

**Chinese Subtitles of English-Language Feature Films in Taiwan:
A Systematic Investigation of Solution-Types**

Yu-Jie Cheng

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Declaration

Except where references are given in the text, this thesis is my own work carried out during my PhD study at the Australian National University.

Yu-Jie Cheng

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Abstract

Subtitling differs from the traditional idea of translation – from a written source text to a written target text. The transference is from a source text which consists of verbal information and non-verbal information from audio and visual channels, to a written target text which is constrained by the limited time and space on the screen. Subtitling involves not only transfer across languages but also a change of mode, from the spoken mode to the written mode and sometimes from the mode of moving images or sound effect to the written mode. Given the multimodal nature of film text, subtitling are expected to utilise different filmic signs and produce subtitles that fit into the montage of the film, taking into consideration the technical constraints and target viewers' processing effort.

With the prevalence of translated audiovisual products, subtitling has drawn a considerable amount of scholarly attention. However, most of the research in this field focuses on the European scene and the language pairs studied are closely related. Given the lack of research into Chinese subtitles and the fact that the Chinese language and culture are very different from the English language and culture, the present study has aimed to investigate the way verbal elements in English-language feature films are translated into Mandarin subtitles in Taiwan. It looks at subtitling in general, subtitling extralinguistic cultural references and subtitling humour. Being descriptive in nature, it describes current translation practice by comparing the source text segment with its corresponding target text one and explores different types of solutions applied. By quantifying the frequency of each solution-type, some trends of subtitling are also generalised.

The results show that subtitles of English-language feature films in Taiwan are source-

text-oriented, as most of the source-text segments are closely rendered to the target text by source-language-oriented solutions, in which the source-text item undergoes minimum changes. Target-language-oriented solutions are seldom applied and extreme target-language-oriented ones are rarely found. The high percentage of source-language-oriented solutions indicates that Taiwanese subtitlers are reluctant to alter the source text; subtitling, as the preferred method of film translation in Taiwan, is seen as a means to bring the exotic experience to target viewers. It also suggests that most of the source-text elements can be transferred directly as the need to employ content-changing solutions is low.

This study also compares its findings with those of other studies which are based on similar methods but focus on Scandinavian subtitling. Contrary to what might be expected, since the linguistic and cultural relatedness and the target audience's proficiency in the source language are different in these studies, the results are very similar. The trend towards source orientation in subtitling is observed in recent years across different languages, and it is largely due to globalisation, the influence of US popular culture and information boom that break cultural and linguistic boundaries. It appears that cultural influence is a more important factor than cultural affinity in determining a subtitler's choice of solutions.

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Abbreviations and Symbols

AVT	Audiovisual Translation
BT	Back Translation
ECR	Extralinguistic Cultural References
SC	Source Culture
SDH	Subtitling for the Deaf and Hard-of-hearing
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text
TU	Translation Unit
*	To indicate a two-line subtitle

Chapter 1 Introduction

The growing prominence of audiovisual translation (AVT) is inevitable with globalisation and the development of multimedia technology. Audiovisual products are ubiquitous in our daily lives and have become one of the major ways people come in contact with foreign languages and cultures. The consumption of translated audiovisual products has surpassed that of traditional translated products such as books. Because of the number of people they reach and the large amount of translated products distributed worldwide, AVT is the most proliferated translational activity of our time (Díaz Cintas 2004, p. 50). The prevalence of translated audiovisual products has drawn a considerable amount of scholarly attention and more and more research has started to focus on this type of translation, addressing various kinds of difficulties involved in the process of translation and the impact AVT has on our culture and society.

The present study will focus on interlingual subtitling, as opposed to intralingual subtitling (see 2.1), which includes translating the verbal elements (see 1.2) in the original audiovisual product to a target language (TL). Interlingual subtitling differs from the traditional idea of translation – from written source text (ST) to written target text (TT). The transference is from an ST which consists not only of verbal information but also non-verbal information from audio and visual channels, to a written TT which is constrained by the limited time and space on the screen (see 2.3). In traditional translation, the difficulty lies mainly in linguistic issues, while subtitling requires consideration not only of the linguistic factors but also the non-linguistic elements involved in communication, along with the constraints and the target audience's processing effort. Different aspects of subtitling and the way they influence a subtitler's decision-making are worth investigating, and it is the purpose of this study to explore how verbal elements in the ST are translated when different levels of constraints are

present.

To carry out a systematic investigation of subtitling practice, 35 English-language feature films imported into Taiwan are collected (see 3.1.1). The study observes the solutions adopted by comparing the English ST with the corresponding Mandarin subtitle, taking into consideration the presence of non-verbal information and various constraints, and extrapolates norms¹ governing a subtitler's choice. Most of the films collected have been released and subtitled after 2007 as the study intends to look at the trends in recent years. Subtitling in general as well as specific issues such as extralinguistic cultural references (ECRs) and humour will be examined.

This study consists of seven chapters. Chapter 1 is an introduction, including an outline and justification of the current project, and a brief history of screen translation in different areas. Chapter 2 gives an account of existing research on interlingual subtitling and translational issues involved in this kind of language transfer. It starts with a brief background of AVT research and subtitling types, followed by discussions on the multimodal nature of film texts, various kinds of constraints of subtitling such as technical, textual and other constraints, and common characteristics of subtitles as a result of these constraints. The second half of the chapter focuses on the way certain translational issues are handled and discussed in existing literature, which looks mostly at the transference between English and European languages. Chapter 3 is about the current project, including the films collected, the cultural and linguistic backgrounds of the target audience (Taiwanese audience), the concept of solution-types, and some

¹ Toury describes translation as “a norm-governed activity” as it is subject to constraints of various kinds and degrees (1995, p. 56), Norms lie in the middle ground between “relatively absolute *rule*” and “pure *idiosyncrasies*” (ibid, p. 54). The concept of norms entails regular patterns of behaviour in actual translations and the discovery of norms is the central point of the descriptive paradigm (cf. Hermans 2012).

hypotheses and questions to be examined. Chapters 4 to 6 are the main body of the present study. They are systematic investigations of the Mandarin subtitles of the 35 films collected. Chapter 4 looks at subtitling in general, Chapter 5 subtitling ECRs, and Chapter 6 subtitling humour. These chapters describe current translation practice in subtitling by considering different types of solutions in their context and classifying these. Some trends of subtitling practice will be generalised. Various examples are given to demonstrate different situations. The last chapter is the conclusion of the study, featuring a summary of the project and an outlook for future research.

1.1 The Significance of the Present Study

The significance of this project is twofold. Firstly, despite increasing attention on AVT research, most of the research done in this field centres on the European scene (Gambier 2008, p. 14). The language pairs studied are English vs. Spanish, Italian, German and Scandinavian languages; the cultures involved are closely related and the languages all belong to the same alphabetical writing system, wherein “writing is done by means of sound symbols organized in alphabets” (“Alphabet” in *Concise Oxford Companion to the English Language*, 1998). However, the Chinese culture and language are very different from the English culture and language, and the writing systems are different – Chinese characters are logograms, wherein “writing is done by means of symbols that directly represent ideas or words” (ibid). The challenges involved in subtitling between different writing systems are different from those posed when transferring within the same writing system. Considering this big gap of cultural and language difference between Chinese and English, some strategies applicable to translate between English and European languages may not be appropriate for translating between English and Chinese. For example, direct copying of English words into the Chinese subtitle is rarely seen, especially in the officially released versions of subtitled films and TV

programmes (the amateur, fans-subbed versions distributed freely on the internet may have more English words in their Chinese subtitles). Although the daily conversation of Taiwanese people has started to involve more English words/phrases, the appearance of English words in Chinese subtitles is not accepted by most Taiwanese viewers. Generally speaking, viewers of the older generation have little knowledge of English, so the English words shown on the screen do not mean much to them. Even though viewers of the younger generation have more knowledge of English, it is hard to read and comprehend English words in the subtitle because of the fleeting nature of subtitles. In addition, a person's name in English is usually copied directly into, say, Spanish subtitles, but we do not find that in Chinese subtitles. Names in alphabetical languages are transcribed into Chinese (see 5.4.2). As most Taiwanese viewers do not know how to pronounce these names, it will be hard to read them. Direct copying of names in a foreign alphabet is seldom used in any kind of translation in Taiwan.

Moreover, culture-bound elements and humour are expected to be handled differently, as Taiwanese are less familiar with American/English culture than Europeans. The average standard of English comprehension among the Taiwanese audience is also far lower than that among the European audience.² A cultural reference in a film may be familiar to the European audience but not to the Taiwanese audience, and thus a direct transfer may not be applicable for the Taiwanese audience. All these issues will make the subtitling situation different, as the target audience's knowledge of the source culture (SC) and the cultural relatedness between the source language (SL) society and the TL society are believed to be the major factors affecting a translator's decision-

² According to EF's (Education First) English Proficiency Index (EPI) in 2012, which benchmarks English proficiency across 54 countries using a sample of nearly two million people, Taiwan is ranked as 30th under the category of "low proficiency" while Scandinavian countries are among the top five under "very high proficiency". Most of the other European countries are ranked among moderate to high proficiency (EF EPI, 2012).

making (Kovačič, 1996, p. 300; Lorenzo et al., 2003, p. 289).

The other aspect of the significance of this project is that no large-scale systematic descriptive research concerning Chinese subtitles has been conducted so far, and there is undoubtedly a need for it. Since 1989, Delabastita (1989 & 1990) has urged translation scholars to extend the descriptive potential to the field of mass communication, namely film and TV translation, and offered an organised inventory of questions and hypotheses for further research. Delabastita's effort has inspired several empirical works along these lines, many of which focus on specific translation issues and try to extrapolate norms governing a translator's choice (e.g. Nedergaard-Larsen, 1993). Fifteen years later, having compiled a detailed review of major contributions on subtitling, Díaz Cintas still calls for more descriptive research into this field, arguing that the descriptive approach is an ideal platform to launch into this adventure and it is capable of "giving account of the real, not ideal, nature of translations that have been done and consumed" (2004, p. 63). He further stresses the importance of such research, saying:

A systematic and detailed mapping of what really happens in the world of subtitling is *sine qua non* to be able to investigate both the norms that regulate the profession as well as those which underline the translator's behaviour. It would be very productive to carry out work [...] that analyses sufficiently broad corpora and allows the derivation of substantial conclusions. (ibid)

Descriptive research is widely encouraged by translation scholars and large-scale systematic descriptive research in AVT is necessary. Pedersen points out that "one problem that has plagued the discipline of audiovisual translation research is that very many studies are case studies, i.e. the corpus has been one film only" (2011, p. 124). Although case studies are useful in "introducing and testing methodologies" and can be

used to “illustrate some points of translation theory and can, in a small way, add to the general descriptive knowledge of the discipline and provide tentative generalisations to be tested again on other material”, it is hard to draw general conclusions from them (ibid). Studies including a large corpus enhance the benefits of case studies and are undoubtedly needed for gaining reliable empirical knowledge in AVT.

With regard to AVT research into Chinese translation, most of it is in the form of short articles and case studies published in China, and the majority of them focus on dubbing, as it is the main method of AVT in China. They approach the issue of AVT from different perspectives, e.g. from cultural study (Chen, 2007), reception theory (Xie, 2007), relevance theory (Wang, 2007), and others. There are also some case studies looking at certain aspects of translation problems, e.g. erotic language (Chen, 2005), vulgarisms (C-C. Chen, 2004) and slang (Hu, 2008). Nevertheless, most of the studies are based on a small amount of data and confined to prescriptivism. The authors centre their discussions on the constraints of AVT and suggest some solutions or give instructions on what to do and how it should be done, based upon their personal experience and subjective opinions. There is no AVT research based on larger-scale corpora (Liu et al., 2011, p. 106). The lack of large-scale systematic descriptive research often results in bias and subjectivism. Translation Studies is a quite new discipline and is not widespread in the Chinese academic field.³ This will probably explain the lack of AVT research concerning Chinese from the perspective of Translation Studies.

The importance of descriptive research and its contribution to a better understanding of

³ Graduate Institute of Interpretation and Translation in Shanghai International Studies University was established in 2003 and launched its first doctoral programme in 2005 (新华网, 2004). It is the first and only institute providing both master and doctoral degrees in Translation Studies in China (*Translator's Association of China*, n.d.).

the phenomenon of translation are emphasised by Toury (1995). Given the dearth of such research into Chinese subtitles, the present study is plainly justified. It will shed light on subtitling practice and translation reality, increase the connection between European and Chinese translation scenes, and add knowledge to Translation Studies.

