

## Fairy-tale motifs in a translation of the film adaptation of the literary work

### *Modrý lampáš (Das Blaue Licht)*<sup>1</sup>

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#### **Abstract:**

*The paper deals with the translation of the film adaptation of the literary work Das Blaue Licht ('The Blue Light'), primarily intended for child recipients. The aim of this paper is to present a conceptual framework to describe specific aspects of communication-translation (translating children's and youth literature, aspects of age and the projection of ideas in a different mode of adaptation), and subsequently provide a comprehensive evaluation related to the optimality of the chosen translation procedures and strategies in the Slovak dubbed version of the above-mentioned audiovisual work. The focus is on how the semantic and expressive function of the original is preserved, taking into account the way linguistic reality is depicted in communication with the child recipient.*

#### **Film adaptation as intersemiotic and audiovisual translation**

In the wider context, the translation of a film adaptation of a literary work can be understood as intersemiotic translation, which means a translation between two sign systems. According to Popovič (1983, p. 220), it is “a kind of intersemantic transformation, for example from a language of literature to the language of film, or from a language of fine art to the language of music, etc.” In accordance with Hendrykowski, Inštitutorisová (2020, p. 191) states that although a specification of basic forms of film adaptation as intersemiotic translation is still absent, she considers film adaptation to be such a type of translation. In this context, the definition by Perdikaki (2017, p. 249) seems appropriate. This definition understands film adaptation as “a type of intersemiotic translation which is based on transfer of meaning

between two media; in the case of film adaptation, more specifically, meaning is transferred from book to film and the dynamics between the source novel and adaptation is similar to the dynamics between a source text and its translation.”

Since the study focuses on the specifics of the translation of a film adaptation of a literary work from German into Slovak, it is also an inter-lingual translation, so a dubbing translation in audiovisual terminology. Dubbing translation is the most widely used type of audiovisual translation in the case of movies and animated audiovisual works on Slovak television.<sup>2</sup> Although its main goal can be simply defined as the mediation of meaning and the creation of the illusion of communicating in the source language, a large number of variables and specifics enter into the communication-translation process itself, which are focused on achieving linguistic and non-linguistic conformity in the pronunciation of individual replicas in the creation of the new language version, including several formal features (the work of a translator and editor with a dialogue list, recording of time codes, work with two originals). In the case of audiovisual works primarily intended for child recipients, another, no less important, factor enters the translation communication – the child viewer. The reception process can be even more significantly influenced in this direction by textual and non-textual specifics, taking into account the age factor or child’s aspect, from which the very choice of translation methods, strategies and the nature of transformation interventions are derived.

### **Specifics of translation communication for children and youths**

Based on belonging to the Central European cultural context and also on the fact that there is no theory focused on reception of audiovisual works by child viewers in the Slovak academic milieu, it is necessary for the purposes of this paper to find parallels with the literary field and the reception and specifics of literature for children and youths. The issue of the child’s aspect and peculiarities of child reception is primarily elaborated within literary communication; therefore this paper is based on the works of authors reflecting the specifics of literature for children and youths (Kopál 1991; O’Connell 2003; Oittinen, 2000; Shavit 1986; etc.). Since almost no attention has been paid to the issue of the child’s aspect in audiovisual translation in the Slovak research milieu (we would like to note that the elaborated topic at the level of dubbing specifics does not resonate even in foreign research at the moment), we base our work on key approaches to audiovisual translation in Slovakia (Gromová – Perez 2013; Makarian 2005; Paulínyová 2017; Popovič 1983) as well as abroad (Hendrykowski 2013; Luyken – Herbst 1991; Perdikaki 2017). We believe that this approach can provide a new perspective and reveal the specifics and reception peculiarities associated with the transfer of

a film adaptation of a literary work within the translation and editing of dialogue lists for a defined group of recipients.

As we have already mentioned, in literature for children and youths (children's literature), which is an organic part of the literary field and which has significant representation in translation and artistic communication, it is possible to find parallels with audiovisual works not only at the linguistic (textual) level, but a theoretical definition of the issue is based on knowledge of literary and translation communication, which reflects the consideration of peculiarities at the reception and interpretation level.

