AN EVALUATION OF THE TRANSLATION OF THE FILM "RIO" BASED ON NEWMARK'S MODEL

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Abstract: The study evaluated the translation quality of the Vietnamese version of the film "Rio", which was translated and dubbed in the project of MegaStar Media Ltd. Company, Vietnam in April 2011. To reach its aim, the study used four methods including *analysis* and *comparison*, which were based on Newmark's model. In addition, *statistical* and *observational* methods were also applied to examine the synchronisation of each utterance and its translated version. The research instrument was "Aegisub", a free open-source cross-platform subtitle editing program designed for timing and styling of subtitles. The researcher's purpose was to see how well utterances in both versions of the film are synchronised with each other. The research findings showed that in general, the film was well-translated in terms of structures, proper nouns, hierarchical pronouns, borrowed words and puns. Weaknesses of the translation were found in the title and several mistranslations. The study also revealed that the translated utterances were synchronised with the original ones quite well, especially in terms of duration.

Keywords: film translation, translation quality evaluation, synchronization, dubbed film, Newmark's model

1. Introduction

It is said that translation has received a lot of attention from linguists, scholars and especially translators. Typically, in the era of globalization and integration, interaction among nations and the need to exchange information and cultures have become greater. Translation has been regarded as one of the most effective tools that satisfy people's need to entertain and enrich their knowledge about the world. It is undeniable that translating a film from one language into another is really a challenging task because of its important role in bringing understanding of the texts to the "readers" with different knowledge backgrounds.

Film translation is a widely discussed topic among linguists. Adapting a film from the source language to the target language requires a lot of translators' efforts. In film translation, not only is the translator dealing with basic issues of translation, such as linguistics, ideological and cultural barriers, but he is also facing with the multimedia constraints such as synchronisation in dubbing or the appropriateness of the characters' lip movements, the syllables or even the number of syllables.

In the field of film industry, "Rio" is the first Hollywood 3D cartoon dubbed in Vietnamese under a project of MegaStar, one of the biggest film importers in Viet Nam, and the 20th Century Fox (Sai Gon Times Online Newspaper). Review from website Rottentomatoes.com, an 18-year-old American review aggregator website for film and television, and a variety of others, indicates that "Rio" is really highly appreciated by viewers and critics. From the day of its release, "the film was also a box office success, grossing over $143 million in the United States and $484 million worldwide" (Wikipedia). The evaluator is impressed with the high elaborateness in the

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process of dubbing. According to Vietnamnet Online Newspaper, Vietnamese voice actors, including actress Minh Hang, actors Minh Tiep and Dai Nghia, were selected by the film director himself. Then the voice dubbing was carried out under the supervision of American experts. Furthermore, the dialogues were translated in Vietnam while songs were translated in the United States of America. After that, Vietnamese musicians edited the songs. Next, Vietnamese artists sang the songs and sent them back to the United States for editing.

Indeed, there are different ideas about how film translation should be defined and what should be the methods, as well as the criteria to assess its quality. Therefore, conducting a research to examine the success and drawback of the translation of a film is expected to bring about benefits to language learners, translation assessors and especially to the film industry.

2. Research methodology

2.1. The film

The study is conducted on the American 3D computer-animated musical adventure-comedy entitled "Rio". This highly-appreciated film with a feature of length of nearly 100 minutes was produced by Blue Sky Studios and directed by Carlos Saldanha in 2011, and then it was dubbed in Vietnamese in May 2011. The reasons for choosing this film are:

(i) This is the first Hollywood 3D cartoon dubbed in Vietnamese under a project of Mega Star and the 20th Century Fox;

(ii) The author of the study is inspired with the success of the film when it has received generally positive reviews from film critics (Rottentomatoes.com). In addition, the film has been widely welcomed by not only children but also adults. The audience not only enjoys the

film in their own mother tongue but also is able to hear background sound like melodious music in a scene. This factor reflects how the film is outstanding in comparison with others as it applied Hollywood dubbing technology;

(iii) The author of this study is impressed with the high elaborateness in the process of dubbing. According to Vietnamnet Online Newspaper, Vietnamese voice actors, including actress Minh Hang, actors Minh Tiep and Dai Nghia, were selected by the film director. Then the voice dubbing was carried out under the supervision of American experts. In addition, the dialogues were translated in Viet Nam while songs were translated in the United States of America. After that, Vietnamese musicians edited the songs. Next, Vietnamese artists sang the songs and sent them back to America for editing.