1.2 A Brief History of Screen Translation

Díaz Cintas and Remael define subtitling as:

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (2007, p. 8)

Discursive elements, namely verbal/linguistic information, in an audiovisual product include spoken verbal elements – dialogue and narrative (descriptive elements that help move the story forward), and written verbal elements – displays and captions. Using Ivarsson and Carroll’s terms, “displays” are written texts within the picture, produced during the shooting (1998, p. 97). They may be any writing that is recorded by the camera. “Captions”, on the other hand, are produced after the actual shooting and then added to the film (ibid). They may be written narrative, intertitles, or places or time indicating where/when the scene took place. Spoken verbal elements and written ones are handled differently by translators, as these elements are presented differently in an audiovisual product and the translation of written verbal elements does not usually involve a change of mode (see 4.2 and 4.3 for detail).

Subtitles appear as snippets of written text due to the constraints of the medium, which will be discussed in 2.3. They are presented simultaneously with the audiovisual elements on the screen – the ST in terms of translation. The simultaneous presence of the ST and the TT is one of the characteristics of subtitling and is one of the factors that make it different from traditional translation.

In some languages such as Japanese and Korean, subtitles may be displayed vertically on the right-hand side of the screen. However, it is becoming a standard practice to position subtitles beneath the image.

Subtitling was introduced as early as 1907 in *College Chums*, but only became prominent with the arrival of talking pictures (Hillman, 2012; Ivarsson, 2009, p. 3).⁴ In the early 20th century, the era of silent cinema when films were made without audible spoken dialogue, intertitles were used to “convey character dialogue and descriptive narrative material related to the images” (Díaz Cintas & Remael, 2007, p. 26). An intertitle, also known as a ‘title card’, is “a piece of filmed, printed text that appears between scenes” (ibid). Besides communicative functions, intertitles could be employed as an artistic mechanism for special effect.⁵ Consisting of short phrases/sentences written against a dark background, intertitles were inserted sporadically between scenes. They might interrupt the flow of the images, but they did not intrude the image as the text alone occupied the whole frame. As for translation into another language, the process could be easily achieved by replacing the original intertitle with a matching title in the TL. An alternative method was also used, with which a speaker “gives a

⁴ The subtitles in *College Chums* (a silent film) were placed in the moving image to convey some dialogue of the actors (Ivarsson, 2004). In this sense, it resembles intra-lingual subtitling (however the original dialogue is inaudible) but differs from intertitles.

⁵ Hillman (2012) gives an example of this in Murnau’s *Sunrise: A Song of Two Humans*, which can be viewed on YouTube at: <http://www.youtube.com/watch?v=5YiTQwqRufs&feature=related>.

simultaneous interpretation of the intertitles, like the French *bonimenteur* or the Japanese *benshi*” (Ivarsson, 2009, p. 3). The Japanese *benshi* adopted the storyteller convention to interpret the film to the Japanese audience (Fumitoshi, 2009, p. 24). The *benshi* tradition was also in use in Korea and Taiwan – both were under Japanese rule in the early 20th century, and it often became a crucial factor in the success of the film as the *benshi* would entertain viewers with his/her own style of humour (Koo, 2009, p. 18; Li, 2001).

Although being the oldest relative of subtitles, intertitles and subtitles are fundamentally different. Intertitles functioned as dialogue and narrative while subtitles serve as a means of language transfer or as an aid for people suffering from hearing difficulties. Intertitles spare the viewer the burden of having to process various kinds of information presented simultaneously on the screen, i.e. the visual image, the subtitle and information on the soundtrack. The process of translation is also less complicated as the technical and textual constraints (see 2.3) do not apply to language transfer with intertitles.

The use of intertitles to carry linguistic information started to fade with the advent of sound film in 1927, when the first feature film with synchronized dialogue, *The Jazz Singer*, was released. The American film industry then faced the challenge of reaching a large audience abroad who did not speak English (Tveit, 2004, p. 23). The production companies started to experiment various methods of overcoming language barriers, including subtitling, dubbing, and the use of multiple versions – made with a different cast (polyglot actors might perform in several versions) and different languages on the same film-set (Betz, 2009, p. 61). Although “now enjoying a renaissance” (Tveit, 2004, p. 23-24), the making of multiple versions was no success at that time due to its inability to meet the cultural diversity of target viewers with standardised plots, the

unsatisfactory result in terms of authenticity and its high costs. Hollywood ended the production of multiple-language versions in 1933, and France and Germany followed soon after (Betz, 2009, p. 63). The main methods of language transfer in films thereafter remained dubbing and subtitling.

With the growing demand of transferring films to different languages, France became the forerunner of film translation in Europe. Both dubbing and subtitling were carried out. The release of a subtitled version of *The Jazz Singer* in Paris in 1929 was a success (Tveit, 2004, p. 24). However, as time went on, the French audience became dissatisfied with subtitling and dubbing gained considerable popularity. While in countries like Germany, Spain and Italy, dubbing has been the preferred means of film translation, Scandinavian countries, on the other hand, chose a different path seeing that dubbing is much more expensive than subtitling and trained dubbing actors were limited (ibid).

In the U.S., both dubbing and subtitling do not seem to be accepted (Rich, 2004, p. 161). Generally speaking, American viewers do not want to ‘read’ movies. The resistance to subtitled films is considered by Rich “a longstanding national narcissism that sees a mythical version of its ‘own’ culture and language as primary and consigns all others to secondary status” (ibid, p. 163). Nevertheless, some changes have been made recently with the development of new technologies; Thomas points out that “it was almost impossible” to see a subtitled foreign-language film on U.S. TV before the coming of cable TV (2007, p. 69). At a global level, subtitling has gained greater importance with the prevalence of cable TV, DVDs and online videos, especially DVDs as they facilitate subtitling with the capacity which allows up to 32 subtitle tracks (see 3.1.3 for more discussion on DVD films). Apart from the fact that subtitling is an economical way of screen translation, subtitles are easy to make. One can now create his/her own subtitles with a personal computer and the right software program, which is readily available on

the internet (Díaz Cintas, 2009, p. 10). With the wide circulation of audiovisual products online, subtitling has become a common practice. Since the technology of making subtitles has simplified over the years, screen translation is no longer a privilege of big production companies. All these factors contribute to the increasing visibility of subtitling.

As for screen translation in China, it was virtually non-existent before 1949, and there was no television (Qian, 2009, p. 13). Although very rarely, some cinemas in a few big cities had earphone facilities, which were attached to the seat for the audience who did not know the foreign language to listen to the pre-recorded interpretation. After 1949, some studios started to dub films. Before China's opening up to the outside world in 1978, imported films were very limited, mainly from the former Soviet Union and other Eastern European countries, and during the Cultural Revolution from 1966 to 1976, people were only allowed to watch two Russian films – *Lenin in October* and *Lenin in 1918*. After 1978, China has begun to experience a continuous boom in screen translation. Although the government's control over the development of domestic and foreign industries, including the import of foreign films, "has been loosened in recent years to encourage economic growth" (Hsieh, 2010, p. 67), some restrictions are still in place. For example, films containing "violence, pornography or religious propagation" should be avoided (Qian, 2009, p. 17), imported TV programmes are not shown in prime time (from 7 to 9:30 pm) to protect domestic TV industry, and American films should be less than half of the total number of imported films to circumvent over-dependence and the problems which may arise in times of strained Sino-American relations (ibid, p. 16-17&21).⁶ The State Administration of Radio, Film and Television

⁶ Zhao Huayong, the former director of China's Central Television Station (CCTV), talks about the troubles CCTV had at the time when Sino-American relations suddenly became tense. The station had to stop showing American programmes but it did not have enough programmes from other countries to fill

also regulates that the time which local films are shown in movie theatres should not be less than two-thirds of the total screen time (Hsieh, 2010, p. 67-68). In fact, the number of films produced in China in 2009 was nearly 20 times that of imported films – 456 against 23 (ibid, p. 67; however, the number of imported films is expected to be much more now). This situation is quite different from that in most non-English-speaking countries where the proportion of imported films is much larger than that in China.

China has adopted dubbing as the main method of translating foreign-language films and TV programmes; subtitled versions of foreign-language films are mostly imported from Hong Kong, Taiwan or Singapore. The choice of dubbing rather than subtitling is due to: (1) most of the population has low proficiency of foreign languages, in particular, poor listening and speaking skills; (2) subtitles disturb the viewing of the picture; and (3) there are still a considerable number of illiterates and semi-literates as well as some ethnic minorities whose native languages are not Chinese and have difficulties in reading Chinese characters (cf. Lu, 2001, p. 37; Qian, 2009, p. 13-15). Lu believes that the adoption of dubbing is to a certain extent connected with the cultural and political factors, because China has always had a strong control over the influence of foreign cultures, and with dubbing the government will have more room to manipulate, i.e. filtering or altering the information to be delivered (2001, p. 37-38). Nonetheless, with the growing enthusiasm for English learning over the past few years, a few TV stations in China have begun to provide subtitled English programmes (Qian, 2009, p. 15). Some movie theatres also have a specific auditorium for showing subtitled films. On the other hand, Chinese films exported are always subtitled in English rather than dubbed (ibid, p. 18).

the gap (Zhao, 2000, as cited in Qian, 2009, p. 17).

Other major Chinese-speaking societies, namely Hong Kong and Taiwan, have chosen a different path. In Taiwan, most foreign-language films and programmes are subtitled rather than dubbed. Dubbing is mainly used for children's programs, or for Korean and Cantonese TV dramas, in which case the programme is usually available in dual audio form so the audience can choose either to listen to it in the original language or in Mandarin. Both subtitling and dubbing have been in practice for a long time in Taiwan. In the earlier days TV series such as *MacGyver* and *Mission Impossible* were dubbed. However, it has become unfavoured in recent years to dub American and European TV programmes due to globalisation and the influence of American/English popular culture on the Taiwanese society. Taiwanese viewers nowadays prefer to hear the original actor's voice and do not like the artificial tone of the dubbing voice. The preference for subtitling has not much to do with economic reasons, but rather the pleasure of enjoying the authenticity and integrity of the art – the right voice that matches the mood of the film. Tsai gives two examples of American TV series dubbed in Taiwan that have received much criticism from the viewers (2008, p. 7). One is *Friends*, shown in 2000, and the other *Prison Break*, shown in 2007. As a result, the TV station had to switch the dubbed version of *Prison Break* to the subtitled version, and the dubbed version was then shown in the rerun. *Friends* even featured famous stars to do the dubbing in order to attract a larger audience, but the domestication of some cultural elements and the dubbing voice that fails to recapture the original were strongly criticised. One of the reasons may be that it is unnatural to see a group of Americans speaking fluent Mandarin, which explains why films and TV programmes in Cantonese are more often than not dubbed.

Subtitling is mandatory by the Taiwanese government to meet the needs of various

linguistic groups and the hearing impaired.⁷ This applies to nearly all films and TV programmes (including talk shows and sometimes even news) whether in Mandarin, in other dialects spoken in Taiwan or in foreign languages. Even if the program is dubbed, there are still subtitles showing what is said by the dubbing actor in a concise version. The subtitles on TV are open subtitles, which are burned onto the image and always present. The viewer does not have the option to turn the subtitles off, as one can do with DVD and the teletext function – closed subtitles (Díaz Cintas & Remael, 2007, p. 22).⁸ Therefore, Taiwanese viewers are accustomed to reading subtitles and they rely on subtitles very much, which are contrary to most English-speaking or European viewers. There are more than a hundred TV channels (free-to-air and cable TV) in Taiwan, and a large portion of the programmes are imported. The demand for subtitling is great. Although an uncountable number of subtitles are generated, they are seldom studied. Studies on subtitling in Taiwan are rare. Most of them are master-level theses and there is practically no doctoral-scope research.⁹ Subtitling has only existed for less than a hundred years, and the technology and practice of subtitling has been changing since its first appearance. It is a relatively new form of language transfer when compared to traditional translation and interpretation, and translation scholars have only started to

⁷ In addition to Mandarin, the official spoken and written language in Taiwan, there are several dialects spoken by different ethnic groups, such as Hokkien and Hakka. TV programmes in different dialects will be subtitled in Mandarin Chinese, as other dialects do not have their own written scripts. The government law mandating the provision of subtitles is in “The Public Television Act”, amended on December 30th, 2009.

⁸ The Taiwanese TV systems do not support closed subtitles, so there are always open subtitles. Both the hearer and the hearing-impaired share the same subtitle, which will be problematic for the hearing impaired as they require different kinds of subtitling strategies (see Neves, 2009 for more details). This situation shows that subtitling for the hearing-impaired in Taiwan is not up to the standard of U.S. and Western European countries.

⁹ I have tried to run several major databases in English and Chinese. The only doctoral thesis talking about subtitling translation into Chinese is published in China, focusing on dubbing and subtitling humour in American situation comedies (Dong, 2007).

have a better understanding of this kind of linguistic mediation in the past two decades. Seeing the dearth of research on Mandarin subtitles, a large-scale systematic investigation is called for, and this is what the present study sets out to do.