Children's literature is a specific type of literary communication characterized by textual and non-textual properties, which are primarily intended for the child reader, or for the purposes of our research, the child viewer. The fact that this phenomenon significantly influences the process of globalization lends weight to the importance of considering the current state of literary and translated works for children and young people. A vital factor is the predominance of visual art, its aestheticization and also commercialization (Žilková, 2005, p. 24). A processing code is changed – the source-text level is replaced by the auditory-visual level. In other words classic literary forms of fairy tales are replaced by audiovisual works that can absorb the child recipient with their complexity – storyline, image, effects, sound, etc. In addition to books, children's literature also includes radio, television and multimedia texts, so it is better not to call recipients readers, but rather viewers and listeners (O'Connell, 2003, p. 25). Oittinen (2000, p. 22) even suggests using a general term – perceptor (receptor).

Taking into account different processing codes or differences between audiovisual and book translations, Luyken and Herbst (1991, p. 25) draw attention to the following facts:

- a) We obtain information from an audiovisual work through language, image, sound and performance of the actors. However, the translation only reflects the language component, so it is as if there is no translation of the “complete” information.
- b) The original content of the work must be adapted to a target viewer.
- c) In the case of audiovisual translation, it is also necessary to shorten the original information (we note that the specifics related to maintaining of qualitative or quantitative consistency within the dubbing translation enter into this process).
- d) Audiovisual translation also includes editing elements.

Another specific feature of translation communication for children and youths is the fact that literature, including audiovisual formats primarily intended for children, is written, translated, published, or edited and monitored by adults. It means that the whole

communication and translation process is influenced by an adult recipient, who has a larger range of experience compared to a child, more knowledge and in a certain way holds a superior position in relation to the child. To address a child reader in a literary work, the author should “return back to his/her childhood”. In other words, the author should be as close as possible to the child’s way of thinking and understanding of the world. A frequent phenomenon in the literary and communication process is the fact that children’s literature has a so-called *double addressee*. It means that irony, jokes and deeper ideas aimed at adult recipients also appear in texts for children. The most well-known ambivalent texts include, for example, children’s tales such as *Winnie the Pooh*, *The Little Prince* and *Alice in Wonderland* (Danielová, 2010, p. 13).

In connection with this, Shavit (1986, p. 66) states that two levels need to be distinguished in the above types of text – the first, which is intended for children, and the second, which is oriented towards adults. A child reader (viewer), who, due to his/her age, is still in the process of developing reading skills and perceives the world with his/her very limited view, views the tale *Alice in Wonderland* as an adventure experienced by a protagonist in a world of fantasy, comic storytelling elements, etc. However, the adult reader finds in the work a more demanding and refined plane of the story, which the child is often unaware of.

In accordance with Kopál’s perception of expressive features and specifics of texts for children (1991, p. 24), which are also reflected in the audiovisual format *Modrý lampáš* (orig. *Das Blaue Licht*, ‘The Blue Light’) representing the material basis of our research, we monitor and analyse specific textual and non-textual properties by which texts for children differ from works for adults in some cases. Kopál (1991, pp. 24-25) emphasizes that when transferring to a target culture, it is necessary to be aware of and reflect on issues of children’s perception, reception and interpretation itself. For this reason, we consider closer approximation and reconciliation of terms to be appropriate, as well as a comprehensive theoretical background in literary and translation communication for children and youths and its specifics related mainly to the reception process, which are reflected at the auditory-visual level.