2.2. Research question

The study focuses on seeking answer to the sole research question below:

What are the strengths and weaknesses of the translation of the film "Rio", according to Newmark's model?

2.3. Research approaches

2.3.1. Qualitative analysis approach

The original and the translated film scripts were examined thoroughly and comprehensively in terms of the author's purpose, the topic, characteristic of the audience, the title, as well as several linguistic features such as structure, pronouns or puns, etc.

In addition, phonetic features in the close-up of each utterance in both versions were also examined to see how well the translation was adapted to suit the on-screen characters' lip movement.

2.3.2. Quantitative approach

In order to get the quantitative data, the software "Aegisub" was used to measure the duration, starting and ending time of each single source text and target text when they were uttered. The process of collecting this kind of data was a quite complex and challenging task as it took much time to measure time exactly.

2.3.3. Contrastive analysis approach

In this study, the source text was compared to its translation under the framework of Newmark's translation quality assessment model.

Besides, another comparison was made to see how well the target text was synchronised with the source text in terms of duration, starting time, ending time and phonetic features in the close-up of an utterance.

2.4. Research instrument

In order to obtain the quantitative data, the software named "Aegisub" was applied to measure the duration, starting time and ending time of each utterance in the original film and its translated version.

According to Wikipedia, "Aegisub" is a free open-source cross-platform subtitle editing program, which has been designed for timing and styling of subtitles. The software is considered the standard in well-known subbing groups and is extensively used in creating subtitle for films.

2.5. Data collection and analysis procedure

This study was conducted in stages as follows.

Firstly, general information about the film such as its context, scenario writer, producer, plot or characters was collected.

Secondly, both the English and Vietnamese film scripts were noted by watching the two versions of the films. The researcher could make use of the English script which was available on the Internet while the Vietnamese one was transcribed by the researcher herself when watching the dubbed film many times.

Thirdly, the translated text was compared to its original text under the framework of Newmark's Translation Quality Assessment model with five steps as follows:

- A brief analysis of the source language text stressing its intention and its functional aspects. This may include a statement of the author's purpose, that is, the attitude he takes towards the topic; characterization of the readership; an indication of its category and type;
- The translator's interpretation of the SL text's purpose, his translation method and the translation's likely readership;
- A selective but representative detailed comparison of the translation with the original in terms of both semantics and syntactic. You do not take the points successively; you group them selectively under general headings: the title; the structure, including the paragraphing and sentence connectives; proper names; cultural words; shifty metaphors; translationese; neologisms; "untranslatable" words; ambiguity; level of language; and, where relevant, meta-language, puns, sound-effect.
- An evaluation of the translation: (a) in the translator's terms, (b) in the critic's terms, (c) as a piece of writing, independently of its original.
- Where appropriate, an assessment of the likely place of the translation in the target language culture or discipline. In the case of a serious text, say a novel, a poem, or an important book, you assess the work's potential importance within the target language culture.

(Newmark, 1988: 186-189)

Fourthly, the software named "Aegisub", a free open-source cross-platform subtitle editing program designed for timing and styling of subtitles, was applied to measure the duration, starting time and ending time of each utterance in both versions of the film.

Fifthly, phonetic features of an utterance in both versions were also examined.

In steps four and five, a comparison between the original utterance and its translation were made in terms of timing and phonetic features to see how well the two versions are synchronised with each other.

Finally, data were consolidated and categorized. The results then were analysed and presented in forms of tables.