Chapter 2 Subtitling Translation

2.1 Audiovisual Translation and Subtitling

Subtitling is usually found under the headings of “film translation”, “screen translation”, “audiovisual translation” and “multimedia translation”. As the practice of mass communication and language transfer has changed over the years and is still evolving, there have been several attempts to define a field in which the ST consists of different forms of information from the audio and visual channels. The variety of terminology is the result of different attempts. Among these terms, “film translation” was adopted before TV and videos became popular; others were introduced later, trying to embrace a wider range of possibilities involved in this kind of language transfer. “Screen translation” was then used to cover translation of all kinds of products distributed via a screen such as cinema, television and computer screens. Today, “audiovisual translation” is widely accepted to refer to this field of study, covering different modes of translation used for different kinds of broadcasting programmes where the ST is distributed through audio and/or visual means. It includes translation for radio, TV, videos, surtitling for theatre performance, subtitling for the deaf and hard-of-hearing (SDH) and audio description for the blind and the partially sighted – a practice only developed in recent years. In addition, “multimedia translation” was introduced to include translation for web pages, CD-ROMs, computer games and products related to information technology. Terminological usage and confusion concerning this type of translation are mentioned in many works (Díaz Cintas, 2003, p. 194; Gambier, 2001, p. x; Gambier, 2003, p. 171; Orero, 2004, p. vii). Nevertheless, whatever the debate is, film subtitle translation falls in the scope of all these topics.

Due to the development and prevalence of audiovisual products such as movies, satellite

TV and DVDs in a globalisation context, AVT has gained importance and popularity and is now considered a legitimate form of translation, worthy of study. In the early days, this type of translation was regarded as adaptation rather than translation because of the temporal and spatial limitations imposed on it, and had hence drawn little scholarly attention. However, the situation has changed in recent years. With the advent of computers and internet as well as advances in new technologies and the mass media, modern-day translation tasks have been transformed from one-dimensional into multidimensional communication scenarios (Gerzymisch-Arbogast, 2005, p. 2). Translation practice at the present time covers not only the traditional spoken-to-spoken mode of interpreting and written-to-written mode of translating, but also multimodal and multimedia translation such as subtitling, dubbing, website localisation and translation for computer games. The concept of translation has become more flexible and inclusive in order to accommodate new realities and challenges (Díaz Cintas, 2008, p. 5). As far as translation is concerned – an act of transference from an ST to a TT (in whatever form), AVT is undoubtedly a form of translation and deserves scholarly investigation. Consequently, it has developed as a domain of study in its own right and been rapidly institutionalized, with more and more conferences, research and academic training focus on this field (Díaz Cintas, 2009, p. 5; Gambier, 2008, p. 12-14). Despite gaining prominence and recognition, AVT remains a relatively new discipline. It lacks a theory specifically concerning it and requires interdisciplinary efforts from other fields, such as film studies and semiotics and communication studies, in order to better understand the interaction between language and non-verbal audiovisual signs. Besides, new technologies and new methods of producing AVT are continually emerging.

Approaches dealing with audiovisual language transfer, namely AVT types or modes, are constantly expanding because of advances in technology and the increasing demand to cater for the needs of different viewers. Different approaches may be opted for

different types of programmes, e.g. voice-over for news programmes, commentary or narration for documentaries or children's programmes, interpreting for live interviews, and surtitling for opera or theatre performance. Making a tentative typology for AVT, Gambier (1994) distinguished ten types, focusing on the transfer from one language to another. These are subtitling, simultaneous (or real-time) subtitling, dubbing, interpreting, voice-over, narration, commentary, revoicing, surtitling and simultaneous translation. Among these types, dubbing, interpreting, voice-over, narration and commentary are different kinds of revoicing ranging from "renditions involving extremely tight technical and linguistic constraints to quite free expression" (ibid, p. 276).

Nearly a decade later, Gambier (2003) made another attempt to cover a wider range of practices in AVT, taking into consideration also the transfer between different modes (e.g. from oral to written) but within the same language, and the transfer between different signs (e.g. from visual images to oral description). He then generalised two main groups – dominant and challenging. Dominant types are well-established ones, covering the original ten types (see above) plus multilingual distribution but excluding real-time subtitling and surtitling. Gambier also talked about intralingual dubbing, such as the translation of *Harry Potter* into American English (ibid, p. 173). Challenging types are new ones to be further developed, including scenario/script translation, intralingual subtitling, real-time subtitling, surtitling and audio description.

Having investigated the latest challenging modes of AVT, Hernández Bartolomé and Mendiluce Cabrera (2005) list seventeen types, including those uncommonly seen or previously not included in the discussion of AVT, among them script translation, animation and remakes. As new methods of AVT are still emerging, there are divisions among scholars regarding the number and classification of AVT types. The

disagreement comes from “the essence of the AVT modes or the way authors conceive the groupings” (ibid, p. 92), e.g. multilingual distribution may be viewed as dubbing or subtitling broadcasted by teletext/DVD, or all AVT modes are considered subtypes of revoicing and subtitling. Gambier uses the term “transadaptation” to stress that AVT encompasses different forms of transfer that go beyond the traditional dichotomy of literal/free translation or translation/adaptation and the boundaries between translation and interpreting and between written and oral codes are blurred (2003, p. 178).

As for film translation across languages, after more than eighty years of practice, the major approaches remain dubbing and subtitling. Dubbing, as used in translating films, involves replacing the original dialogue with the translated one in the TT. The original actor’s voice is also replaced by a dubbing actor’s voice, synchronised with the original actor’s lip movement. Dubbing is devoid of the spatial and temporal constraints in subtitling, and the language transfer is within the same mode, although there are other constraints in dubbing, i.e. different types of synchrony.¹⁰ With the absence of original dialogue, a domesticated approach is applied to dubbing by adjusting SL expressions to the sociocultural norms of the TL, and often involves replacing source-culture (SC) items with target-culture (TC) ones. Subtitling, on the other hand, is considered a form of foreignised translation as the original is intact but supported by written text in the TL that endeavours to stick to the original (Schwarz, 2012, para. 26.2).

¹⁰ Schwarz (2012) generalises five types of synchrony, all closely correlated. They are: lip synchrony, which focuses on the phonetic coherence between the actor’s lip movement and audible utterances, mainly in “close-up and medium frontal camera shots”; isochrony, which refers to the quantitative synchrony of the visual movement and the aural perception, including “the rhythm of syllables” and “the overall length of speech”; kinetic synchrony, which deals with the interplay of speech and facial expressions and body movement; content synchrony, which relates to the equivalence of semantic content between the ST and the TT; character synchrony, which concerns “the degree of correspondence between the dubbing voice, e.g. timbre, tempo used, and the original actor's physique, manners, and gestures” (2012, para. 26.5).

As with AVT, approaches to or types of subtitling have also increased over the years in order to meet the needs of a larger audience, along with the development of new technologies. From a linguistic perspective, there are intralingual subtitling, interlingual subtitling and bilingual subtitling. Intralingual subtitling is usually used for the deaf and the hard-of-hearing, for language-learning purposes, and for translating variations of the same language (e.g. between Scottish English and English). Interlingual subtitling is for foreign-language speakers, whether hearers or the deaf. Bilingual subtitling is normally seen in areas where two languages are spoken, e.g. French and Flemish subtitles are presented together in Belgium cinemas, or Mandarin and English subtitles are provided simultaneously for Cantonese movies shown on TV in Hong Kong. It should be noted that subtitling conventions and the kind of information included in the subtitle for the hearers and the deaf are different. SDH will include description of non-verbal information on the soundtrack (e.g. ominous music or door slam) and different colours of text may be used to differentiate different speakers. Hernández Bartolomé and Mendiluce Cabrera distinguish SDH from intralingual subtitling for the latter is aimed at language learners and people with slight hearing disabilities (2005, p. 94). Neves (2009) further addresses the problem of sharing the same interlingual subtitle between the hearer and the hearing impaired, and emphasises the need for interlingual SDH.

For methods of projecting subtitles, there are thermal, photochemical, optical, laser and electronic subtitling (see Ivarsson & Carroll, 1998 for detail). Among them, the former three are outdated and only the latter two are in use now. Laser subtitling is adopted for films shown in cinemas. Subtitles are engraved onto the film, becoming a part of the film copy. Electronic subtitling is adopted for DVD and TV transmission. Without being burned onto the film copy, electronic subtitles are independent of the audiovisual product and hence can be modified or revised. Regarding distribution format, there are cinema, television, video, DVD and the internet. This is worth mentioning because

different media may affect the way subtitlers translate; for example, the displaying time and the number of characters allowed on a single subtitle vary between TV, cinema, DVD and the internet, as the size of the screen and viewership are different. Other classifications of subtitling types can be found in Bartoll (2004) and Díaz Cintas and Remael (2007). In this study, DVD film subtitles are examined. Therefore, we are looking at subtitles in a different language, electronic, prepared in advance (as opposed to live subtitling), usually placed at the bottom of the screen and centred.

2.2 Filmic Signs and Subtitling

Speaking of film subtitling, one cannot ignore the multi-semiotic nature of the ST, that is, the film text. Since 1971, translation scholars have noted that the film text does not fall into any category of conventional text-types often involved in translation. The film text was referred to as an audio-medial (Reiss, 1971) or a multimedial (Reiss & Vermeer, 1984) text-type, “in which several channels of communication are used simultaneously” (as cited in Hartama, 1996, p. 2). In his article “Subtitling: Constrained Translation”, one of the earliest works written about subtitling, Titford (1982) acknowledges the interplay of visual and linguistic factors, pointing out a problem posed by the medium – the subtitles have to match the visual images on the screen. Taking this a step further, Delabastita indicates that there are two channels through which film communication takes place: visual and acoustic channels (1989, p. 199; 1990, p. 101-102). According to him, channels are the means utilised in mass communication to carry messages. The concept of visual and acoustic channels coincides with the word “audiovisual” – audio and visual channels are the means utilised in mass communication to carry messages. Adding the elements of verbal and non-verbal signs, he distinguishes four types of film signs:

- (1) visual channel – verbal signs: e.g. credits, letters shown on screen;
- (2) visual channel – non-verbal signs: e.g. gestures, costumes, make-up;
- (3) acoustic channel – verbal signs: e.g. dialogue;
- (4) acoustic channel – non-verbal signs: e.g. background music, sound effects.

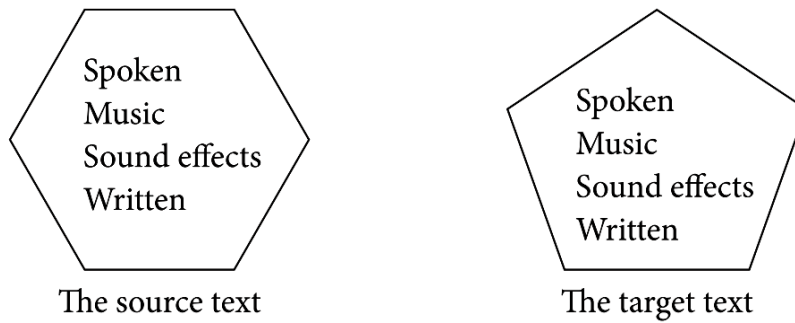
In audiovisual communication, not only verbal information but also non-verbal information plays an important role in sending the message. Investigating the non-verbal dimension in AVT, Chaume (1997) urges translators to be aware of the kind of text they are dealing with, and provides real-life examples and advice about how non-verbal elements could be included in the verbal TT. Examining the interaction between image and language in audiovisual texts and their translations, Pettit (2004) finds that subtitlers adjust the original dialogue to achieve better coherence between visual information and the subtitles. The interaction of different signs is evident and affects the way translation is produced.

From the perspective of Film Studies, film language is made up of signifying codes to convey meaning through audiovisual channels (Chaume, 2004; Delabastita, 1989). The codes usually employed in films are, for example, verbal codes (including linguistic codes and paralinguistic subcodes such as idiolects, dialects, accents and intonation), photographic codes (e.g. lighting, camera shots, colour and cuts), kinesic codes, proxemic codes,¹¹ make-up codes, musical and sound-effect codes, literary codes and so forth. Filmmakers exploit these codes to create a coherent text, which is the result of cooperation between different filmic signs. The extent to which these elements affect subtitles is subject to further research and the degree to which subtitles relate to them is

¹¹ Proxemic codes in audiovisual communication “deal with the distance of the characters to each other” and “the distance from the characters to the camera” such as close-ups and mid-shots (Chaume, 2004, p. 20).

dependent on the translator; however, issues concerning filmic signs and translation have been constantly addressed in existing literature. Detailed discussions on how subtitles collaborate with images, sound and written words in the film and even camera movement are found in several books written about subtitling (e.g. Díaz Cintas & Remael, 2007; Ivarsson & Carroll, 1998; Tveit, 2004).