A primary feature that separates the art of children from that of adults is the so-called child’s aspect. It is a poetological term of literary theory, but in its essence it is also present in every book (work) of intentional or non-intentional character which attracts a child reader. It focuses on the level and character of the “gnoseological (presumed component) and social (target quality) dimensions of a child’s psyche” (Miko, 1980, p. 16). Considering the definition of the child’s aspect and its application at a literary level is extremely useful in

terms of the focus of our research, as this category is undoubtedly transferred to the level of image – word – sound: meaning to audiovisual works. Based on the application of the child's aspect, Kopál (1991 p. 26) thinks about the issues of theme, ideology, composition and language, or the content and form of the work. Texts for children and youths take into account life and literary experiences, which emphasize that children need to be introduced to the same topics as adults, but in a different way. However, the subject of children's literature includes the same world, the same people, problems, destinies, experiences etc., although children's literature uses artistic procedures and means which are close to a child recipient and his/her experiences, imagination and overall understanding.

Ideological and content-related issues are linked to the way in which a theme is exemplified (with regard to respecting the child's aspect in literary and audiovisual works). A child recipient sensitively perceives the clear ideological distinctiveness of the narrator and the main characters of the work and wants to know on whose side good and evil are, which acts are just and unjust, what is sincere and false, or ugly and beautiful in the work. A child is not able to understand the complexities of life or diversity of characters yet. And exactly for this reason, there is a contrasting distinction between characters (positive – negative hero). Children admire the heroic deeds of adults, their strong-mindedness, resolution, sense of adventure, humour etc. A child recipient is impressed by anthropomorphized characters from the natural or technical world, who through their acts represent the moral values of human society (Kopál, 1991, pp. 34-35). Several of these categories are also reflected in the analysed work *Modrý lampáš* ('The Blue Light') – a child recipient will immediately understand that the witch is on the side of evil and that good is represented by the brave Jakub. There are several magical objects or magical beings (the servant from the lantern) in the storyline and good triumphs over evil.

In terms of the focus of our research, language (at the linguistic and stylistic level) and specifics related to the application of the child's aspect on the thematic and expressive level are particularly relevant. As the language used in works for child recipients also develops the language skills and thinking of children, it should be characterized by simplicity of expression and accuracy, but this does not mean that it should not be varied. It needs to develop a child's speech (children's vocabulary and phraseology should be the base) and also to match the world and age of the child. The means of expression should not fall into excessive expressiveness, sentimentality, etc. Expression synonyms, as well as colloquiality and children's slang are often used in the vocabulary (Kopál, 1991, p. 35).

### **Confrontational and comparative analysis of the original and dubbed version of the audiovisual work *Modrý lampáš* (*Das Blaue Licht*)**

Our research is based on a film adaptation of the work *Modrý lampáš* ('The Blue Light'), based on the original version *Das Blaue Licht* (2010). It is an audiovisual work that is a part of the German series of fairy tale films entitled *Sechs auf einen Streich* based on the fairy tales and stories of the Grimm Brothers, Hans Christian Andersen and E.T.A. Hoffmann. The screenplay for *Das Blaue Licht* was created by Anja Kömmerling and Thomas Brinx; it was directed by Casrten Fiebeler. The Slovak translation and editing of dialogue lists was performed by Mirka Brezovská.

First of all, we should briefly present the storyline of the analysed audiovisual work *Modrý lampáš* (*The Blue Light*). This fairy tale tells the story of a soldier, Jakub, who leaves the kingdom and while passing through a forest, he arrives at a witch's house. The witch turns into a pretty young woman and invites Jakub to stay. Jakub does not know that if he eats her soup for three days, he will stay with her forever. But Jakub finds out that the witch is lying and decides to leave. The witch asks him to fulfil a last request – to bring a blue lantern from a dried well. Jakub fulfils her request, but the witch imprisons him in the well. In desperation, Jakub lights his pipe with a flame from the lantern. Suddenly a servant appears in front of him who will fulfil his every wish. Jakub wants to take revenge on the king and so he orders the servant to bring him the most valuable thing the king has. The servant obeys and brings the soldier Augustine – the princess. Jakub falls in love with her and they decide to run away together. When the king finds out, he sentences Jakub to death. During the hanging, Jakub asks the king for a final request – he wants to smoke his pipe, which he lights with a flame from the blue lantern. Then, the servant appears to help him. He defeats all the soldiers and sets Jakub free. The king is also punished – he finds himself at the witch's house and becomes her new groom.

