

Women of the Polish School of Dubbing

Kobiety Polskiej Szkoły Dubbingu

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Abstract

Translation Studies as an independent area of research have been developing over the last few decades, starting from linguistic approaches, through descriptive translation studies and system theories to the cultural movement in translation. Most of the translation research theories found their application in the study of audiovisual translation and its major modes. In the present paper special consideration will be given to one of the AVT modes i.e. dubbing and in particular dubbing in Poland. We will look at the role of Polish women directors, including Maria Piotrowska and Zofia Dybowska-Aleksandrowicz whose work in the 1970s and 1980s led to the establishment of the so-called Polish School of Dubbing.

Abstrakt

Badania nad przekładem zyskały status niezależnej dyscypliny naukowej w połowie ubiegłego stulecia, przechodząc od badań typowo językoznawczych, poprzez tzw. Descriptive Translation Studies oraz teorie systemowe aż do badań interdyscyplinarnych, koncentrujących się na zagadnieniach kulturowych

w przekładzie. Wszystkie teorie i szkoły przekładoznawcze znalazły swoje zastosowanie w badaniach tłumaczeń audiowizualnych oraz ich głównych rodzajów, takich jak napisy filmowe, dubbing czy wersje lektorskie. Niniejszy artykuł koncentruje się na dubbingu, w szczególności zaś na jego rozwoju w Polsce pod koniec ubiegłego stulecia oraz na roli kobiet, reżyserek dubbingu, Zofii Dybowskiej-Aleksnadrowicz czy Marii Piotrowskiej, w powstaniu i działalności znanej polskiej szkoły dubbingu.

Women of the Polish school of dubbing

I exposed the Polish viewers to the most beautiful and the best works of the world theatre and cinema”

(Zofia Dybowska-Aleksandrowicz in an interview for Ekran (25/1989) – a Polish cinema magazine).

Translation theory seems to be a relatively new development. The early pronouncements about translation practice and translator's tasks were prescriptive in nature. They concerned obvious problems and suggested clear solutions. Before 1900, translation constituted a closed field fraught with declarative statements on how to translate as well as straightforward definitions pertaining to issues which at present are complex and often indeterminate¹. Over the last decades, translation has become a more prolific and respectable activity. The volume of translation has grown significantly, particularly in Europe where approximately 1, 300, 000 pages are translated annually by the European Parliament alone². Consequently, research in and theorizing about translation has expanded. Additionally, there has also been a steady movement towards greater self-reflexivity as both translators and scholars began to realize that their own views on translation are not universal and constitute just one of the many ways of looking at translation.

It is obvious that in the context of the present paper it is not possible to deal with the entire history of translation and translation theory. Nevertheless, it will be useful to look at periodization of thinking about translation in order to be able to place the various approaches to translation and translation research in a broader pattern.

George Steiner (in Tymoczko 2007: 24-28) divided translation thinking into four periods:

- Period I – from the Cicero's writings on translation in 46 B.C. to Höldrein's commentaries from 1804; this period is referred to as empirical,
- Period II – from 1792 to 1946; dominated by hermeneutic approach,

¹ For a detailed overview of early Western thinking of translation and its development see André Lefevere's *Translation/History/Culture: a Sourcebook* (1992) or Douglas Robinson's *Western Translation Theory from Herodotus to Nietzsche* (1997).

² An in-depth analysis of the volume of translation in the European Union and the forecast development of translation and interpreting industry over the following decade is included in "Study on the size of language industry in the EU" published in 2009 by DG Translation.

- Period III – from the late 1940s to the early 1960s; characterized by the attempts to apply linguistic and literary theories to translation, and
- Period IV – from the 1960s until the end of the 20th century; characterized by bringing translation into contact with other developing disciplines, such as psychology, anthropology, sociology or cultural studies.

The reasons for the sudden development of translation studies in the third and fourth periods are manifold. Trivedi (2007) traces the present boom in translation research to three distinct moments which occurred in the 20th century. The first one was the movement of translating Russian literature into English. It began in the 1890s and continued until 1930s. It revealed to English readers new and exciting literary works from outside of Western Europe and gave rise to a state later called the “Russian fever”. The other two moments occurred in the 1970s and the 1980s when two distinct literatures began to be translated into English, namely the ones from Latin America and East European countries situated behind the Iron Curtain.