Another concept closely associated with film texts is “multimodality”, proposed by Kress and Van Leeuwen (1996). According to them, multimodal texts are “texts whose meanings are realized through more than one semiotic code” (ibid, p. 183); therefore, film texts are multimodal texts. In multimodal communication, meanings are realized through the interaction of multiple modes. Chuang (2006) writes about subtitling as multimodal translation in which all the semiotic modes, including the spoken mode, the written mode, the mode of music, the mode of sound effects and the mode of moving images, work together to form a holistic picture of the message. Translators are expected to utilise these signs while translating and fit the subtitles into the montage of the film, such as making explicit what is absent in the dialogue but is revealed in the image, or omitting information that is presented through other semiotic modes. Their task is to “produce the target text, i.e. the subtitled film, as a whole, instead of subtitles only” (ibid, p. 375). Hence, the equivalence relationship between the ST and the TT is not one-to-one (e.g. from written to written or from spoken to written) but many-to-many (e.g. the meanings delivered through a certain source mode may not be realised in the same mode or may be realised in more than one mode in the translating process). Chuang illustrates this many-to-many multimodal relationship in subtitling with a diagram shown below.



(ibid)

Although verbal information is usually the only element altered, the overall presentation of the TT will be different from the ST because some meanings may be lost or gained or may be realised in a different mode in the process of translation. Therefore, the ST and the TT are presented with different shapes in the diagram. The concept of multimodal translation is widely agreed among translation scholars and there has been an increased amount of research looking into the interaction of different modes and the way it affects translation (e.g. Baumgarten, 2008; Chuang, 2006; Oittinen, 2008). However, the interplay between verbal and visual information and its relation to translation have not been systematically studied in Translation Studies. Gambier (2006) notices that although the interrelations between verbal and non-verbal elements are recognised, the dominant perspective of research tends to limit its focus to linguistic features. He then calls for researchers to integrate multimodality into their frameworks of study.

Regardless of differences in labelling these signs (the visual channel and verbal signs, filmic codes, or modes), what is important along these lines of thought is that there are multiple signs at work in audiovisual communication and they do and should have an impact on translation. In fact, there are more and more studies looking at film dialogue – how it interrelates with other filmic signs and how it is treated in translation.

Many instances are presented to demonstrate the interaction of multiple signs and their influence on translation (see Baumgarten, 2008; Oittinen, 2008; Taylor 1999 & 2000). The presence of these elements can be advantageous to translation, but also complicates it. Visual information and sound effects may complement verbal information but also pose problems for translation, as visual non-verbal information may not be universal, e.g. gestures and facial expressions can have different meanings in different cultures. Most of the time translators only translate linguistic information and ignore non-linguistic information that is unfamiliar to the target audience. However, it is essential for subtitles to blend in with other filmic signs to form a cohesive piece of art. Unlike the old days, before the development of digital technology when film translators normally translated from written scripts (or in some cases, an audio tape containing audio information was provided), translators now often have access to the original copy of the complete film, especially when translating for DVDs. It should therefore be much easier for them to produce a translation that takes other filmic signs into account – a translation that collaborates with these signs to form a complete end product.

In real-life situations, a translator's decision to adjust the original dialogue and to make use of these signs is usually unconscious; but for subtitling research, it is important to include these elements in the analysis and to observe how they may influence a translator's decision-making.

2.3 The Constraints of Film Subtitling

Having considered the multi-semiotic nature of film texts, we will now look at the constraints involved in interlingual subtitling. Gottlieb (1992 & 1997) defines subtitling as written, additive, synchronous, fleeting and polysemiotic text type. It is written, as opposed to spoken in other types of AVT; it is additive in which verbal material is added

to the original while the other elements remain unchanged; it is synchronous because the original work and translation are presented simultaneously; it is fleeting, as the subtitle is received in a flowing manner and beyond the control of the audience (although pausing a scene is possible with DVDs, online videos and videotapes, it is not intended); and it is polysemiotic because the original is composed of several layers of signs. Interlingual subtitling involves not only transfer across languages but also a change of modes – from spoken to written. If we consider also the transference of non-verbal information for the target audience, the change of modes becomes more complicated. It involves the shift from the mode of moving images, sound effects and music to the written mode. Besides, the fact that subtitles are added to and presented synchronously with the original leaves translators not much room to manoeuvre. Subtitles have to match the visual and audio information, otherwise viewers will be confused. This ‘feedback’ situation becomes more obvious when facing certain translation problems such as puns. Moreover, the ‘fleeting’ character makes some strategies frequently used in traditional translation not applicable (e.g. inserting explanatory notes), and the time and space available to deal with difficult items (e.g. culture-bound elements) are limited. In the following section, we will discuss different kinds of constraints related to subtitling.

Gottlieb (1992) generalises two types of constraints – formal (quantitative) and textual (qualitative) constraints. Formal constraints, also called “technical constraints” by others (de Linde 1995; Guardini 1998), refer to the space factor (the size of the screen limits the number of characters in a line, with a maximum of two lines in most cases), and the time factor (the time allowed for displaying a subtitle is limited and the reading speed of average viewers is considered lower than the talking speed of the person to be subtitled). Rules concerning the space factor vary from language to language. For languages using an alphabetic writing system, the space on the screen allows 35-40

characters per line, which will render a two-line subtitle 70-80 characters (cf. de Linde & Kay, 1999, p. 6; Díaz Cintas & Remael, 2007, p. 84; Gottlieb, 1992, p. 164; Ivarsson & Carroll, 1998, p. 53; Karamitroglou, 1998; Luyken, Herbst, Langham-Brown, Reid & Spinhof, 1991, p. 42; Tveit, 2004, p. 107). For Chinese, which is a logographic writing system, the rule is 11-15 characters per line or 26 for two lines (cf. Wang, 2006, p. 62; Huang, 2006, p. 27; Hu, 2008, p. 27). The maximum allowance for the number of characters is seldom exploited, for the displaying time is usually insufficient to read so many words. The rule also varies with different distribution formats depending on the size of the screen, e.g. the cinema screen allows more characters per line than the TV screen, and different TV stations may have different regulations, such as the case in Taiwan (Huang, 2001, p. 6). Theoretically, the space allowed for a two-line subtitle is enough to render complicated expressions into more concise versions as an average sentence is shorter than 65 characters (Tveit, 2004, p. 101); but it is rarely possible to add lengthy explanatory notes (a very short one may be possible, see some examples in 3.1.3 and 4.2.2.10).

As for the ideal displaying time for a subtitle, the suggestion is 2-6 seconds (Gottlieb, 1992; Luyken *et al.*, 1991). There is very little research about displaying time for a subtitle in relation to a viewer's ability to process complex information, i.e. whether a subtitler should provide a fuller and more literal rendering of the ST to the target viewer, or s/he should aim for a concise and easy-to-read version. The experiments carried out usually focus on a single language and the viewers of a certain country, therefore the results are not universal. The 6-second proposal is based upon various sources: Hanson's (1974) study in Swedish reports that an average TV viewer needs 5-6 seconds to read a two-line subtitle of 60-70 characters (as cited in Gottlieb 1992: 164); d'Ydewalle, van Rensbergen and Pollet's (1987) study in Belgium on eye movements and reading subtitles finds that viewers tend to re-read the subtitle if it is displayed more

than 6 seconds (as cited in Luyken *et al.*, 1991).¹² As for the displaying time for a Chinese subtitle, Fong (2006) suggests 3-5 seconds. According to Fong, the average reading speed is 150-180 words per minute, so the ideal displaying time for a subtitle of 11-15 characters is 3-5 seconds. In other words, subtitles containing more than 15 words are not sensible, as the reading time required will go beyond the ideal timeframe.

It should be noted that reading speed is affected by the genre of the film, the complexity of information in the film, the action on the screen and viewers' interest in the topic (de Linde, 1995, p. 10-11). Although studies have found that a considerable group of viewers read subtitles faster than the actor's tempo of speech (D'Ydewalle *et al.*, 1985, as cited in Gottlieb, 1992, p. 165), it is still not feasible to translate every word which is said when viewers have to watch images and read subtitles at the same time. Again, the use of lengthy notes is out of question. Nevertheless, the constraints are reduced with the development of new technology and the increase in average reading speed. As people nowadays are frequently exposed to media and technology using text, the ability to read text messages is improving. In addition, the possibility of pausing a scene with new technology means that more information may be put into the audiovisual product. In the future, we may find the use of footnotes with a link button. There will be much potential, as subtitling is becoming one of the dominant forms of language transfer.

Textual (qualitative) constraints concern the interaction of the subtitle and the image, or, synchronisation of the subtitle with visual and audio information (de Linde & Kay, 1999, p. 7; Gottlieb, 1992, p. 165). The cueing and positioning of the subtitle need to correspond with picture composition and montage of the film. The wording must reflect,

¹² Detailed guidelines proposed by different scholars regarding average reading speed, as well as the ideal display time and the number of characters on screen, can be found in Karamitroglou (1998), Tveit (2004) and D'áz Cintas and Remael (2007).

to a certain degree, the style, the tempo of speech, the syntax and the order of key elements in the dialogue. As subtitles are added to and presented synchronously with the original, they intrude into the picture and challenge the dialogue, creating a feedback effect. Such feedback can be beneficial to translation, but can also have negative impact. Since a film text is the result of cooperation between various filmic signs, non-linguistic information including images, sound effects, camera movement and paralinguistic information such as accents and intonation all contribute to deliver the message of the film and set up a situation for the linguistic information, which is what will be translated. In this regard, these elements support translation. On the other hand, the presence of these elements leaves translators not much choice, especially in handling humour and puns, e.g. if the image on the screen or the sound track shows there is something funny, the subtitle will have to reflect that. The feedback effect becomes more apparent when the target audience is knowledgeable about the SL.

Another constraint also belonging to the textual constraints is the switch from spoken dialogue to written subtitles (de Linde, 1995, p. 11-12). The transference from speech to writing together with the spatial and temporal constraints has great impact on subtitling. As written language usually has higher lexical density in comparison with spoken language (de Linde, 1999, p. 48), plus limited space and time available, translators will tend to leave out elements which are common in spoken language but less so in written language, such as repetition and discourse markers (*oh, look, you know* etc.). However, in film dialogue, every word is carefully designed and is meaningful in delivering the message film producers wish to send. Unlike in spontaneous speech, everything uttered has a function and cannot be ignored (Díaz Cintas & Remael, 2007, p. 48; Taylor, 2000). Therefore, translators will face the dilemma of whether to translate these elements or not because of the constraints. More difficulties will rise when trying to reproduce phonetic features such as intonation and accents in the written TT. In these cases, the

contribution of other filmic signs is of great help, e.g. the viewer can more or less catch the intonation from an actor's voice, facial expressions and body language. Technical and textual constraints in subtitling often require translators to resort to alternative or more creative solutions, and thus more flexibility is needed.

Another kind of constraint restricting audiovisual translators is censorship. It is not uncommon in mass media communication to remove or alter anything that is considered to be offensive, morally harmful or politically dangerous. Censorship imposed on subtitling may require translators to omit or adjust elements which are considered inappropriate. Reasons for censorship may be politics, religion and morality. It may be because the government does not want citizens to know about other cultures and their ways of thinking, especially in countries ruled by dictatorships. There are situations where information forbidden by religion, taboos, elements that are politically sensitive and strong language are removed or adjusted. Sometimes the distribution company asks the translator to tone down violent language so the film can be classified for younger viewers and attract a larger audience. Scandura (2004) writes about "self-censorship" (p. 126), which refers to circumstances where translators try to protect the audience by filtering out what they consider unsuitable. Issues of censorship in China have also been taken up in Zhang (2006), who reports the removal of material considered hostile to China and communism (p. 189-191).

In addition, a subtitler's choice may be restricted by the pre-existent translation, even if s/he does not agree with this version. It is common that a film is adapted from a novel which was translated into the TL and published before the release of the film, e.g. *Harry Potter*. In this case, the subtitled version of the film is usually required to be consistent

with the translated version of the book in terms of names of the characters and places,¹³ and some special terms used in the novel. Similar situations may occur when a film is based on TV programmes, e.g. *Get Smart* and *The Simpsons Movie*. In fact, the distribution company may commission the translator of the original novel or TV programme to subtitle the film version. Besides, there may be different subtitlers for different versions of the same film, e.g. the cinema, TV or DVD version. Generally speaking, the version that is published later is usually required to concur with the earlier version regarding names and specific terms, especially if the earlier version is popular. This kind of constraint is more common in AVT and is seldom seen in translating written works (it may happen if the work is re-translated).

