

**LIP-SYNCH-TRANSLATION OF ONOMATOPOEIC WORDS
IN THE AMERICAN SITCOM “F.R.I.E.N.D.S”**

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There is a known truth that onomatopoeic words differ from culture to culture. So, that’s why, scientists (Fresco, 2009; Sanchez-Mompean, 2020) offer different methods of onomatopoeic word translation, which make it possible to preserve the original sensible patterns and the audience’s ability to correctly perceive them. The choice depends on many factors, in particular, on the types of shots and characters, the speech speed expected by the line, and the number of syllables per word. And therein lays the challenge for the adapter who can not only use formal equivalent (transcoding), but also create a fully functional word individually. This, of course, complicates the process of dubbing, but on the other hand, does not put it into a definite framework. Therefore, the first-priority goal is to perform the natural speech of the characters, taking into account “the written-to-be-spoken-as-if-not-written contradiction of the dubbed text” (Fresco, 2009).

Generally, when it comes to film dubbing, scholars identify two categories of full duplication (“lip sync”), namely phonetic synchrony and isochronism. Phonetic synchrony is meant to match the articulation of actors on-screen while isochronism requires a careful matching of the line length. So the first one is more about lip flaps of the speaker, second one is about timing. As a rule, the best method of onomatopoeic word translation is carried out with the use of phonetic synchrony which reproduces labials and vowels in the translation. The phonemes need not be necessarily identical with the phonemes of the original line, however, there must exist an appropriate equivalent for proper dubbing (Kvasha, 2022). But that’s also only if translation matches the emotion that happening on the screen and sounds natural and sensible in Ukrainian. In both cases, the adapter would need to consider facial expressions, body language and key phonemes.

For example, in the following screenshot, we see how Monica explains what she is doing on an average day, using onomatopoeia for cooking *chop* \tʃɒp\ & *sauté* \səʊ'teɪ\, where the first word represents the sound of a knife cutting on a board, and the second word describes state of being fried “lightly in fat in a shallow open pan” (Wordnik).



Figure 1. Screenshot from the American Sitcom “F.R.I.E.N.D.S” of the facial expression and body language of the onomatopoeic word

2 season (5) *MONICA* 04:41 *I’m at work, ordinary day, you know, chop, chop, saute, sauté* (Kauffman, Crane, 1995).

04:46 *Я на роботі, звичайний день, стук-стук, ляп-ляп.*

In order to dub onomatopoeic words the translator has resorted to the isochronism. And more to the point, the translation of the original line is partially matched to the lip movements of the character. For instance, the consonant *sound* \tʃ\ fits with the Ukrainian \c\ and open-mid back rounded vowel /ɔ/ coincide with labio-palatalized sound \y\ . Both words *saute* \səʊ'teɪ\ and *ляп* [л`ан] also coincide due to the presence of vowels. They are central and unrounded (comp. diphthong vowel sound \əʊ\ and \a\). It is important to pay additional attention to the fact that some scholars advocate for a realistic oral register over lipsynchrony (Chaume, 2012, p. 85). However, in tight shots, “phonetic equivalence overrides semantic or even pragmatic equivalence: it is much more important to find a word with a bilabial consonant than to find a synonym or a similar word in the TL” (Chaume, 2012, p. 74). But, as Spiteri M. G. states, from a practitioner’s perspective, “lip synchronization is what often unconsciously or not drives the decisions that lead to the target language output, sometimes at the cost of naturalness” (Spiteri, 2021, p. 4). So primarily, everything the adapter gets out of translation should be natural and sensible in Ukrainian. And only then, the translation of onomatopoeic words can be called successful.

In light of the study of the different methods of film dubbing and due to the unusual nature of onomatopoeic word, it can be assumed to constitute a significant barrier to adapters. Furthermore, the adapter is not free to simply ignore the onomatopoeic word but find out the most suitable and interesting methods of

translation. For instance, it may be useful to understand the character's manner of speaking, diction, or even mood. Altogether they can play a role in how much the adapter has to perform through the script line. Secondly, attention must be applied to the type of the frame (wide, medium or tight shots which are close-ups). An adapter also has to justify the facial expression and body language of the onomatopoeic word. Lastly, the naturalness of dubbed onomatopoeic phrase also can be operationalized by the imitation of key phonemes.

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