3. Analysis and discussion

3.1. A brief analysis of the source text

3.1.1. The author's purpose

According to Wikipedia, director Saldanha developed his first story concept of Rio in 1995 when a penguin was washed up in Rio. Then, he learned of the production of some other films and changed the concept to involve macaws and their environments in Rio. It is obvious that the title "Rio" refers to the magnificent Brazilian city of Rio de Janeiro, where the film is set. It is said the filmmakers aim at introducing the landscape beauty and culture of Brazil in general, and of Rio de Janeiro in particular, to the audience worldwide.

Especially, the film describes the relationship between the macaw, namely Blue, and Linda, the main supporting protagonist in "Rio". Through the film, the audience can see how they and other birds fight against smugglers to escape to freedom. It is obvious that the scenario writer's purpose is to celebrate love and freedom spirit, which can fight against all smugglers or traffickers.

On the other hand, it could be easily seen that, at the beginning and the end of the film is the image of birds singing and dancing happily together. It is reflected that the birds in particular, and animals in general, also have feelings and emotions like human. They feel happy when living in freedom; they are wretched when being kidnapped; and they have solidarity and willing spirit to help each other. That is also another message the scenario composer wishes to bring us.

3.1.2. Characteristic of the readership

As an animated film with colourful scenes and cute characters, "Rio" centres on children viewers. Besides, the film tells the story of Blu, a male Spix macaw who was taken to Rio de Janeiro to mate with a free-spirited female Spix's macaw, Jewel. The two eventually fell in love, and together they had to escape from being smuggled by Nigel, a cockatoo. In the film, the audience can see a few flirting scenes between the two birds or between Linda and Tulio. Hence, the audience could also be young adults as well. Both kinds of audience, children and young adults, are those whose love discovering novel and creative things.

3.1.3. The topic

As discussed in the above section, there are various ideas about the topic or the theme of this adventure cartoon; however, the most outstanding one is that true love can conquer all. The love between Linda and Tulio, or the love between the two macaws, as well as the relationship between Linda and the bird Blue finally win all ferocious smugglers to have freedom.

3.2. The translator's interpretation

3.2.1. Omission of original text

Careful analyses of the SL text of the film Rio reveal that a few words, phrases and even sentences in the translation of the film have been intentionally or deliberately left out. As previously discussed, in most cases, the omission of the words or phrases has no significant impact on general meaning of the original text. It is supposed that conveying the whole meaning of the dialogue is more important than translating every single word. Besides, as the influence of this on the audience' understanding is immaterial and they can still grasp the main gist of the film, this kind of

translating is still acceptable. However, it seems insupportable in one case: the phrase *Hasta la vista* is not translated, which affects the understanding of the audience who only have chance to watch the Vietnamese version of the film. This may result from literary translation where the translator has to comply with the principles of the target language; hence, he might not be able to maintain the format of the original version.

3.2.2. The translator's method

Viewers praise "Rio" not only because the message and meaningfulness the film brings about but also because its language is simple and easy to understand. In fact, the glossary and expressions in the film are not complex; hence, translating the film is not a hard job. Nonetheless, how to convey as much as the beauty of the content of the film, especially of content of the song, is a challenging task. Generally, the translator has stuck to the ***communicative translation method*** as it attempts to produce the message from the original film to the audience in a very smooth and natural way. The Vietnamese version of "Rio" can be considered a target language biased translation because of its accessibility of thought and cultural content of original to viewers. On the other hand, in a long and complicated work like a film, the complexity of communicative language is inevitable; therefore, the translator certainly has to combine some methods of translation along with a chief method. Especially, for the song sung by the birds in the film, adaption translation method is also utilized.

3.2.3. The translation's prospective readership

Resembling the original, the translated version generally aims at young audience such as children or young adults who love watching foreign animated cartoons. The methods and language the translator has used

suggest that the targeted readership is mostly of these two types of audience and even those who are interested in discovering Brazilian culture.