Although subtitling is subject to many extra- and intra-linguistic constraints, they do not make subtitling impossible or even less enjoyable. The pervasiveness and popularity of subtitled programmes around the world undoubtedly prove this, and we are often amused by excellent solutions appearing on the screen. To create viewer-friendly subtitles, translators need to have media literacy – being sensitive to the polysemiotic nature of the ST and knowing how to make use of it (Oittinen, 2008, p. 86). It is equally essential to understand the limitations/constraints of subtitling and employ different resources skilfully.

Before looking at certain translation issues and the way they are dealt with in subtitling, we will discuss characteristics that are common in subtitling as a result of its nature and constraints.

¹³ English names are always transcribed into Mandarin. As there are various ways of transcribing a name, it is likely to have different target versions of the same name if no standard version is established. Consistency of names in various target versions is less of an issue in subtitling between languages based on Latin alphabets, as in which case, ST names are usually copied directly to the TT.

2.4 The Characteristics of Film Subtitling

Due to technical constraints, subtitles are usually condensed, or, reduced. By comparing the way idioms are treated in translating novels and subtitling, Gottlieb finds that reduction as a strategy in subtitling is used nearly twice as frequent as in translating novels (1997, p. 333). Through a quantitative comparison of the dubbed and the subtitled versions of an English film, Schroter discovers that the subtitled version only shows 65.7% of the original text volume while the dubbed version shows 96.6 % of it (2003, p. 108). In intralingual subtitling, de Linde and Kay also report a 43% reduction in the number of words (1999, p. 51). The level of reduction differs according to the medium (TV, DVD or cinema), the language (e.g. words are often longer in German), the genre and rhetorical function of the film, and individual translators, but a general trend of about 1/3 reduction is observed. This figure is consistent with the Independent Television Commission's suggestion for subtitling for adult viewers (ITC-URL, 1997). Besides, the main target viewers a subtitler has in mind, their presumed knowledge and interest in the topic and content of the film, as well as how fast they are able to read subtitles, will affect a subtitler's decision in relation to the level of compression (Gambier, 2008, p. 19). Apart from technical constraints, the transfer from speech to writing will cause reduction as written language is generally more condensed. The difference between the two codes, the way they work and are practised, will naturally lead to a more economical version of written subtitles and will render a 100% match with the original text volume redundant.

Seeing linguistic compression in subtitling as necessary and effective, Gottlieb argues that not only does the nature of subtitling call for brevity, there are also two other factors at work: intersemiotic and intrasemiotic redundancy (1994, p. 273; cf. Gambier, 1994, p. 279; Gottlieb, 2005, p. 51). The former suggests that the existence of other

filmic signs enables the audience to supplement some information that is not delivered through the subtitles, and the latter refers to redundancy while transferring from speech to writing. The visual and other non-verbal elements in a film complement the verbal message and aid the spectator's perception of the translation. Let us consider the following case: there are two people on the screen and one of them shouts at the other, "You're a liar!" If the subtitle only shows "Liar!", it will not impede the understanding of the message since the audience will know clearly whom the speaker refers to. That is to say, intersemiotic redundancy facilitates condensation and may be the cause of it. In terms of intrasemiotic redundancy, written language is naturally more compressed and it contains higher lexical density than spoken language. Oral features trimmed can be balanced in a denser written form. Therefore, it is not practical to produce a full translation, given these factors together with the aim of maximising readability and appreciation.

Díaz Cintas and Remael echo this viewpoint in their introductory textbook about subtitling:

The written version of speech in subtitles is nearly always a reduced form of the oral [ST]. Indeed, subtitling can never be a complete and detailed rendering. And neither should it, for that matter. Since the verbal subtitle sign interacts with the visual and oral signs and codes of the film, a complete translation is, in fact, not required. (2007, p. 145, my note)

Subtitlers usually condense the ST by "eliminat[ing] what is not relevant for the comprehension of the message" or "reformulat[ing] what is relevant in as concise a form as is possible or required" (ibid, p. 146). Furthermore, reduction does not equal semantic or qualitative loss. An example from the movie *Ray* (2004) demonstrates this

well:

Why don't you let me take you inside? You know, show you around.	
Time in --> out	讓我帶你進去到處看看
00:06:58 -->	(Back translation: Let me take you inside to look around.)
00:07:01	

Condensation of various forms can easily be found in subtitles. While it does not necessarily lead to loss of information, it may entail concision, explicitness or lack of stylistic features in speech (see 4.2.2.2 for detail).

In order to be read and comprehended easily, subtitles are required to be concise and explicit (Wang, 2006). Concision and explicitation (see below) are different concepts yet often related. They are also linked with reduction – reduction usually leads to concision and sometimes explicitation. These three phenomena often overlap but are not totally equivalent. The concept of “explicitation” mentioned here is from Seguinot (1988) who calls for the term to be preserved for “additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages” (as cited in Perego, 2003, p. 68). This means that explicitation is due neither to obligatory shifts between languages, nor to different norms of language usage. It happens when, according to Perego, “something is expressed in the translation which was not in the original”, when “something which was implied or understood through presupposition in the source text is overly expressed in the translation”, or when “an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice” (ibid).

Some have considered explicitation a type of expansion or expansion a type of

explicitation (ibid, p. 67-69). However, explicitation does not equal expansion – explicitation does not always involve expansion although expansion is usually for the purpose of being explicit. In fact, explicitation often entails condensation. Let us consider some examples taken from the Chinese subtitles of *The Simpsons Movie* (2007):

(a) explicitation without expansion or condensation (in the following case, the subtext in the original is made explicit in the Chinese translation):

Get him →

殺了他 (Kill him)

(b) explicitation through expansion:

ESKI MOE'S →

愛斯基摩酒店 (*ai-si-ji-mo* Tavern)

(c) explicitation realised in a condensed form:

This lake is just one piece of trash away from a toxic nightmare. →

這湖已瀕臨徹底毒化了 (This lake has been on the brink of complete poisoning.)

Explicitation is considered a common feature of translation. It is more so in subtitling because what tends to be made explicit are elements that are implicit in the ST but apparent from either the context or the situation, and the presence of other filmic signs creates this situation. What is delivered through the image or the sound track but not explicit in the original dialogue may be inserted in the subtitle. Perego calls this a

“channel-based”, “subtitling-specific type” of explicitation (2003, p. 74). Here is an example from the Chinese movie *Kung Fu Hustle* (2004):



The original dialogue runs “那就是沒商量了?” (So nothing to discuss/negotiate?), and the subtitle reads “So you want to fight?” The translator picks up the provoking attitude from the speaker’s body language and the context (the speaker pretends to be a gangster who resorts to force when the other side does not want to negotiate), and makes it clear to the audience. Explicitation can facilitate an understanding of a film, which contains components that are foreign to target viewers, and can compensate for what is lost by their lack of knowledge of the source culture and language, including the actors’ intonation, accents and gestures, symbols and icons on the screen, and topics that are culture-specific.

Other common features of subtitling are standardisation, levelling of style and a lack of interpersonal function in language. When studying the reception of humour, Fuentes Luque states that subtitles often show “an acute lack of orality” and “extreme literalness expressed in a uniform register” (2003, p. 304), instead of the dynamic and vibrant

flavour found in original spoken dialogue. Assis Rosa observes “a choice of Standard Portuguese [(TT)] for the representation of phonetic, morphological and syntactical characteristics of non-standard Cockney [(ST)]” (2001, p. 217). Díaz Cintas and Remael notice “an impoverishment” or “a neutralisation” of the ST style and the omission of linking words, modifiers, phatic words and interpersonal elements (2007, p. 157-166). De Linde and Kay also point out that language style is affected not only in interlingual but also in intralingual subtitling (1999, p. 26). In general, variations in social, ethnic and geographical dialects fail to come out in the TT but are replaced by standard language, and thus the diversity and energy of spoken language is missing. In the following example from *Ray* (2004), the speech style of African Americans is neutralised into standard Chinese:

Never let nobody or nothing turn you into no cripple.	
00:01:50 --> 00:01:53	別讓任何人或任何事 把你變成一個跛腳殘廢 (Not let anyone or anything make you become a cripple.)

Here is another example in the same film when Ray is talking to Quincy about coming to Seattle to improve the style of his music. Similarly, the American slang is replaced by ordinary Chinese, although the wording does retain some of the flavour of the original.

Cop some licks from some more experienced cats, you dig?	
00:06:54 --> 00:06:57	跟音樂老將多學著點 你瞭嗎？ (Learn from music pros. You get it?)

Other examples demonstrate a loss of flavour from *Ray* (2004):

Billy: Boy, are you sure you're blind?	
Ray: Last time I checked.	
00:05:11 -->	你真的看不見嗎？(You really can't see?)
00:05:14	是啊 (Yeah.)

Welcome, all you cool cats and fine felines.	
00:07:31 -->	歡迎光臨，各位帥哥美女
00:07:36	(Welcome, every handsome guy and beauty.)

Although the dynamic feature of speech is lost, the original dialogue is translated into idiomatic Chinese in these examples and we can see the translator's effort to create a stylistic and viewer-friendly version.

In subtitling, elements of referential function are favoured while those of interpersonal function are often compromised (Assis Rosa, 2001, p. 216; Kovačič, 1998b, p. 78). Hatim and Mason find that interpersonal pragmatics are consistently overlooked (1997, p. 79). Chaume (2004) and Mattsson (2006) notice that discourse markers used to communicate interpersonal meaning are often omitted. These elements function to create or maintain relationships between the characters and do not carry much informative meaning. They are also scattered over isolated places, such as the beginning or the end of the sentence or between commas, and thus become ideal candidates for reduction (Díaz Cintas & Remael, 2007, p. 165). Elements of interpersonal function commonly seen are greetings, interjections, expletives, vocatives, courtesies, repetitions, hesitations, false starts and so on. Sometimes, they are omitted, as in the following case where “you know” is missing in the subtitle:

<i>You know, about falling in love and having love knock you around. (Ray, 2004)</i>	
00:04:52 -->	談戀愛的酸甜苦辣
00:04:55	還有失戀的痛楚 (The sweets and bitters of falling in love and the pain of failing in love.)

Sometimes, they are replaced by other elements:

<i>All right, go on. Tell me. (Ray, 2004)</i>	
00:04:45 -->	那好，請你告訴我
00:04:47	(That's fine. Please tell me.)

Repetitions are usually trimmed, as in the following case:

<i>Hold on, wait, wait. (Ray, 2004)</i>	
01:35:22 -->	停，停下來
01:35:23	(Stop, stop/wait/hold on.)

The absence of these ingredients makes subtitled text less cohesive than its ST. However, viewers are able to fill the gap with the help of other filmic signs and grasp the whole picture through the acting and cues to avoid ambiguities or misunderstanding (Chaume, 2004, p. 854).

Technical constraints and the switch from speech to writing are believed to be the major causes for these phenomena. This is not to say that subtitles have to follow the norms of written language, as film dialogue is originally written on the script, intended to be spoken and therefore the recreation of a written version of it is not improbable. Nor does this mean that the space and time available for subtitling are so limited that these oral features have to be reduced. In fact, there are many circumstances where oral features

are preserved in the subtitles. Cases are found where deviant spelling, slips of the tongue, neologisms and dialect vocabulary are used occasionally to reflect spoken language, especially when these features are central to the plot. The point here is that translators tend to eliminate these elements for better readability. As mentioned above, it is not practical to produce a full translation if such a translation would reduce appreciation and increase the viewer's processing effort (imagine how tiring it would be if we needed to read a text full of non-standard expressions and process other information at the same time). This will also explain why subtitles are more often than not normalised into readily intelligible phrases. The question then remains how to balance all these forces to achieve the best possible outcomes.

Among other things, the toning down or omission of swear/vulgar words as well as strong or erotic language, is observed (Díaz Cintas & Remael, 2007, p. 195; Mattsson, 2006, p. 49; Taivalkoski-Shilove, 2008). Investigating the way sexually suggestive elements are treated in Chinese subtitles, Lung (1998) points out that these elements are often translated literally, losing their connotations. An example given by Lung is from the American sitcom *Boy Meets World*, in which “we should be at ninth base by now” is rendered literally into Chinese (ibid, p. 102). In the original dialogue, “ninth base” is a metaphorical expression as different bases in a baseball game are used to refer to various stages of intimacy in a relationship. This usage is popular among American high school teenagers but is unfamiliar to the Chinese audience; therefore, a literal translation will not mean much to a viewer who has little idea about the slang expression.¹⁴ Although the viewer may deduce the meaning from the context, the comprehension is partial and delayed.

¹⁴ Lung's article was published in 1998 when the Chinese audience had little knowledge about the connotation of different bases in a baseball game used among teenagers. Nevertheless, this usage is now common among Chinese teenagers. It is not clear, though, that the usage is originated from American TV.