The child's aspect is applied at the level of theme, ideology as well as in the use of language, or language means in the analysed audiovisual work, which should be characterized by simplicity and clarity of expression, but at the same time also by variety. We find elements typical of the fairy-tale genre in this fairy-tale film: fantastic characters such as the witch, the servant of the lantern (who has supernatural abilities); magical items such as the blue lantern; but also magical numbers such as the three tasks which Jakub complete do for the witch. Works for the child recipient are characterized by clear distinctions between the characters. In this case the evil ones are the witch and the greedy king, and good is represented by Jakub, the princess and the servant of the lantern. At the level of ideology, another typical sign is the

victory of good over evil: the greedy king is punished and Jakub marries the princess. The linguistic specifics of the original may include rhymes (verses) used by the witch when cooking the soup and the specific means of expression of the servant of the lantern – in his replicas he often uses figurative language means (comparisons, metaphors, etc.).

For the purposes of our research, we worked with the original (German) and Slovak dubbing versions, as well as with translated and edited dialogue lists. Selected samples from the work are subjected to a brief interpretive analysis and then we focus on evaluation of the translation solutions or interventions of the editor.

In the analysis, we focus on the following factors: naturalness (authenticity) of translated and edited dialogues, choice of appropriate syntax, stylistics, adequate selection of equivalents, continuity of individual replicas, avoidance of clusters of sounds which are more difficult to pronounce, transfer of culturally conditioned units with regard to the reception of the work by a child recipient, and, last but not least, the semantic and expressive shifts that occurred during translation and editing. As this is an audiovisual work primarily intended for children, we analyse and evaluate the optimal translation and editing of individual replicas based on specifics of the theory of translation of literature for children and youths (reflecting the child's aspect, level of preservation of imagination respecting the language and age of the child, etc.).

We use the following abbreviations in our analysis: OV – original version and SV – Slovak version<sup>3</sup>.

**OV** 00:00:33 Was wird der König für uns wohl springen lassen?

**SV** 00:33 (VO) (vzdych)... Koľko sme asi kráľovi hodní?<sup>4</sup>

At the beginning of the first scene, the soldiers talk to each other about how many gold coins they can get from the king for their faithful service. They ask in the original version – *Was wird der König für uns wohl springen lassen?*

To preserve the level of expression, the colloquial phrase *etwas springen lassen* could be translated into Slovak as *zacykať za niekoho, zatiahnuť, zaplatiť*, etc. (*cough up, ante-up, pay for someone*). A structure which fulfils a meaningful but not expressive function of the original occurs after editing. We are aware of the fact that the solution was probably influenced by the phrasing of the original and the effort to align the text with movement of the lips as accurately as possible, but it is necessary to keep in mind that literature for children and youths does not only use literary terms at the lexical level, but colloquiality and child slang are often used in this literature, which is, after all, also demonstrated by the original wording.

**OV** 01:04 Meine Liebe Tochter. Hier siehst du nicht gewöhnliche Soldaten, sondern den Stolz unseres Landes. Die Tapfersten der Tapfersten. Unsere besten Männer.

**SV** 01:27 (MO) (VO) Tak, dcérka. Pred tebou nestoja len prostí vojaci. Toto je pýcha našej zeme. (MO) Najodvážnejší z odvážnych. (VO) Náš výkvet.<sup>5</sup>

The king praises the soldiers in front of the princess Augustine, while he is full of praise for them. In the original he finishes his statement with a sentence – *unsere besten Männer* – literally translated as *naši najlepši muži* ('our best men'). After editing, the Slovak version contains a sentence *Náš výkvet* ('our finest'). Although the word finest may refer to the elite or the best part of a social group, it is often used with ironic undertones in Slovak and can evoke negative connotations, e.g. *elite of the class – the worst students*. For this reason, we think that expressive strengthening was not necessary and the literal translation *naši najlepši muži* (*our best men*) could be used in the Slovak version. This option would be more appropriate also in quantitative terms regarding the language level of the text, or in terms of conformity of the length of the sentence – we would notice a conformity in the number of syllables in the original and Slovak versions; it would be a seven-syllable phrase compared to the chosen three-syllable phrase in Slovak.