3.3. Comparison of the translation with the original

3.3.1. The title

Titles of films need to be attractive, allusive, and suggestive in order to catch the attention of the viewers (Newmark, 1988). For this purpose, titles should be able to attract the readers emotionally because, as Nida and Taber (1974: 91) states, "we do not only understand the reference of words; we also react to them emotionally... This aspect of the meaning which deals with our emotional reactions to words is called connotative meaning."

Concerning the film, both the original and the translated name is "Rio". The title itself refers to the magnificent Brazilian city of Rio de Janeiro, where the film is set. It seems that one of the film-makers' purposes is to introduce the picturesque scenery and culture of Brazil in general, and of Rio de Janeiro in particular to the audience worldwide. The title is quite interesting, especially with those who have already had some knowledge about Rio de Janeiro or at least they have heard this name before. However, for those who have never heard of Rio, then the title seems to carry too little information to attract potential viewers. Hence, it is suggestible that the translated title should have additional features to be more attractive, allusive, and suggestive.

3.3.2. The structure

3.3.2.1. Simple sentences vs. compound sentences

After the thorough examination of the source text and the target text, it is noticeable that in general, structures in both versions are mostly retained. Reasons for this may come

from the fact that most of the texts in the film are parts of dialogues or of a song, which usually does not contain long and compound sentences. Thus, it is obvious that the translator does not have to modify structures from the original to the translated version.

3.3.2.2. Active voice vs. passive voice

Basing on the difference between the two languages – the source language and the target language – in using active and passive voices, the translator has skilfully switched between the two voices, helping viewers understand the text more easily and clearly. However, in most cases, it is noticed that passive voice in English has still been maintained in Vietnamese. In spite of great efforts of the translator, several instances seem to sound strange to the Vietnamese people as they are more familiar with active voice. Hence, it is more judicious to alter the original structure of the text in the translated version.

3.3.2.3. Order of clauses

Original version	Translated version
There is nothing natural about *being thrown halfway across the room.*	(A.111 – p.XI) *Bị ném quăng ở phòng*, chẳng có gì là tự nhiên cả.

As the example above indicates, the structure in the target text is a complex sentence whose complement is a dependent clause. The translator has transported the position of the clauses when translating this source text into the target text. In this way, the translator has solved the complexity of the sentences and made them easier to understand as well as more natural in the target language.

3.3.2.4. Use of antonym

Original version	Translated version
…but I wouldn't make you do this if it wasn't the *right* thing to do.	(A.134 – p.XIII) … nhưng tớ sẽ không ép cậu làm điều này nếu như nó là điều *sai trái.*

In this example, instead of translating the present word used in the original film, the translator has conveyed the connotation of the dialogue by using antonym of the word together with a negative elimination. This helps the utterance become colloquial in the target language.

3.3.2.5. Change of subjects

Original version	Translated version
No! *It*'s not what you think.	Không! *Tôi* có nghĩ thế đâu.

The example above demonstrates the adjustment in the structure of the target text. In the source text, subject *it* is not translated. Instead, *Tôi* is added as the subject of the translated sentence. Obviously, this modification in the target text makes the text much more intelligible to the audience.

3.3.3. Proper names

3.3.3.1. People's names

It is noticed that in this film, animated characters are humanised, therefore, their names are regarded as people's names and will be discussed in this section.

According to Newmark (1988: 214), normally, people's first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text. Moreover, currently, more people have some knowledge of English and are more familiar with English names, most translated version of foreign works retain the spelling of characters' names. In the film, it is shown that names of main characters such as Linda, Blu, Jewel, Tulio, Fernando, Nigel, Nico, Pedro, as well as other names such as Marcel or Lionel appear with the same spelling in the translated version.

In short, all people's names in the film remain the same in both original and translated versions.

3.3.3.2. Geographical names

According to Newmark (1988: 216), "we have to respect a country's wish to determine its own choice of names for its own geographical features". Furthermore, it is advised that we distinguish between toponyms as names or items in an address, when they are transferred, and as cultural scenery in an advertising brochure, when at least the classifiers such as "river", "plain", "mountains", "church", or even "street" can be translated.