Chen (C. Chen, 2004) also finds that English swearwords are either omitted, translated over-formally, reproduced with euphemism, or rendered into official Chinese (Mandarin) rather than dialect Cantonese, which is the target audience's mother tongue. An example given by him to demonstrate "[o]ver-formal translation" is the replacement of "dick" by "joeng-geoi" (penis) (ibid, p. 136). In another article, Chen (2005) considers that "unnecessary neutralisation" of erotic or strong language results in a loss of flavour (p. 209). Take for example the following subtitles in *Ray* (2004):

You might as well. Your ass belongs to him [God, my note].	
00:05:00 -->	那也好，反正你的命是上帝給的
00:05:02	(Fine as well, anyway your life is given by God.)

Damn right I wouldn't.	
01:36:25 -->	我當然不會
01:36:26	(I of course won't/wouldn't.)

Under-translation of these elements is caused not only by technical constraints; it is also influenced by censorship and writing conventions (C. Chen, 2004 & 2005). Violent or strong language is usually softened so the film will not be restricted to adults only (classified as R18), particularly if the film is broadcast on TV. Besides, written texts full of vulgarisms and swearwords may be unacceptable to viewers. Different cultures also have different sensibilities towards strong language. In the case of Chinese subtitles, differences in culture and language usage play an important role. Swearwords and erotic speech are handled differently by Chinese and Anglophones; sex is seldom referred to in the daily conversation of most Chinese people. Furthermore, these elements are usually culturally bound, and will cause many difficulties for translators. If we consider the target audience's knowledge of the SC and its moral values, and the acceptability of subtitles full of strong language, the weakening of such elements seems inevitable.

Most of these characteristics are universal, appearing in subtitles of different languages while varying to different degrees, depending on various circumstances. In addition to the technical and textual constraints, a translator's competence, working conditions, deadlines, how source materials are provided (Is the script annotated? Is the dialogue list or a copy of the original film provided?), distribution companies' policies, target markets, TC conventions/norms, target viewers' acquaintance with the source culture and language and their acceptance of its value, film genres etc., all participate in shaping the final product, and therefore cause differences in, for example, the level of reduction, explicitness, vulgarity etc. Translation is a decision-making process and this is all the more evident in subtitling as translators have to find the balance between all different forces. From a function-oriented perspective, subtitlers should have more freedom in manipulating the TT, sometimes being faithful to the ST by betraying it. Ko (2007) argues that subtitling is editing, and different strategies, which may be rarely seen in traditional forms of translation/interpreting, are employed for this purpose.

Given the fact of various constraints involved in subtitling, it is meaningful to explore how translators deal with this kind of translation. Previous studies on translation issues in subtitling and the way they are handled will be discussed in the following section, focusing on three aspects: strategies dealing with subtitling in general, extralinguistic cultural items and humour. Most of these studies focus on subtitling into European languages, as they are the main languages studied in existing research on subtitling. Detailed investigation of Chinese subtitles, which are the main focus of this project, is covered in Chapters 4 to 6.

2.5 Translation Issues and Strategies in Subtitling

When talking about translation strategies, one may notice the terminological confusion between strategies at the macro level and the micro level (Gambier, 2008, p. 23). Some refer to translation strategy as foreignisation, domestication, exoticism or naturalisation (adopted by Venuti and his followers), while others use expansion, reduction, paraphrase, neutralization, omission, borrowing etc. (see Ramiere, 2006). It seems the disparity arises from different levels of analysis. The former focuses on the whole text and the latter smaller segments/units. Some also refer to the latter as procedures (Ramiere, 2006) or techniques (Fawcett, 1997). As this study looks at the way a given unit is treated, the following discussion will concentrate on methods used to render ST elements rather than applied to the text as a whole, such as the binary classification of foreignisation and domestication. The terms “strategy”, “technique”, “method” and “solution” will be used in this section to preserve them as they appear in the works cited. However, for the description of my own research, I will use “solution-type” to replace “technique” or “strategy” as it is considered more appropriate for descriptive studies (the choice of this term will be explained in 3.2). Besides, as translation issues are the focus, we will not go into technical matters such as segmentation (line-breaks), fonts and typeface, punctuation rules, format etc.

2.5.1 Subtitling Strategies in General

One of the earliest attempts to generalise strategies for subtitling is Gottlieb’s (1992) ten strategies, upon which many other works are based (Lomheim, 1999; Schwarz, 2002; Taylor, 2000). They are outlined below with Gottlieb’s definitions (1992, p. 166), and the examples are taken from *Shrek the Third* (2007):

<i>Type of strategy</i>	<i>Character of the TT</i>
	<i>Examples</i>
(1) Expansion	Expanded expression, adequate rendering (culture-specific references etc.)
	Like the sauce? → 烏斯特牛排醬? (<i>wu-si-te</i> [Worcester] steak sauce?)
(2) Paraphrase	Altered expression, adequate rendering (non-visualized language-specific phenomena)
	Cursing at your life... → 人生不如意 (Life is unfortunate)
(3) Transfer	Full expression, adequate rendering (‘neutral’ discourse – slow tempo)
	What did she say? → 她說什麼? (She says/said what?)
(4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
	spa → spa
(5) Transcription	Anomalous expression, adequate rendering (non-standard speech etc.)
	“Wor-ces-ter-shire”? → 烏龍叉燒麵郡 (<i>wu-long-cha-shao-mian-jun</i> , meaning “udon barbecue pork noodle shire”; the translator tried to imitate the distorted pronunciation of “Worcestershire” by creating a funny name for the shire – the translation captures the comic image of the character.)
(6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific phenomena)
	Little Boy Blue and the Man in the Moon... → 月亮上的男人和小小藍寶寶 (the Man in the Moon and Little Blue Baby)

(7) Condensation	Condensed expression, concise rendering (normal speech)
	...then take my place as rightful king → 登上國王寶座 (ascend the throne)
(8) Decimation	Abridged expression, reduced content (fast speech of some importance)
	It wouldn't be inaccurate to assume... → 假如我說... (If I say...)
(9) Deletion	Omitted expression, no verbal content (fast speech of less importance)
	See 4.2.2.3
(10) Resignation	Differing expression, distorted content (‘untranslatable’ elements)
	A: Name doesn't ring a bell. B: Ya, no bell. → A: 沒聽過這名字耶 (Never heard this name.) B: 沒聽過 (Never heard.)

According to Gottlieb, (1) – (7) provide corresponding translations of the original segments. He also distinguishes condensation from semantic reduction. With condensation, the meaning and most of the stylistic content of the ST are retained, although it does imply the reduction of certain oral features. Decimation and deletion, on the other hand, affect the semantic and stylistic content. Strategies (5) – (9) are more common in subtitling than in printed translation, and type (7) is typical of subtitling. Resignation (sacrificing one of the readings of a pun or wordplay) can be found in all types of translation.

In his pilot study of the distribution of these strategies in the Danish subtitles of the English film *Young Frankenstein*, Gottlieb (1992) finds that the most frequently used strategy is transfer (44.9%), followed by paraphrase (14.5%) and condensation (12.9%).

16% of the original segments suffer a loss of semantic or stylistic information with the adoption of decimation (8.1%), deletion (7.4%) and resignation (0.5%). Using the same categorization in studying the distribution of strategies in the English subtitles of the Italian film *Caro Diario*, Sandrelli (1997) finds that the most frequently used strategy is also transfer (66%), followed by condensation (17%) (as cited in Taylor, 2000). Only 9% fall in the category of decimation, deletion and resignation (ibid). The same analysis of the Finnish subtitles of the English film *Disclosure* by Hartama (1996) shows 50.8% transfer, 20.1% paraphrase and 12.9% condensation. Less than 11.7% suffer a loss of semantic information. By juxtaposing these figures of three different studies in different languages, one will notice that in most cases (usually more than 50%), the ST is translated directly into the TT, while less than an average of 15% of the cases are subject to condensation, which is contrary to what most people may have expected about subtitling. In addition, both Gottlieb and Taylor observe that the missing elements are usually compensated with the help of other filmic signs.

According to Hartama (1996), certain categories, especially paraphrase, transcription and dislocation require more specific definitions and the boundaries between some categories (e.g. condensation and paraphrase), are sometimes blurred. However, most of them are clear-cut, and truly problematic cases are relatively few (ibid, p. 43-44). By and large, this method of analysis is reasonably objective and provides a useful frame for further analyses. By investigating a larger corpus, it should yield more convincing and substantial results. Given the fact that the films mentioned above were subtitled more than a decade ago, it will be sensible to see what has changed over the past few years.

Relying on a systematic evaluation of his case study of three programmes subtitled in Norwegian, Lomheim (1999) proposes an alternative typology of strategies. It includes

equivalent translation, omission, compression, expansion, generalisation, specification and neutralisation. As the first four strategies are similar to Gottlieb's transfer, decimation, deletion, condensation and expansion, examples of the last three are given as follows, also taken from *Shrek the Third* (2007):

- generalisation:

I see a Dutch fudge torte with cinnamon swirls. →

我看到巧克力肉桂蛋糕 (I see a chocolate cinnamon cake.)

- specification:

Your star puppet [Pinocchio, my note] abandons the show to go and find his father. →

你的當紅小木偶落跑去找生父

(Your popular little puppet runs away to find biological father.)

- neutralisation:

How in the Hans Christian Andersen am I supposed to parade around in these goofy boots? →

我穿這雙爛靴子要怎麼見人呀？

(How am I supposed to meet people in these lousy boots? ¹⁵)

¹⁵ Hans Christian Andersen is known to most Taiwanese viewers; however, a direct translation of the ST (including his name) will make the sentence complicated and hard to read within limited time.

It seems generalisation, specification and neutralisation are kinds of paraphrase in Gottlieb's sense. As Lomheim himself points out, these strategies are closely interrelated and more than one of them may be used at the same time, e.g. neutralisation + generalisation, compression + specification etc (1999, p. 204). Díaz Cintas and Remael also provide a detailed account of how to condense, reformulate and omit at the levels of word and sentence (2007, p. 150-170).

Other strategies mentioned are simplification (Ivarsson & Carroll, 1998, p. 88), summarising, foreignisation and domestication (Ko, 2007, p. 103-104). Simplification and summarising are similar to condensation, paraphrase and generalisation. Foreignisation will fall in Gottlieb's categories of transfer and imitation since the foreign elements in the ST are literally translated or retained in the TT. Domestication will likely fall into the categories of expansion and paraphrase. Tang (2008) demonstrates how translators domesticate by adding words reminiscent of the TC, employing colloquial and slang expressions in the TL, and replacing rhetorical devices of the SL with those of the TL. These categories of strategy, varied due to different focuses and aspects of analysis while overlapping to a certain degree, are by and large comprehensive, covering most types of solutions found in existing subtitles. The application of solution-types in the Chinese subtitles of English-language films will be examined in detail in Chapter 4, and the classification will be adjusted to fit my data.

2.5.2 Subtitling Extralinguistic Cultural References

Culture-specific items, generally referred to as "extralinguistic culture-bound references (ECRs)" (cf. Díaz Cintas & Remael, 2007, p. 200; Nedergaard-Larsen, 1993; Pedersen, 2007 & 2008), are elements outside language and bound by a country's culture, society, history or geography. One may not be familiar with these terms even if one knows the

language, e.g. Americans may not know who Wayne Swan is and what Anzac Day is. Since it is ‘extralinguistic’, it does not include ‘intralinguistic’ culture-bound problems such as idioms, proverbs, dialects etc. (see 5.1 for more discussion on extra- or intralinguistic culture-bound problems). The function of an ECR may be to provide information about the character, set the background of the story or a certain scene, or create ambience. If a character graduated from the Juilliard School, this implies s/he is very talented in the field of performing arts. A historical event or social movement may evoke political, cultural and social implications. A famous brand reminds viewers of anything associated with it. Extralinguistic culture-bound problems can occur in any kind of translation, but in subtitling, they are more challenging because of the limited time and space available, accompanied by possible feedback from the image and soundtrack. To insert a detailed explanatory note is out of the question at the moment. Choosing to ignore or alter these elements too much may cause a clash with what is happening in the original film. Since they are culture-bound, it is unlikely that equivalents can be found in another language. However, thanks to globalisation and cultural exchange, more and more culture-bound entities and concepts are made known internationally and similar systems are shared between different countries. This fact makes some culture-bound items no longer culture-specific (e.g. religion, education and political systems etc.); thus many of them hardly pose difficulties in translation. Pedersen differentiates between monocultural and transcultural ECRs and indicates that it is monocultural ECRs that usually cause translation problems and need a translator’s intervention (2007, p. 31, see 5.2 for the transculturality of ECRs). Further, he uses the word “cultural” instead of “culture-bound” for ECRs in his new book (Pedersen, 2011, p. 46), as the former is less restrictive and will enable discussions on the cultural item that is transnational, which is often the case nowadays. The present study will adopt Pedersen’s new term “extralinguistic cultural references” (also ECRs) to accommodate this new reality. However, most of the existing works in this area (including the ones

cited below and Pedersen's earlier works) use "culture-bound" or "culture-specific" to refer to cultural elements (whether they are transcultural or monocultural), so the term "culture-bound" will be kept when it is quoted. In what follows, types of ECRs and translation strategies to cope with them proposed by different scholars will be discussed.

