiks uurida rohkem episoodide või erinevaid telesarju, et teha kindlaks, kas täheldatud suurem tähenduse kadu dubleerimisel on erinevates kontekstides järjepidev.

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APPENDICES

Appendix 1 Viewer Reviews on the Realism of Characters in the TV Series ‘To the Lake’

- “It's intense and bleak, but also has a uniquely human element to it” (PStyles, 2020, para. 6).
- “I love the interactions and how human the characters are (or in other words how real)” (jalalanajjar, 2020, para. 1).
- “<...> sometimes looks like the characters made stupid bad decisions , but if you put yourself into that character you realize that the action they took is quite plausible” (Alex-Makabrys, 2020, para. 1).
- “Intriguing, real, with vivid and believable roles” (trippy-681-96574, 2020, para. 1).
- “Great cinematography, well acted, believable” (pentiadoarne, 2020, para. 1).
- “This is a terrifying story but the real drama comes from the total humanity of the characters. All are flawed, yet wonderful. Cruel yet human” (nick-36299, 2020, para. 1).
- “The actors really make the characters come to life and I felt a lot of emotions watching this” (a89053, 2020, para. 1).
- “A group of interesting but believable characters showing their best and worse under extreme stress” (gpfscott-802-517964, 2020, para. 1).

Appendix 2 Viewer Reviews on the Quality of the Translation in the TV Series “To the Lake”

- “For English speakers, I highly recommend watching this show in Russian with subtitles” (PStyles, 2020, para. 6).
- “I watched it dubbed, so I probably didn't get the best of it, but it was enjoyable all the same” (soelir, 2023, para. 2).
- “It feels a little got lost in translation with the subtitles, leaving a few plot holes and flat jokes” (orangehenryviii, 2020, para. 1).
- “Then I tried the English [dubbed] version, but to my growing dismay I also found it utter but utter rubbish. <...> My word of advice to Netflix is that if they intend to dub their foreign films and series into as many languages as they possibly can think of, they should at least do it conscientiously and in a professional manner” (doalvarez2002, 2020, para. 1-2).
- “I do not speak russian but I strongly recommend watching To the Lake in its origin language and use subtitles for the full experience” (a89053, 2020, para. 1).
- “It would deserve more but as usual Netflix translations are terrible and embarrassing. The American accent dubbing actors are just painful” (ue-53660, 2020, para. 1).
- “Dialogue is bad but I do give them some leeway since this is being translated” (actripxl, 2022, para. 5).
- “To those people who complain about acting - I suggest to watch it with subtitles (like any foreign language movie, actually), because dubbing spoils the impression from acting and sounds unnatural” (isawong, 2020, para. 1).
- “English dubbing was bad, so I recommend maybe watching with the original language” (losoulelo, 2020, para. 1).

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SUBTITLING VERSUS DUBBING IN RUSSIAN-ENGLISH TRANSLATION OF COLLOQUIALISMS IN “TO THE LAKE” TV SERIES: LOSS OF MEANING

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