The analyses show that that all geographical names are the same in both original and translated versions. The retention of these names is reasonable and appropriate as it is necessary to respect the wish of the countries, states and cities mentioned above to determine their own choice of names for their own geographical features.

3.3.4. Hierarchical pronouns as a cultural feature

In the source text, 6 personal pronouns *(I, you, we, they, he, she)* have been used to describe the characters, while the target text employs 22 words. More specifically, there are 6 variants of the first pronoun *I* in the translated text *(tớ, cháu, tao, tôi, ta, anh)*, 9 variants of *you (cậu, mày, em, anh, chú, đại ca, mình, hai đứa, chúng mày),* 3 variants of *we (chúng tôi, (chúng) ta, bọn tao),* 4 of *they (chúng, họ, cả hai, bọn chúng),* 4 of *he (cha này, nó),* and 2 of *she (bà ấy, con bé).* The reason for this variety is that Vietnamese has a very detailed system of hierarchy when addressing other people. Therefore, when translating a text into Vietnamese, especially dialogues, the translator has to be extremely careful and meticulous in choosing suitable pronouns or forms of address for each situation. Through the illustrated examples, it can be stated that the translator has succeeded in applying complex Vietnamese addressing system to convey the meaning of the original text to make it reasonably familiar to Vietnamese.

3.3.5. Borrowed words

The film translator has kept a few words in the original version instead of translating them into pure Vietnamese.

Most of the borrowed words in the target text have the same spelling as in the source text. In case of the word *maraca,* the translated version is added *cái trống* to clarify its denotation. In fact, *vector, cái trống maraca*, *samba*, *soda,* and *carnaval* are widely accepted and used in the target language. Thus, Vietnamese viewers may have no problem understanding their meaning and the things they refer to.

In conclusion, the translator has fulfilled his/her task of conveying meaning of those from the source text to the target text since these words in the translation are popular and widely understood in the Vietnamese language.

3.3.6. Puns

Newmark (1988: 211) states that a pun is made when there is a word, or two words or a group of words with the same sound are used in their two possible senses, usually for the purpose of arousing laughter or amusement, and sometimes also to concentrate meaning.

In the film, after Blu imitates the song lyrics (Tico, taco, ya, ya, ya) to express his boredom with the journey, he continues to emphasize his desire to come back to his hometown by saying 'I'm ***tico, taco*** out of here'. It seems that the translator retains this pun in the translation to make the translated version more interesting to viewers.

3.3.7. Some minor issues

3.3.7.1. Mistranslation

Through a careful examination of both the source text and the target text, the researcher found several words, phrases or even sentences translated incorrectly in comparison with the original version.

Typical illustrations of the translator's mistranslation were found as the meaning of the source text are totally different from the translated one. Obviously, there is no relation in meaning between *Wait, wait, wait* with *Á,... cô làm gì đấy!* Furthermore, in other examples, the translator has mistranslated *really* into *có vẻ, tell* into *nhìn*, *TV show* into *gameshow*, *people* into *mày*, *have to* into *có thể*, *we* into *mày*, *burgled* into *đồ* (it should be "*đồ ăn cắp*"), *starting* into *đang*.

3.3.7.2. Sentences which sound unnatural in the target language

The only unnatural-sounding sentence

3.4.1. Duration synchronisation

In regard to timing feature, it is clear that both the starting time and the ending time of each utterance in the target text are slightly later than those of each utterance in the source text. However, all the starting time in every single pair of utterances in both original text and translated text are nearly the same; and so is the ending time. A very small difference in timing exists in milliseconds. However, the duration for an utterance in both source text and target text is exactly the same. To be more specific, several illustrations are presented in the following table:

No.	Translated version (Starting time, ending time, text)	Original version (Starting time, ending time, text)
	00:07:27,784 --> 00:07:29,451 Throw all the snowballs you want.	00:07:27,697 --> 00:07:29,364 Các chị cứ tha hồ ở đó mà ném tuyết.
	00:10:01,271 --> 00:10:04,691 It was very nice of you to stop in and squawk around…	00:10:01,183 --> 00:10:04,603 Cảm ơn anh vì đã ghé ngang hiệu sách của tôi, quàng quạc khắp nơi..
	00:13:30,482 --> 00:13:33,484 Come tomorrow night, everyone will be dressed like that.	00:13:30,392 --> 00:13:33,394 Đêm mai cô mà tới, tất cả mọi người sẽ ăn mặc y như vậy.
	00:16:02,594 --> 00:16:03,969 I'll say.	00:16:02,503 --> 00:16:03,878 Khỏi phải nói.
	…	…

found in the target text is *Một câu hỏi **công bằng***, whose original version is *Well, that's a **fair** question*. This translated text seems to be not very smooth in Vietnamese. Hence, in this case, a revision is needed in order to have a better translation.

3.4. Synchronisation of the translated film

As discussed in the previous section, in order to evaluate the synchronisation of each single utterance of the source text and the target text, the analysis will focus on several elements including timing and features of visual phonetic of the original version of the film.

In example 1, the starting time of the English text is at 00:**07:27**,784 while of the Vietnamese text is at 00:**07:27**,697. Also, the ending time of the original text in this example is at 00:**07:29**,451 whereas of the translated one is at 00:**07:29**,364. Result from calculation shows that timing imbalance in this case is only ***0,087*** second in both starting time and ending time. The duration for the original text to be uttered is *1,667* second, and for the translated text is also *1,667* second.

Similarly, in example 2, the starting time of the English text is at 00:**10:01**,271 while of the Vietnamese text is at 00:**10:01**,183. Also, the ending time of the original text in this

example is at 00:**10:04**,691 whereas of the translated one is at 00:**10:04**,603. Result from calculation shows that timing imbalance in this case is only *0,088* second in both starting time and ending time. The duration for the original text to be uttered is *3.42* second, and for the translated text is also *3.42* second.

By the same token, it is reflected from the other illustrations in the table that the duration for an original text to be uttered is the same with the duration of its translated text.

3.4.2. Lip synchronisation

It is essential to examine the ***features of visual phonetic*** of the close-up in each utterance in both versions of the film.

From the analysis, there are some utterances in source text and its equivalence share exactly the same phonetic features, for example, *Samba* vs. *samba*, *Ah* vs. *A*.

Besides, the phonetics of other final vowels (for illustrator, *want* vs. *tuyết*, *that* vs. *vậy*, *fault* vs. *tôi*, *boys* vs *bay*) are quite similar. On the other hand, in many utterances*,* the visual articulatory movements of characters on screen are quite different in comparison with the voice actors' lip movements when pronouncing the translated text (for instance, *say* vs. *nói*, *continued* vs. *tục*, *beak* vs. *ta*, *safe* vs. *á, now* vs. *giờ*, *yeah* vs. *đủ).* This slight difference is in the level of roundness of characters' lips.

In short, two synchronisation factors of the translated film are discussed in this section. The findings show that although the voice actors or actress uttered all translated texts merely milliseconds later than the original texts, the time length of these pairs of utterances are the same. Besides, some phonetic features of the close-ups of translated utterances are not synchronised very well with the original.

3.5. Further discussion of the translation

The translator of the film "Rio", as pointed out above, has chosen communicative translation method as his/her main method; hence, the referential and pragmatic accuracy should be viewed as both denotative and connotative accuracy, with focus on the sentence level meaning accuracy. From that point of view, the assessor would like to make the following evaluations for the translation.