Nedergaard-Larsen summarises a typology of ECRs, listed as follows:

Extralinguistic culture-bound problem types		
Geography etc	geography meteorology biology	mountains, rivers weather, climate flora, fauna
	cultural geography	regions, towns roads, streets etc
History	buildings	monuments, castles etc
	events	wars, revolutions, flag days
	people	well-known historical persons
Society	industrial level (economy)	trade and industry energy supply etc
	social organisation	defence, judicial system police, prisons local and central authorities
	politics	state management, ministries electoral system, political parties politicians, political organisations
	social conditions	groups, subcultures living conditions, problems
	ways of life, customs	housing, transport, food, meals clothing, articles for everyday use family relations
Culture	religion	churches, rituals, morals ministers, bishops religious holidays, saints
	education	schools, colleges, universities lines of education, exams
	media	TV, radio, newspapers, magazines
	culture, leisure activities	museums, works of art literature, authors theatres, cinemas, actors musicians, idols restaurants, hotels nightclubs, cafés sports, athletes

(1993, p. 211)

Vandeweghe (2005) also talks about three types: geographical, ethnographic and socio-political references (as discussed in Díaz Cintas & Remael, 2007, p. 201). Historical references in Nedergaard-Larsen's fall under any of these three headings, whereas Vandeweghe's ethnographic and socio-political references cover Nedergaard-Larsen's categories of society and culture. In addition, Oltra Ripoll (2005) tries to produce an exhaustive taxonomy of nine categories, including (1) nature; (2) leisure, feasts and traditions; (3) artificial products; (4) religion and mythology; (5) geography; (6) politics and economy; (7) history; (8) art and literature; and (9) science. It is difficult to establish an all-inclusive classification of ECRs to cover every aspect of community life, and sometimes it is hard to tell which item falls into which category. This may explain why different attempts of categorization are made.

To deal with ECRs in subtitling, Nedergaard-Larsen generalises eight strategies, including six major types and four subtypes (1993, p. 219). They are outlined as follows, including some examples of each strategy (examples in French are given by Nedergaard-Larsen):

(1) Transfer/Loan

- a. Identity: the foreign item is copied directly to the TT (non-translation), as commonly happens with names of places, professional titles etc.

la Comédie Française → la Comédie Française

- b. Imitation: calque (loan translation) or a direct transfer but adapted to the TL (the SL item does not exist in the TL).

Secretary of State → 國務卿 (State Minister) → secrétaire d'État

White House → 白宮 (White Palace)

(2) Direct translation: literal translation, usually for elements that exist in both SL and TL.

lawyer → 律師 (lawyer)

Master's Degree → 碩士學位 (Master's Degree)

The President → 總統 (The President)

(3) Explication: making explicit by specifying a certain aspect of the foreign item that has direct reference to the specific situation, which includes using a more general term to explain the connotation of the foreign item.

Kings Cross → 紅燈區 (a red-light district)

Wall Street → 金融中心 (the financial centre)

Julia Gillard → 澳洲總理吉拉德 (Australia Prime Minister *ji-la-de*)

(4) Paraphrase: an explanation of the foreign item.

HEC (*Hautes Études Commerciales*) → a college similar to business school

(5) Adaptation to TL-culture

a. Situational adaptation: the foreign item is translated into a similar concept/situation in the TL.

agrégé d'histoire → M.A. in History

- b. Cultural adaptation: the foreign item is replaced by a completely different item in the TL which has similar subtext.

Woolworth → 全聯福利中心 (PxMart)

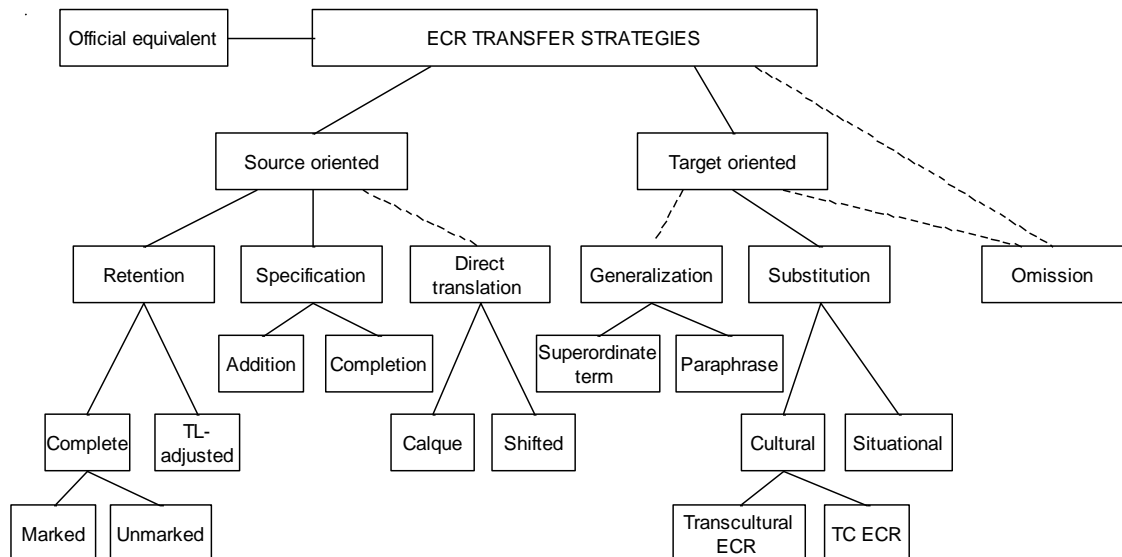
Westfield (shopping centre) → 夢時代 (Dream Mall)

(6) Omission: the foreign item is missing, not represented in the TT in any form.

These strategies may be used in combination, e.g. identity + explicitation: ‘HEC, a business school’. The difference between paraphrase and explicitation is hard to tell as paraphrase nearly always involves explicitation and explicitation is often done by paraphrasing (as shown above). As for imitation and direct translation, the difference lies in whether the ECR is part of the TL. If the ECR is not part of the TL, we are talking about imitation; if the ECR is also part of the TL, the transfer is referred to as direct translation. In this regard, translations of ECRs which are not in the TC but have been lexicalised in the TL and can thus be rendered directly, belong to imitation, e.g. White House, Times Square etc. As for situational adaptation and cultural adaptation, the former is partially equivalent and the latter non-equivalent. In the example of situational adaptation shown above, a French university degree is replaced by a similar item/situation, whereas in cultural adaptation the ECR is changed into a different entity. Cultural adaptation often entails a credibility problem because the TL replacement may not fit the context, but it is also quite effective as the target audience will get the idea immediately.

Distinguishing between source-oriented and target-oriented strategies, Pedersen (2011) proposes a typology of subtitling strategies for ECRs, comprising seven baseline types, along with their subtypes. The taxonomy itself has evolved over the years (cf. Pedersen

2005, 2008 & 2011). It is shown below. The dotted line indicates that the orientation of the strategy is vague. Official equivalent is neither source- nor target-oriented; omission can also arguably be neither.



Pedersen's taxonomy of translation strategies (2011, p. 75)

In this typology, Nedergaard-Larsen's transfer becomes retention, with which the ST ECR is moved to the TT unchanged (may be marked with quotes or by italics), or adjusted slightly to conform to TL conventions, such as dropping an article or altering the spelling. Official equivalent is used for an ECR that has a ready-made equivalent in the TL (lexicalised) and may involve any kind of strategy. Direct translation is basically a literal translation in which the only thing changed is the language and there is no semantic modification. Direct translation covers Nedergaard-Larsen's direct translation and imitation. Specification and generalisation can be seen as different forms of Nedergaard-Larsen's explicitation and paraphrase. The former includes (1) retaining the ST ECR in the TT and adding ancillary content to specify it, (2) completing the ST ECR that is in a shortened or elliptic form, and (3) in rare occasions, using a hyponym, e.g. cheese -> cheddar. The latter includes replacing the ST ECR with a superordinate term

or transferring its sense or relevant connotations through paraphrasing. As for substitution, it replaces Nedergaard-Larsen's adaptation and is divided into "cultural" (replacing the ST ECR with a transcultural or a TC ECR) and "situational" (in which the ST ECR is replaced by something completely unrelated to it – the subtitler creates his/her own version of TT that fits the situation but does not resemble the ST item in any way; this strategy can be seen as a quasi-omission strategy because the TT substitute is unlikely to be an ECR).¹⁶

The diagram shown above is from the perspective of the product, analysing finished texts. This typology can also be viewed from the perspective of the translation process. In this case, Pedersen distinguishes between "minimal change" and "interventional" strategies (based on Leppihalme's (1994) labels of strategy for translating allusions) (2011, p. 101), and places retention, official equivalent and direct translation under the former and generalisation, specification and substitution under the latter, while omission can be argued to be neither. Interventional strategies will often lead to more target-oriented solutions as they bring ST ECRs closer to target viewers by providing other information.

Díaz Cintas and Remael also list nine strategies, adding "lexical recreation" and "compensation" to the existing categories (2007, p. 202). The former refers to the invention of neologisms, usually when the ST involves made-up words (an example given by Díaz Cintas and Remael is "my weird shit-o-meter" (ibid, p. 206)), and the latter refers to cases where a translational loss in one place is made up for by adding or

¹⁶ An example of situational substitution given by Pedersen is from the comedy *Spy Hard* when some villains are asking a young boy about the whereabouts of a professor (2011, p. 95-96). The boy replies snidely, "with Gilligan", which is a joke based on the collocation "the Professor and Gilligan", a well-known ECR in America. The boy's reply is rendered as "with his wife" in Swedish, which does not involve an ECR, and the joke is lost.

over-translating something in another place.

When choosing the optimal strategy, factors to be considered are, for example, how central the ECR is to the plot, whether the relevant connotations have to be made explicit, how well the target audience knows about it, whether the subtitle can be easily understood, and the extent to which other filmic signs support or conflict with the subtitle. Most of these concerns and choices are made intuitively and on a case-by-case basis by the subtitler (Nedergaard-Larsen, 1993, p. 223; Ramiere, 2006). There are also “paratextual considerations” that influence the choice of strategies (Pedersen, 2005, p. 126), such as TC norms, how much the target audience accepts cultural adaptation, distribution companies’ policies, guidelines for subtitling and the translator’s working conditions. Nedergaard-Larsen (1993) finds that the function of an ECR is not decisive for the choice of strategy, but the target viewer’s comprehension takes high priority (see also Ramiere, 2006). If the translator assumes explanation is not required for comprehension, s/he tends to retain the local colour of the original text by adopting more ‘foreignised’ strategies such as identity and imitation. Conversely, if explanation is required for comprehension, explicitation, paraphrase and adaptation are used in most situations. That is to say, explicitation and paraphrase are used only when problems of understanding are expected; otherwise, ECRs are usually preserved in an unchanged form or only slightly adjusted (Nedergaard-Larsen, 1993, p. 235 & 238). The tendency to retain an ECR as it is or with minor modification to accommodate the rules of the TL is also mirrored in other studies (cf. Díaz Cintas & Remael, 2007, p. 205; Pedersen, 2007, p. 31), although it varies somewhat between different countries. Compared with Flemish and Dutch subtitles, Spanish subtitles contain more explicitation or explanation, but even so, the trend towards keeping cultural references unchanged is becoming more pronounced in Spain (Díaz Cintas & Remael, 2007, p. 205). Besides, the extreme TL-oriented translation strategy has become less popular. Cultural adaptation used to be

favoured in Danish subtitles but has started to be phased out in the early 1990s (Pedersen, 2007, p. 43). Nevertheless, the use of this TL-oriented strategy is more common in comedy as the main purpose of this genre is to amuse the audience, and hence the subtitler will focus on creating equivalent effect.

To sum up the studies mentioned above, cultural elements are generally carried to the TT successfully. Pedersen even suggests that there is no insoluble culture-bound translation problem (2005, p. 113). It seems that the connotations of ECRs lost in the subtitle are usually compensated for with the help of other filmic signs or can be retrieved from the context. In some cases even the omission of ECRs can be compensated (Nedergaard-Larsen, 1993, p. 235-238). Moreover, globalisation helps greatly in solving problems of translating ECRs. Many culture-bound elements can now be transferred to the TL without further explanation, particularly if the SC has great influence on the TC.