Poland, as one of the countries situated behind the Iron Curtain, enjoyed significant developments in both literary and audiovisual translations, where different modes of translation were applied in successful and creative ways. Before analyzing the so-called Polish School of Dubbing, which developed at that time for the Polish television, and the major role that women dubbing directors played in its establishment, we shall look at the major AVT modes and focus on national preferences with regards to the modes the European countries employ. Reference will be made to Roman Jakobson’s famous seminal paper entitled “On Linguistic Aspects of Translation” (in Venuti 2000: 113-118) in which three types of translation are distinguished as well as to semiotic channels to be considered in the translation of films and other audiovisual products (Delabastita 1990 and Gottlieb 1998).

In his discussion on equivalence Jakobson states that there are “three ways of interpreting a verbal sign: it may be translated into other signs in the same language, into another language, or into another, non-verbal system of symbols” (in Venuti 2000: 114). Consequently there are three types of translation to be distinguished: intralingual, interlingual and intersemiotic³.

³ It is interesting to add that Jakobson sees no equivalence between code-units and regards interlingual translation (which is the main mode researched in this work) as substituting messages in one language not for separate code-units but for entire messages in another language. According to Jakobson, the problem of equivalence focuses on the difference in structure and terminology of languages rather than on inability of one language to render a message that has been written in another language.

In modern translation theory and research, audiovisual translation is regarded not only as intralingual (as in the case of subtitling for the deaf or hard-of-hearing) or interlingual, but also, if not primarily, as intersemiotic. Tomaszewicz (2006: 65–100) states that a characteristic feature of screen translation is the necessity of the translator to adapt to the technical constraints imposed by the media and to take into account not only a language component of an audiovisual product, but also its other significant elements of which moving images seem to play the most crucial role.

Various types of translation have different semiotic composition (Gottlieb 1998: 245). Monosemiotic texts are those which use only one channel of communication which can be entirely controlled by the translator. Gottlieb gives an example of a book with no illustrations, where the medium of expression is restricted to writing. Polysemiotic texts include other channels, visual or auditory, and when the translation uses the same channel (or channels) as the original we speak of isosemiotic translation. By contrast, diasemiotic translation would use different channels to those of the original.

Irrespective of the realization of any audiovisual translation product, the text message is always realized by considering various semiotic channels. According to Gottlieb (1998: 245), (see also Delabastita (1990: 97–110)), there are four such channels:

- the verbal auditory channel which comprises dialogues, background conversations and also lyrics,
- the non-verbal auditory channel, which consists of natural noises and sounds, sound effects and music,
- the verbal visual channel – which includes subtitles and other language signs such as letters, posters, books, newspapers, graffiti, etc.,
- the non-verbal visual channel which refers to picture and its realization by means of camera movements, director's work thanks to which the film assumes its final character and pace.

The two most popular modes of AVT, dubbing and subtitling, carry different load of the semiotic channels in question. In dubbing, which is the main focus of the paper, all four semiotic channels keep their original semantic load and audiovisual balance is maintained.

Typology of audio-visual language transfer

The taxonomy of AVT modes⁴ presented in this section, the result of a thorough analysis of the above-mentioned channels, is based on the work of Gambier (1996: 276). However, it needs to be stressed that although over

⁴ In this paper, AVT mode refers to the technical means used to facilitate the linguistic transfer of an audiovisual text from one language into another (Chaume 2004:31)

the last 15 years a great amount of research has been carried out in AVT, there still seems to be no agreement as to how many modes there are. Figures vary. In 1991, Luyken distinguished only 6 AVT techniques, whereas almost a decade later, scholars were able to name as many as 10 (Gambier 1996, De Linde and Kay 1999). In one of his recent works, Gambier (2003) lists as many as 13 modes of AVT. It is worth looking at the definitions of the most popular AVT modes before analyzing in greater detail dubbing in Poland.

Subtitling may be defined as a practice of translation in which the original dialogue of programs is presented as a written text usually displayed at the bottom of the screen. Subtitles can be presented either in a foreign language or they may be a written rendering of the dialogue in the same language for deaf or hard-of-hearing viewers⁵.

Simultaneous subtitling is a sub-type of subtitling distinguished by Gambier (see also Luyken 1991: 40) taking place in real-time whose characteristic feature is synchronization typical for dubbing. Simultaneous subtitling is usually used for the translation of live sports and music programs as well as interviews and news broadcast. However, in some countries, e.g. Great Britain, it is a common practice to subtitle simultaneously all live programs broadcast on television. In this respect, Poland has still much left to do.