Firstly, it is quite a clear version of the original in that most sentences have been translated with accurate meaning and well-structured sentences. The translator has proven his/her flexibility and competence in translating the whole film of nearly 100 minutes with thousand words except for the commented changes in active and passive voices. The translation of proper names and borrowed words have been quite appropriate. Especially, the hierarchical pronouns are translated really reasonably and skilfully. However, several mistranslations of words and phrases that are presumably due to limit of time for the workload, or the translator wishes to change the content a little bit out of his/her own interest. Finally, with enormous effort in translating the whole movie, the professional translator has generated only one sentence that sounds ludicrous and absurd in the target language.

Another criterion in translation quality evaluation, according to Newmark (1988), is to examine whether the translator has omitted any section of the original text and whether it affects the message that the author wishes to express. The finding from the translation is the translator has unintentionally or deliberately left out a few words and phrases. Due to time constraints, the researcher could not conduct an audience survey to measure how much this omission affects the general meaning of the sentences or dialogues. However, it is very likely that if there is, such impact is believed to be minimal.

Generally, it can be concluded that the translator has successfully created a high-

quality and enjoyable Vietnamese version of the film. It is undeniable that mistakes during the translating process are unavoidable, and the mentioned weaknesses should be reviewed in order to have a better edition in the future.

3.6. Potential importance of the work within the target language culture

In this last step of Newmark's model, especially for the case of an animated film dubbed in Vietnamese under the supervision of its own director like "Rio", it is necessary to assess the work's potential importance within the target language culture by seeking answers to such questions as *Was it in fact worth translating*? *What kind of influence will it have on the language, the literature, the ideas in its new milieu*? (Newmark, 1988: 189).

For the initial question, the certain answer is yes. As mentioned in the previous section, the original version is highly appreciated by the audience worldwide. After a year on screen, it is regarded as a box office success, grossing over $143 million in the United States and $484 million worldwide (Wikipedia). Therefore, the translation of this film into Vietnamese is certainly indispensable. Thanks to the translated version of the novel, fans of *Rio* in Viet Nam and fans of adventure-comedy animated film have the chance to enjoy another magnificent cinematographic work.

With regards to the second question, a well-known film and its well-translated version would be an invaluable contribution to both the source language and the target language. "Rio" shines with a beauty that is rarely found in Vietnam film industry. This Vietnamese version of good quality is a valuable addition to the literature and cultural hoard of Viet Nam.

In short, the film and its Vietnamese version are both appreciated and well received. "Rio" itself is an excellent work of free spirits, and its Vietnamese version would be perfect one as well.

4. Conclusion

In general, the translated version has conveyed really well the author's ideas using brief and succinct target language of an experienced translator with communicative translation as the main method. In terms of syntax, it has successfully transferred English sentence structures into Vietnamese structures flexibly and naturally. Moreover, the translator has made good choice of words and expressions, which goes well with the context and Vietnamese way of thinking and expression. Additionally, the translator has also skilfully used equivalent Vietnamese idioms and phrases. Especially, the translated text is also wisely synchronised with the original text in terms of duration, that is, most translated utterances have the same length of time as the original. This successful synchronisation of the translator helps accomplish the naturalness and smoothness for the Vietnamese version of the film, and brings about an enjoyable "Rio" to Vietnamese audience in their mother tongue.

Though overall the translation of the film is a good one, there are still shortcomings that should be considered for future editions. Firstly, the translator has omitted some words and phrases in comparison with the original. However, such omission is believed to marginally affect the core meaning of the whole film because viewers still can get the meaning by visual factors on screen such as characters' movements or the scene background. Secondly, the translator's use of borrowed words is also reasonable. Last but not least, as pointed out in the third step of the assessment, mistranslation must also be revised in upcoming editions. From the researcher's point of view, this kind of mistakes may be owing to the translator's negligence in translating process rather than by his lack of linguistic knowledge. With regard to the phonetic synchronisation, there exist several mismatches of characters' lip movements in the

close-up of translated utterances in comparison with the original. Although it does not cause much impacts on viewers' feeling of characters' mouth movements, it is suggested that if this limitation is overcome, the translation of the film will be much improved.