In the following examples, we will focus on the translation and editing of intercultural units that occurred both in the original and Slovak versions.

**OV** 03:09 Wie tapfer sie ihr Los ertragen. Sie haben sich ihr Sold wirklich verdient.

**SV** 03:42 (VO) (vzdych) ...Ako statočne bojovali... (vzdych) Naozaj si zaslúžia žold.<sup>6</sup>

A translator, or editor uses the exoticization principle in this example and leaves a lexeme *žold* (*soldier's pay*) in the Slovak version (in German language *Sold*). This word means the salary of a soldier or soldiers' pay for their service. Although the meaning of this lexeme may not be known to the child viewer, the context implies that it is a reward, golden coins, etc. We agree with the applied procedure also with regard to the fact that fairy tales (in written, audio or audiovisual form) should enrich the vocabulary of children. Moreover, this translation procedure appears to be right also because this lexeme is explained in a non-violent way in the later sentence – *Under Sold. Unsere Gulden. Náš žold... Naše zlatky! (Our pay ... Our guldens!)*

**OV** 14:14 Das alles natürlich unter meiner Regentschaft.

**SV** 16:01 (VO) Ja, samozrejme.. (MO) budem regentom.<sup>7</sup>



The translator chooses a similar procedure for translating and editing the lexeme *Regenschaft*, which refers to regency, ruling, domination etc. in Slovak. It features in the part where the king promises the prince Filip the hand of the princess Augustine, but he insists that he will stay a receiver of assets – a regent. The translator uses the exoticization principle and the phrase *budem regentom* ('I will be a regent') is used in the Slovak edited dialogue.

**OV 03:38** Was für ein Edelmann.

Ein Teufelskerl.

**SV 04:42 (VO)** To je skutočný kráľ!

Úžasne to povedal.<sup>8</sup>

In this scene, where Jakub is leaving the royal court with other soldiers, he talks to his friend, while in the Slovak version, he tells him: *To je skutočný kráľ!* ('This is the real king!'); his friend Fritz answers: *Úžasne to povedal* ('He said it wonderfully').

In the original version, Jakub says: *Was für ein Edelmann*. Fritz agrees with him. *Ein Teufelskerl*. Jakub's replica could be freely translated as follows: *To je teda kráľ, to je skutočný (naozajstný) šľachtic a pod.* / ('What a king! He is a real nobleman, etc.'). *Teufelskerl* (literally 'a deuce of a fellow') is a colloquial term used for a man who is admired for his courage, audacity, etc. The Slovak version *Úžasne to povedal* ('He said it wonderfully') is not the most suitable solution from a stylistic perspective and moreover, it does not fulfil the function of the original. It could be replaced by the phrase *Naozaj sa nezdá, Ten sa nezdá* ('Such a good fellow!').

**OV 04:15** Keinen Pfifferling ist der wert. Keinen Pfifferling.

**SV 05:20 (VO)** (pazvuky).. Nestoja ani za groš... Je to len plech... (Je to) podvod<sup>9</sup>

Angry soldiers find out that the king has cheated them and their medals *nestoja ani za groš* ('are not even worth a groat'). The original version uses a figurative phrase – *Keinen Pfifferling ist der wert. Keinen Pfifferling* – *nestojí ani za deravý groš* ('it is not worth a groat').

In the Slovak edited version of the translation of the dialogue document, the second part of the replica contains explication by adding the sentence *Je to len plech* ('It is just a sheet metal'), although in the original version the soldiers repeat – *nestoja ani za groš, nemajú cenu* ('they are not even worth a groat, they are not valuable') etc. This strategy can be described as a kind of catching up with the child recipient, simplification of reception and since the characters speak out of the picture, its use is justified.

**OV** 10:51 Dafür lebst du in einem wunderschönen Schloss.

In einem goldenen Käfig, meinst du?