Dubbing is an isosemiotic oral type of audiovisual translation which is most frequently used for film translation. The process involves substituting the original soundtrack with a new version recorded in the target language. From the translator's point of view, dubbing seems to be a real challenge as it requires a very careful selection of words, paying particular attention to the number of syllables and the frequency of vowels, so as a full synchronization is achieved. Consequently, the language of dubbing, termed by Italian screen translators "dubbese" (Diaz Cintas 2001: 41), frequently seems to be artificial and somehow removed from the natural language. Gambier (2003: 173) distinguished between interlingual and intralingual dubbing, giving an example of *Trainspotting*, (1996, directed by Danny Boyle) which has been dubbed into the American English. The literature on dubbing is extensive. Some positions focus almost entirely on technical process of dubbing (Whitman-Linsen 1992, Luyken 1991) while others on translation aspects (Chaume Varela 2004).

This type of audio-visual transfer attracts many supporters. Undoubtedly, it involves much less reduction in the original script than, for example, subtitling. What is more, it allows the viewers to focus entirely on what is happening on the screen without the need to divide their attention between reading the subtitles and watching the film. It is the preferred mode for the

⁵ A detailed analysis of subtitling will be presented in a further section.

translation of children's programmes because it does not require the audience to be literate.

On the other hand, dubbing is frequently characterized by "the loss of authenticity where the original voices are replaced by those of a limited number of actors" (Baker and Hochel 1998: 75). The different accents of film characters which are important to the story cannot always be successfully reproduced, as in, for example, *Scarface*, (Brian de Palma, 1983) where Al Pacino, playing a Cuban immigrant who becomes a ruthless boss of a Miami's cocaine cartel, speaks English with a very strong Cuban accent. Additionally, the most memorable lines from films are remembered and quoted not only because of the message they convey but also because of the way in which they are delivered. A good example is a famous line from "*Terminator 2: Judgement Day*" (James Cameron, 1991) uttered by Arnold Schwarzenegger: "Hasta la vista, baby". For the above mentioned reasons, it may be felt that a dubbed version of a film contributes to a loss in its artistic value.

Voice-over or half-dubbing (Gambier 2003: 173) is a quasi-synchronous language localization technique, alternative to dubbing, in which one voice artist reads the entire translated text. The original audio can still be heard to a large extent, thus allowing the viewers to grasp the emotions of the actors. It is particularly popular in the former communist countries.

In Poland, the technique is normal on television⁶, and in Russia it is referred to as Gavrilov translation, named after one of the most prominent artists in the area. One of the main drawbacks of voice-over is the ambiguity as to which character is speaking at a given time, as the voice artist usually makes no changes in intonation or voice tone to distinguish between different speakers.

Most recent developments in the modes of audiovisual translation include audio description, which is regarded as the most commonly used way of making cinema and theatre production more accessible to the blind and partially sighted. It refers to an additional commentary describing body language, expressions and movements which can be heard together with the original soundtrack. Audio description can be intralingual (when added to the original soundtrack) or intrerlingual (when added to a dubbed version of a film). In the European context, the UK has the largest number of audio-described programmes on television and since 2001 the service has become

⁶ According to a survey conducted by TNS OBOP for "Dziennik" daily paper, 19% of Poles would prefer subtitles on television, which is four times more comparing to a similar survey of 2005. What is more, the number of subtitling advocates among young and educated people reaches 32-33%. (http://www.dziennik.pl/wydarzenia/pierwsze-angielski/article218179/TVP_odpowiada_Beda_napisy_zamiast_lektora.html)

available for all viewers of digital television in this country. In Poland, the first cinema presentation of a film with audio description took place as late as in 2006, when the film “*Statyści*” (Michał Kwieciński, 2006) was presented to the blind and visually impaired audience. Since then, four more films have been successfully translated using this mode, namely “*Świadek koronny*” (Jarosław Sypniewski, Jacek Filipiak, 2007), “*Serce na dłoni*” (Krzysztof Zanussi, 2008) and “*Katyn*” (Andrzej Wajda, 2007). During the 33rd Polish Feature Film Festival in Gdynia, there was the first in Poland presentation of two productions for blind and visually impaired children.

Gambier (2007: 177) points to some difficulties connected with audio description. Contrary to deaf and hard-of-hearing audiences, the expectations of blind people and those with visual disabilities differ. “The blind and visually impaired need different levels of detail and content in audio-descriptions. Most forms of visual disability occur through a progressive degeneration of sight; in this case, the blind have a visual memory. People born blind have no such visual memory to draw upon, and hence have little or no interest in the colour of someone’s hair, description of their clothing, etc.” (Gambier 2003: 177).