Furthermore, it is undeniable that Peter Newmark's translation quality assessment model is highly applicable in evaluating translation quality as it is practical and easy to follow. Also, it is considered an effective tool for the evaluators to get a deep insight into the strengths as well as weaknesses of the translated text. However, concerning the translation of dubbed films, Newmark's model works well only in assessing the translated text but not with other factors such as time, visual or sounds... With complex features of a dubbed film that requires naturalness to make it appear less foreign and more familiar to viewers, the model appears to be lack of criteria such as duration synchronisation or phonetic synchronisation to assess the translation quality of the dubbed version of the film.

Additionally, from the results achieved, some suggestions and implications for the translation of the film from English into Vietnamese might be offered. Firstly, it is suggested that during the whole process of interpreting a film from English into Vietnamese, the translator should always bear in mind criteria for a high quality translation; and, among many translation quality assessment models, the one proposed by Newmark can be regarded as a good choice. Besides, a thorough review of critic relating to the original text would be useful because when some small details are omitted or mistranslated, general meaning of the whole sentence may be affected and lead to misunderstanding from the viewers. More critically, the message that the author wishes to communicate will be changed entirely. For this reason, translators should be very cautious when translating any works from the source language into the target

language. Especially, the translator should be really cautious with features of a dubbed film that require synchronisation in duration or lips' movement between the source text and the target text. In other words, it is advisable for translator to adapt each utterance of the translated film in order to have the same uttering duration with the original. Furthermore, the starting time and ending time of an utterance should also be the same, or at least nearly the same. The slight difference in timing, if any, should be at millisecond level. In addition, the translator should pay attention to the articulatory movements of the on-screen characters and the phonetic features of the translated text, especially in close-ups and extreme close-ups, in order to attain lip synchronisation.

In conclusion, the findings of this paper are expected to be useful to teachers and students in their studying Translation Studies. Additionally, it is helpful to translation critics since it shows that to improve the quality of translation in general and of film translation in particular, it is essential to evaluate basing on a certain model to make the assessment more adequate and objective. Furthermore, the study is hoped to help the future versions of the dubbed film "Rio" in particular to have higher quality, and bring about some implications for film industry in general.

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ĐÁNH GIÁ BẢN DỊCH BỘ PHIM "RIO"
DỰA TRÊN MÔ HÌNH CỦA NEWMARK

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Tóm tắt: Nghiên cứu này đánh giá chất lượng bản dịch tiếng Việt của bộ phim "Rio" – bộ phim được hãng phim MegaStar Việt Nam lồng tiếng vào tháng 4/2011. Để thực hiện điều này, nghiên cứu đã sử dụng các phương pháp bao gồm: *phân tích* và *so sánh* dựa trên mô hình của Newmark. Ngoài ra, nghiên cứu cũng sử dụng phương pháp *thống kê* và *quan sát* để đánh giá sự đồng bộ hóa của mỗi phát ngôn trong bản gốc và bản dịch. Công cụ được sử dụng trong quá trình nghiên cứu là phần mềm "Aegisub" – một chương trình biên tập phụ đề miễn phí dựa trên nền tảng mã nguồn mở được thiết kế cho việc đo thời gian và tạo hiệu ứng phụ đề. Nghiên cứu này cũng nhằm đánh giá mức độ hoàn thiện về mặt đồng bộ hóa giữa phát ngôn trong bản gốc với bản lồng tiếng. Kết quả cho thấy, về cơ bản, bộ phim đã được dịch khá tốt về cấu trúc, danh từ riêng, đại từ nhân xưng, cách chơi chữ và từ mượn. Các mặt hạn chế của bản dịch cũng đã được nêu ra ở phần tiêu đề và một số lỗi dịch chưa chính xác. Song, nhìn chung, sự đồng bộ hóa trong phát ngôn giữa bản gốc và bản lồng tiếng được đánh giá là tương đối tốt, đặc biệt là về mặt thời gian.

Từ khóa: dịch phim, đánh giá chất lượng bản dịch, sự đồng bộ hóa, phim lồng tiếng, mô hình của Newmark