**SV** 12:43 (VO) Ty zasa žiješ v krásnom zámku.

(VO) Chcela si povedať, v zlatej klietke<sup>10</sup>

The following example represents adequate preservation of imagery (phraseology transfer) in the target language with respect to demands on children's imagination and understanding of the figurative phrase.

A maidservant explains to Princess Augustine that she would not miss anything in the castle. However, the princess rebukes her – *in einem goldenen Käfig, meinst du? – Chcela si povedať, v zlatej klietke?* ('You wanted to say in the golden cage, didn't you?')

**OV** Mittags schmeckt sie mir besser. Darum heb sie mir lieber auf.

**SV** 18:21 (VO) Ibaže- ja jem polievku na obed.. (vzdych).. Vtedy mi chutí viac<sup>11</sup>

This example contains a shift in meaning. In the original version, Jakub says to the witch: *Mittags schmeckt sie mir besser. Darum heb sie mir lieber auf*; free translation in Slovak is as follows – *Na obed mi (polievka) chutí viac, radšej mi ju odlož* ('It [the soup] tastes better to me at lunch. Keep it for me').

There is a shift in meaning in the Slovak version – Jakub states that he will eat the soup for lunch, because then it tastes better. We think that in this case, the shift was not necessary, because the replica could be "fitted" into the mouth of the main character while keeping the original meaning, including adequate qualitative and quantitative modification – *Ibaže na obed mi chutí viac. Radšej mi ju odlož*. ('But it tastes better to me at lunch. Keep it for me').

**OV** 18:11 In Gottes Namen lass mich runter.

**SV** 19:36 (VO) (vzdychy).. Spusť ma, v mene Božom<sup>12</sup>

In the translation of the phrase *in Gottes Namen lass mich runter* we can see a change in the current division of the statement (*spusť ma, v mene Božom* – 'Let me down, in the name of God') – in German, there is an appositional adjunct in the first position and a predicate follows), while the translator (editor) appropriately transmits the certain level of "archaicity" of the expression into the target text. Similar structures or clichés (once upon a time, happily ever after, etc.) are used quite often in fairy-tale genres and they help to complete the overall colouring and atmosphere of the story.

**OV 22:13** Gemach, gemach! Ungeduld ist schlechter Gärtner.

**SV 23:14 (VO)** Vydrž. Vydrž.. Nedočkavosť je veľmi zlý radca.<sup>13</sup>

The servant of the lantern often expresses himself through figurative phrases – he uses metaphors and comparisons, while the linguistic means of the protagonist accord with his character – he expresses himself figuratively, he is well-educated, well-oriented, thoughtful, etc. The translator (editor) suitably transfers both the semantic and expressive level of his words into the Slovak version with respect for the intellectual maturity of a child recipient. The servant warns Jakub that *nedočkavosť je veľmi zlý radca* (‘impatience is a very bad advisor’).

**OV 25:54** Wie konntest du ihn nur wählen? Er ist kalt wie ein Fisch.

**SV 26:12 (VO)** Ako si mi ho mohol vybrať? Je studený ako ryba.<sup>14</sup>

On the contrary, in the part where the princess blames the king for choosing an unsuitable groom for her, the translator (editor) is not happy with the literal translation of the phraseologism *er ist kalt wie ein Fisch – studený ako ryba* (‘cold as a fish’). There is a phraseologism with the same meaning in Slovak language – *studený ako ľad* (‘cold as ice’) – it is used to denote a reserved person who does not show any feelings. Use of this phraseological unit would be more adequate not only in terms of meaning, but also quantitative form.

**OV 34:59** Jetzt weiß ich, wer Ihr seid. Euer Arm ist wieder heil. Der Sold meines Vaters scheint reichlich gewesen zu sein.

**SV 34:55 (VO)** Teraz už viem, kto si.. (MO) (VO) Ruka sa ti zahojila.. Otec ti zaplatil dosť, tak si bol u felčiara?<sup>15</sup>

The princess recognizes Jakub as the man who kidnapped her. In the Slovak version, she asks him if he had visited a doctor with an injured hand after this discovery. However, we do not find this information in the original version – *der Sold meines Vaters scheint reichlich gewesen zu sein* (in free translation into Slovak) – *zdá sa, že otec ti dal dobrý žold/ dobrú odmenu* (‘It seems that my father paid you a good salary / good remuneration’).