In conclusion, we have seen from the above the tremendous development in the audiovisual translation modes over the last decades. The reasons for such expansion are manifold. First of all, there is a dramatic change to audience design and the appearance of what Gambier refers to as narrowcasting (Gambier 2003: 182). Nowadays, audience is no longer perceived as one uniform group of viewers but tends to be rather more closely identified. For example, there are foreign language learners whose needs are catered for by intralingual subtitling or the deaf and hard-of-hearing who can take advantage of SDH.

Another reason for the emergence of new AVT types is the need for quick access to information (Bartolomé and Cabrera 2005: 91). Clearly, dubbing and subtitling are insufficient for the translation of quick access products, thus the appearance of interpretation or sight translation which perfectly satisfies this need. Additionally, the demands of particular media are nowadays met by new modes as is in the case of surtitling used for opera performances.

National AVT preferences

Traditionally, Western Europe has been divided into two groups of countries depending on the AVT mode they most commonly use. There are large countries (known as FIGS group – France, Germany, Italy and Spain) which prefer dubbing, and smaller countries (including Greece, The Netherlands, Portugal and the Scandinavian countries) which show preference for subti-

ting. It is believed that subtitling and dubbing are generally linked to economic conditions and that countries with greater economic possibilities for technological development can afford dubbing whereas poorer countries opt for subtitling (which is believed to be ten to twenty times cheaper than dubbing (Díaz Cintas 2003: 194). Apart from economic factors, there are other reasons for choosing a particular mode. Sometimes, historical reasons might be decisive. The preference for dubbing or subtitling in various countries is largely based on decisions taken in the late 1920s and early 1930s. Before and during World War II, fascists' governments realized the impact that films could have on the masses and the possibilities they offered to create strong nationalistic states. At that time, France, Italy and Germany established clear translation guidelines with regard to the imported foreign films. Most often dubbing was imposed by law (Danan 1991: 611-612) in an effort to strengthen a linguistic and political unity of those countries. In Spain, for example, dubbing was compulsory so as to encourage the use of Castilian among non-Spanish speaking population. Languages such as Galician or Catalan were forbidden during the dictatorship of Franco.

In the 1950's, to protect themselves against American domination in film industry, larger European countries not only established strict import quotas on films but also "strongly encouraged the national film production through active government support, loans and subsidies" (Danan 1991:609). Apart from economic and historical conditions, other important reasons for choosing a particular translation method would include:

- language status, especially of minority languages which frequently submit to dominant languages,
- local traditions and habits where audiences accustomed to one particular mode of AVT are unlikely to accept a change,
- cultural reasons in societies which are multilingual, such as in the case of The Netherlands where the original soundtrack is recommended

In Central and Eastern Europe the division is not so clear. Romania and Slovenia favour subtitling, whereas dubbing is the preferred mode in the Czech Republic, Hungary, Slovakia and Bulgaria. Poland, Russia, the three Baltic States and some members of the Commonwealth of Independent States are known as voice-over countries.

Finally, it needs to be stressed that various factors, especially new technologies, are changing audiovisual translation habits and the classification and distinctions presented above are therefore not absolute. Díaz Cintas (2003: 52-53) points to a change in the USA, which were traditionally reluctant to accept foreign audiovisual products but currently explore new audiovisual markets by means of subtitles, which are similar to emails and chat formats to which large audiences are accustomed.

Dubbing is still the norm and the favoured form in the four large Western European countries, but the proportion of subtitling is slowly growing, mainly to save cost and turnaround-time, but also due to a growing acceptance among younger generations, who are better readers and increasingly have a basic knowledge of English (the dominant language in film and TV) and thus prefer to hear the original dialogue. Frequently, different translation modes co-exist and the reasons for their choice depend on the genre of the program and whether an audiovisual product is shown on television or at a cinema. “Two observations can be made from these changes and developments. First, the world of audiovisual production is constantly changing, and translation modes are not as set in stone as some would like to believe. Secondly, the diversification of modes creates the need for translation and generates more work in the field” (Díaz-Cintas 2003: 198).

Dubbing in Poland – women in the Polish School of Dubbing

Currently in Poland, films presented in the cinemas are almost exclusively subtitled, with the exception of children’s films. On television, voice-over still enjoys considerable popularity. However, although perceived as a subtitling/voice-over country, Poland has a long tradition of dubbing dating back to the 1930s. Walt Disney’s *Snow White* was the first foreign film to be dubbed in Poland, followed by several other American productions. What is more, in the pre-war period, Polish domestic films were re-voiced and exported to other countries with dialogues presented in target languages. A good example of such a production is a 1937 Polish comedy *Piętro wyżej* which was dubbed into Yiddish and later presented as a Jewish film (for more information see the Internet forum www.dubbing.fora.pl).