The editor replaces the words or a part of the sentence in order to preserve the articulation of the main character better. Paulínyová (2017, p. 202) calls this procedure a transformation. The author states that this procedure is used to maintain the qualitative, quantitative or non-linguistic consistency within imaging interventions. Within text

interventions, it is usually used for more natural, or more appropriate depiction of a meaning (e.g. with the help of a more suitable contextual equivalent, syntactic structure, etc.)

## **Conclusion**

This paper focused on the presentation of a conceptual framework linking communication to artistic expression and a possible approach to the interlingual transfer of the film adaptation of a literary work for a child recipient. With application of knowledge from the field of both domestic and foreign audiovisual works and integration of approaches of the tradition of the Nitra School, it has the potential to be used in other works reflecting the peculiarities of audiovisual translation communication (dubbing translation) primarily intended for a child recipient.

Within the analysis of the translation of the film adaptation of the literary work or of the original (German) and dubbed (Slovak) version of the audiovisual work *Modrý lampáš* (*Das Blaue Licht*, 'The Blue Light') it can be concluded that the analysed dialogues were characterized by authenticity, naturalness, optimal linguistic and non-linguistic arrangement to a large extent and were able to mediate both the semantic and expressive level of the original dialogues to the child recipient.

It is necessary to emphasize that the choice of translation strategies used by a translator and editor is affected by a wide range of factors, such as the character of a protagonist expressed through linguistic and stylistic means in the work, the adaptation of a replica to match the articulatory movements of the artist, the duration of the replica, the replica said on screen or off screen, keeping authenticity, expressive accuracy, etc. The aim of the editor of the dialogue lists or a translator, if this work is performed by one person, is to achieve the best possible linguistic (quantitative, qualitative, rhythmic) and non-linguistic compliance. When translating and editing audiovisual works primarily intended for a child recipient, this fact acquires another dimension – it is necessary to take into account the way of creating a linguistic reality in communication with a child recipient. These specifics and needs (with some exceptions) were adequately taken into account and fulfilled in the analysed translation and editing of the audiovisual work.

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## **Endnotes:**

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<sup>1</sup> In English 'The Blue Light'

<sup>2</sup> Foreign-language audiovisual works intended for minors under the age of 12 must be dubbed into the state language in Slovakia by law; please see Act No. 40/2015 Coll. on Audiovisual Works and on Amendments and Supplements to Certain Acts.

<sup>3</sup> In the Slovak version, we present examples from the translated and edited dialogue list.

<sup>4</sup> (sigh) How much do we owe the king?

<sup>5</sup> My beloved daughter. The soldiers standing in front of you are not ordinary, but the pride of our country, the bravest of the bravest, Our best men.

<sup>6</sup> (sigh) How bravely they fought .... (sigh) They really deserve a soldier's pay.

<sup>7</sup> I will be regent, of course.

<sup>8</sup> This is the real king! He said it wonderfully!

<sup>9</sup> (alien tones) They are not even worth a groat... It is just sheet metal.... (It is) a trick.

<sup>10</sup> You live in a beautiful castle. You wanted to say in a golden cage, didn't you?

<sup>11</sup> But I eat soup for lunch (sigh). It tastes better to me then.

<sup>12</sup> (sights) Let me down, in the name of God.

<sup>13</sup> Hold on. Hold on. Impatience is a very bad advisor.

<sup>14</sup> How could you choose him for me? He is cold as a fish.

<sup>15</sup> Now I know who you are. Your hand is healed. My father paid you enough and so you visited a doctor.

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### **Material basis**

*Das Blaue Licht*. Broadcasted on ARD – Das Erste.

*Modrý lampáš (The Blue Light)*. Broadcasted on RTVS Jednotka

Translated and edited dialogue lists of the audiovisual work *Das Blaue Licht (Modrý lampáš)*.

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