In 1949, the Dubbing Department of the Polish Feature Film Company (Wytwórnia Filmów Fabularnych) in Łódź was established triggering the re-activation of Polish dubbing after World War II. In 1955, it was transformed into the Warsaw’s Post-Production Film Studio (Studio Opracowań Filmowych) where films were initially dubbed mainly for television. There, the so-called Polish School of Dubbing was born thanks to two most renowned women dubbing directors, Zofia Dybowska – Aleksandrowicz and Maria Piotrowska, who until the late 1980s created more than several hundred dubbed versions of foreign films and theatre plays.

Zofia Dybowska Aleksandrowicz (1928-1989) graduated in the history of art from the Jagiellonian University in Kraków in 1952. It was probably her love for theatre that she developed in her family home that made her start another university course. In 1951, she began studying at the Directing Depart-

ment of the State Film and Theatre School in Łódź. Following her graduation in 1955, she accepted the position of a sound director in the Post-Production Film Studio in Warsaw.

Referring to the pre-war traditions, Dybowska-Aleksandrowicz developed the art of dubbing in the Polish cinematography to the state of perfection. She replaced the term ‘dubbing’ with the ‘Polish language version’ and directed the work of the most renowned Polish actors and actresses, including A. Śląska, Z. Morozowska, E. Fetting, J. Radziwiłłowicz or K. Kolberger, who repeatedly created outstanding performances in films, theatre plays and television series. Polish language versions prepared by Dybowska – Aleksandrowicz were not just a mere mechanical repetition of their original counterparts. Frequently, they enriched them and at times were even better than the originals. Soon, her work started to be appreciated both in Poland and abroad.

Initially, she was making Polish language versions of films mostly for cinema, including famous *Judgement at Nuremberg* by Stanley Kramer (1961) or *Anatomy of a Murder* by Otto Preminger (1959). In 1973, commissioned by the Polish Television, she created the second Polish dubbed version of *12 Angry Men* by Sidney Lumet (1959) with an unforgettable performance of Edmund Fetting.

In the 1970s, Dybowska – Aleksandrowicz participated in a television project that won her recognition among Polish audiences. The ‘TV World Theatre’ included works of William Shakespeare, such as *Hamlet* (starring Jerzy Radziwiłłowicz) and *Richard III*, or *Look Back in Anger* by John Osborne. However, it was the BBC history series that brought her fame and great popularity. The most successful dubbed productions included *Elisabeth the Queen of England*, with Aleksandra Śląska dubbing Glenda Jackson, and *Henry VIII* with the most memorable performance of Mariusz Dmochowski. The television adaptations of novels constituted a separate group of dubbed works created by Dybowska-Aleksandrowicz. *The Forsyte Saga*, a British TV series directed by Galsworthy, *Rich Man*, *Poor Man*, *East of Eden* and Balzac’s *Illusions perdues* became known in every Polish home.

Theatre productions constituted the core of Dybowska-Aleksandrowicz’s dubbing work. As she stated in an interview: “A huge amount of text, overlapping dialogues and most of all excellent performances of actors in the original versions ruled out the possibility to use voice-over. Dubbing significant theatre productions proved how important and needed the Polish language versions were, especially when they included the voices of the best Polish actors and actresses” (Ekran 25/1989). Having in mind the rule of Jaracz that actors need to be loved, she always employed the most renowned Polish ac-

tors trying to help them in their difficult dubbing tasks and in achieving full satisfaction. In turn, they created their own, new roles based on the original ones.

What was Dybowska-Aleksandrowicz's definition of dubbing? "I was trying to prove that dubbing is art; it is creating a new, artistic structure which frequently adds new values to the original" (Ekran issue 25, 1989).

Maria Piotrowska (1931-1997), a graduate from the Directing Department of the State Film and Theatre School in Łódź, started her career as a dubbing director in 1957 and since 1979 she worked for the Warsaw's Post-Production Film Studio. Her most popular works, however, date back to the beginning of the 1990s when Walt Disney productions entered the eastern European markets. At that time there were only two dubbing studios in Poland. The cast proposed by Piotrowska was accepted by Walt Disney Productions and it was her who finally introduced Polish audiences to American cartoon TV series, including *Chip'n'Dale* (dubbed in cooperation with Miriam Aleksandrowicz and Ewa Złotowska) originally created at Walt Disney Productions in 1943 and presented in Poland in the years 1991-1992 and 1998-1999 or *Duck Tales*, an animated Walt Disney's series of 100 episodes shown on Polish television from 1987 to 1990. Later, she worked on a feature film entitled *Duck Tales: The Movie – Treasure of the Lost Lamp*, a direct reference to the earlier cartoon, which premiered in 1990, *Beauty and the Beast*, *Lion King* and *Pocahontas* dubbed by a famous Polish actress, Małgorzata Foremniak.

Although Piotrowska is primarily known for her outstanding contribution to introducing Walt Disney's cartoon to the Polish market she was also involved in directing dubbing of feature films and theatre productions. The latter ones include, among other, the dubbed versions of *Macbeth* and *The Merchant of Venice* presented under a popular Polish TV series titled *Szekspir dzieła wszystkie* [The complete works of Shakespeare]. She also directed dubbing of Peter Brook's *Mahabharata*, *101 Dalmatians*, with real animals and actors, as well as a French TV series *The New Adventures of Arsene Lupin*.

In an interview published in the Polish version of the Cinema magazine (Cinema Polska issue 3, 1997: 75). Piotrowska described the stages of the process she adopted while dubbing films and theatre plays. First, each scene was recorded in the Polish language and then every line or utterance was played in both the source and the target versions in order to compare the voices and the sounds. If they matched perfectly Piotrowska was convinced her choice of actors was correct.

Piotrowska belonged to the group of dubbing directors who displayed exceptional intuition and great sensitivity in selecting actors and actresses.

As she herself observed at the beginning of her career she learned a lot from her older colleagues, such as Dobraczyński or Bartoszek – she learned how to listen to the sound and the voice in the original version, which helped her in her later work. She managed to avoid falsehood and maintain original emotions of actors.

For Piotrowska, there was no difference between dubbing at the times of its greatest developments in Poland and the 1990s. “We always had to catch up with the original version and the method of work was always the same. Our attempt was to avoid the departure from the original at all costs” (Cinema Polska issue 3, 1997: 75).

She frequently argued that some films simply had to be dubbed because of the atmosphere and emotions they conveyed in their dialogues. For her it would be difficult to even imagine the world of Shakespeare subtitled or voiced-over.

“Dubbing is only a translation. However, isn’t a good translation an example of art? One has to know the reality or the atmosphere of a given work in order to translate it properly. The same is true for dubbing. I cannot imagine anyone translating Marquez without knowing and understanding his world. Without this knowledge it is impossible to convey emotions and the atmosphere included in the original. Dubbing is therefore the art of translation” (Piotrowska 1997 p. 75).

Looking at the work of the two prominent Polish dubbing directors one has to remember that the Polish School of Dubbing comprised more women dubbing artists. The Polish TV series such as *Elizabeth the Queen of England*, *The Pallisers*, *I*, *Claudius* would not have achieved such success and recognition among Polish audiences without the work of Izabela Falewicz, Henryka Biedrzycka and Maria Olejniczak.

The Polish Dubbing School, “which stressed the primacy of the source text, faithfulness in the translation approach and theatrical pronunciation of actors” (Szarkowska 2009: 185), was the most significant contribution to the development of Polish dubbing after World War II. Although at the beginning of the 1980s the dubbing industry in Poland suffered from serious financial problems, the early 1990s brought its revival with the Walt Disney’s productions introduced in Poland. Also, because of a great popularity of the Polish version of dubbed *Shrek* (Andrew Adamson and Vicky Jenson, 2001) with outstanding translation of dialogues by Bartosz Wierzbieta written in cooperation with another woman dubbing director, Joanna Wizmur, the negative attitude towards dubbing among Polish audiences changed (Chmiel 2010: 123). The dubbed version of *Shrek*, however, did not follow the rules characteristic of earlier Polish dubbing mainly as it used natural every-day language

instead of the flawless theatrical pronunciation of actors. Heavily domesticated, the Polish version of *Shrek* freely substituted original culture-specific items with elements easily accessible to the Polish audience.

At present, dubbing in Poland is mostly used in films and audiovisual productions for children but despite wide criticisms of this type of AVT translation and its small presence in Polish cinemas, dubbing seems to be the most preferred option for Polish viewers – 46%, followed by voiceover – 45%, and subtitling – 5% (Chmiel 2010:125).

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