Chinese subtitles of ECRs in English-language films will be examined in Chapter 5 and the classification will be adjusted for the purpose of the present project. It is largely based on Pedersen's taxonomy as Pedersen's is comprehensive and clearly defined; however, some of the names of the category are adjusted to clarify the method (e.g. complete retention becomes non-translation), transcription is added as it is common for transferring names between different writing systems (e.g. English into Chinese), and paraphrase is considered sense transfer rather than a sub-type of generalisation (see 5.4). Transcription is a different way of retaining an ST ECR in the TT when transferring between different writing systems; it can be seen as a kind of TL-adjusted retention in Pedersen's taxonomy and is a major difference between the categories listed above and the ones used for the current study (see 5.4 for detail).

2.5.3 Subtitling Humour

Humour is no doubt one of the thorniest issues in translation and has drawn a fair amount of scholarly attention, not only in literary translation, but also in AVT (e.g. Chiaro, 2006 & 2008; Martínez-Sierra, 2005; Schroter, 2004 & 2005; Spanakaki, 2007; Zabalbeascoa, 1996). Some expressions of humour are universal and can usually travel across cultures and languages; others are culture-dependent and difficult to get across to people who are unfamiliar with the culture in question; still others are language-bound (puns and wordplay) and will seem insurmountable in translation. More often than not, humour is culture- or language-bound, as written in the *Concise Oxford Companion to the English Language*: “[t]he joke usually presupposes a social bond, joker and audience drawing freely on a stock of common knowledge involving a shared history” (“Humour”, 1998). In other words, “common knowledge involving a shared history” between the sender and the audience is essential in understanding the joke. This fact makes humour translation a difficult task; the more culture- or language-specific the humour, the more complicated it is to translate. Fortunately, globalisation and increased cultural exchange that contribute to the translation of culture-bound problems benefit the translation of humour too. Examples are jokes prompted by famous international figures, well-known events, advertisements, movie tag-lines or slogans, and so forth. Furthermore, people of different cultures/countries have started to understand each other’s sense and style of humour. The sense of humour typical of one country has started to cross national boundaries, and different cultures also learn from each other. These developments all have significant implications for translation. If we talk about humour on screen, Hollywood’s style of humour has been in the dominant position since the early 20th century and has had great influence around the globe. An obvious example would be the comic style of American situation comedy, whose humour is widely accepted and imitated by producers in other countries. As a result, target viewers

are increasingly familiar with this style of humour, the cues and the actor's body language, which will be beneficial to the delivery of humour.

Humour is defined by the *Oxford Dictionary of English* as “the quality of being amusing or comic” (“Humour”, 2010). It is generally agreed that the function of humour is to provoke laughter, but the question remains what ‘qualities’ there are to amuse – the features of humour, which are usually referred to as “humorous stimuli” (Vandaele, 1999, p. 239). Having reviewed major theoretical works on humour, Vandaele finds that the two main concepts that are constantly mentioned to characterise humour are incongruity and superiority (1999, p. 238; 2002, p. 156). Each concept has its supporters. Incongruity advocates consider it the only or main feature of humour while superiority advocates argue that traces of aggression (hence a feeling of superiority) can be found in any instance of humour. However, Vandaele argues that these two concepts are closely related and it is impossible to offer a satisfactory explanation of humour by one of them alone (1999, p. 242). He then redefined these two concepts, aiming to provide a framework for the description of humour in screen comedy. According to him, incongruity is a contradiction of the cognitive scheme. The notion of “cognitive scheme” is defined as “every mental construction a human possesses to relate and, thus, to give meaning to or interpret stimuli from the outside world” – it is “a way of representing interiorized, interpreted reality” and comprises the constructions we have learned to use to deal with the world we live in (Vandaele, 1999, p. 243), e.g. the sun is not just a star that hangs in the sky but also the sign of the start of a day, people going to work and probably good weather; drugs are often associated with sex, violence and the criminal underworld; President Clinton is connected with a series of sexual scandals; plastic is not food for humans etc. In other words, incongruity happens when what is presented defies what is expected – a deviation from “the norm that would usually regulate the utterance and the expectations attached to it” (Díaz

Cintas & Remael, 2007, p. 212). The following example in *Shrek the Third* (2007) will demonstrate the situation. My notes are inserted in the parentheses.

Shrek: ...if he (Arthur) gives me trouble, I've always got persuasion and reason.
Here's persuasion (Shrek shows his right fist), and here's reason (Shrek shows his left fist, and then laughs).

Shrek is telling his wife, Fiona, that he will convince Fiona's cousin, Arthur, to be the King of Far Far Away. Shrek's definition of persuasion and reason departs from how these two terms are normally perceived – we convince someone by talking him/her into changing his/her mind, not by force. Other examples of incongruity in language are exaggeration (anomalous analogies), irony (incongruity between what is said and what the real situation is), and puns (words that trigger disparate readings).

La Fave, Haddad and Maesen (1976) define “superiority”, another feature of humour, as “a reinforcement”, “happiness increment” and “a heightened self-esteem” (as cited in Vandaele, 1999, p. 241). That is, humour makes some or all of the parties involved feel they are better than others – a cheerful mood, increased happiness, related to a heightened self-esteem. Vandaele recommends broadening the definition of superiority as “*any* possible social effect of a social meaning of humour (from overtly aggressive effects to fairly harmless and private feeling of arousal)” (2002, p. 157, Vandaele's emphasis), and generalises two types of superiority: negative (aggressive) and positive (non-aggressive) superiority (Vandaele, 1999, p. 255-261). Negative superiority has a clear target that we laugh at. Irony can be an example of aggressive humour. Although not all instances of aggressive humour are ironic and not all ironies are amusing, irony may be humorous because it entails social and superiority-based aspects. It creates two possible effects: ridiculing someone/something (the target – aggression) and gaining

sympathy (mostly with the audience – in-group sympathy as in most cases of aggressive humour).

Positive superiority, on the other hand, does not have a clear target, as “one does not need to find and destroy a target in order to feel superior” (ibid, p. 257). There are three kinds of mental process which are connected with non-aggressive superiority, namely, circumstantial superiority, problem solving and institutionalisation. Firstly, circumstantial superiority stands for the absence of inferiority and anxiety before and during the moments of humour, which includes two humour-generating principles – good mood (a cheerful mood, inclination to laugh, is the most favourable condition for producing comic pleasure)¹⁷ and cueing. As incongruity can evoke a wide range of reactions (e.g. disappointing, incredible, humorous), circumstantial superiority “help[s] sift out the right one at the right moment” (ibid, p. 258) – good mood and cueing guide us to the right reaction and the right interpretation of the intention (humorous).

Secondly, understanding humour which involves solving joke problems brings a certain feeling of inspiration/stimulation. In fact, most incongruities require problem-solving as one needs to know the specific cognitive scheme and sometimes to recognise the “‘in-group’ allusive frames” (ibid), e.g. parodies and satires.

As for institutionalisation, Vandaele talks about institutionalised or conventionalised humour, which does not necessarily involve incongruity (ibid, p. 259). It happens when something (e.g. a sentence, a gesture) is repeated many times that something itself becomes a stimulus for laughter; the more often it is repeated, the more it gives rise to

¹⁷ Mulkay (1988) states that “based on the same logical pattern”, “*a simple change of emotional climate*” can convert humour from a comic into different kinds of experience, such as purely intellectual or even tragic feelings (as cited in Vandaele, 1999, p. 257, Mulkay’s emphasis).

laughter. An example given by him is the traditional and obligatory catchphrases stand-up comedians used to reiterate occasionally. This kind of conventionalised humour can only be understood by people who are familiar with the convention. Furthermore, it is often the case with humour on the screen that a person or character is systematically linked to “a certain type of anomaly (incongruity) in such a way that the mere appearance of the person creates comical potency” (ibid, p. 260). Mr. Bean is a case in point.

Incongruity can be understood as the cognitive aspect of humour, and superiority reveals the social aspect of it as “being superior is always being superior-to-someone” (ibid, p. 241). Superiority complements incongruity and should not be neglected. These two concepts interact in several ways; for example, incongruity provokes superior feelings; incongruity requires problem-solving and thus creates superiority; irony builds on both elements (ibid, p. 264). Vandaele also points out that these two concepts are essential factors but not the only factors of humour (2002, p. 159). They alone are not enough in any description of humour, since each of them may lead to various non-humorous reactions, e.g. incongruity may be interpreted as ridiculous, incredible or insulting and superiority as direct aggression or exhilaration. Both concepts should be complemented by factors related to the communicative context, such as the intention of the sender and the effect humour has on the receiver. Díaz Cintas and Remael echo this viewpoint by stressing that “humour does not function in isolation” (2007, p. 214), and the perception of humour will depend on various communicative situations and socio-cultural, linguistic and personal contexts.

Drawing on the concepts of incongruity and superiority, Asimakoulas suggests that “verbal humour involves social/cognitive expectations, that is, a sort of norm acceptance and/or norm opposition” (2004, p. 824). The former refers to things societies

accept as inherently funny (such as stereotypes), and the latter refers to things that clash with social conventions. Norm acceptance shows that humour does not necessarily entail incongruity, which resembles Vandaele's concept of institutionalisation, and norm opposition subsumes incongruity. The use of "norm" emphasises the "social rootedness" of humour and that is what makes humour translation difficult (ibid).

Summarising Zabalbeascoa (1996), Martínez-Sierra (2005) and Díaz Cintas and Remael (2007), a classification of jokes for screen translation according to the way jokes lend themselves to translation and solution-types associated with them, can be outlined as follows:

- (1) binational (or international) jokes: jokes that are not language-specific (such as wordplay) and do not depend on culture-bound aspects that are unfamiliar to the target audience (Zabalbeascoa prefers the term "binational" since it is hard to say whether a joke is truly international, e.g. jokes dependent on elements known to viewers of neighbouring countries but not worldwide; besides, what matters is the source and target countries in question);
- (2) cultural-reference jokes: jokes dependent on national, cultural or institutional references which are unknown to the target audience;
- (3) community-sense-of-humour jokes: jokes that are not dependent on cultural references but reflect a community's sense of humour, often inspired by prejudice or even racism;
- (4) language-dependent jokes: jokes dependent on "features of natural language for their effect" (Zabalbeascoa, 1996, p. 253), such as puns and wordplay;
- (5) pure visual and/or audio jokes: jokes dependent on visual and/or audio information that does not contain verbal elements, e.g. gestures, someone hits a window (which involves sound effect and image);

- (6) paralinguistic jokes: jokes triggered by paralinguistic features such as accents, intonation, screaming and even silence;
- (7) complex jokes: jokes combining any two or more of the types from (1) to (6).

Humour dependent on SC references that are well-known to both source and target viewers belongs to binational jokes. Mimes and jokes of silent cinema such as Chaplin's works are under category (5). There are, however, borderline cases between binational, cultural-reference and community-sense-of-humour jokes. To tell which type of joke these cases belong to will be subjective, and hence the solutions for them will depend on translators' assumptions. Language-dependent jokes can be said to refer directly to humour based on puns and wordplay. Pure visual or audio jokes do not usually require translation since they do not rely on linguistically meaningful content, yet translators may want to insert something to explain what is happening if they think it is necessary, e.g. some gestures have different interpretations in different cultures.

For techniques to tackle different types of humour, Díaz Cintas and Remael suggest that similar ones used for translating ECRs can be adopted, for example, direct/literal translation (usually for binational jokes), adaptation/substitution (usually for cultural-reference jokes and language-dependent jokes), explicitation etc. (2007, p. 216-229). However, humour translation usually requires more freedom, as its main purpose is to create humorous effect, and thus different norms are at work. Compared with translating ECRs, a more target-oriented approach is adopted (see 6.1.1). For instance, binational jokes that can be transferred directly may be reformulated or transferred explicitly in order to convey the humorous effect efficiently. Cultural-reference and community-sense-of-humour jokes are often adapted into the TC for the same reason. This tendency is all the more evident when translating puns and wordplay, for direct translation is rarely a viable choice.

Among these types of jokes, translation of language-dependent humour is the most frequently discussed issue, and there are quite a few works centring on it specifically (Chiaro, 2006 & 2008; Delabastita, 1996 & 1997; Schroter, 2004 & 2005). According to Delabastita (1996, p. 134) and Chiaro (2006 & 2008), different types of strategies for translating language-dependent humour are summarised as follows:

- (1) leaving the pun unchanged (direct copying of the ST pun to the TT);
- (2) replacing the ST pun with a TL pun (ST pun => TT pun);
- (3) replacing the ST pun with related rhetorical device (e.g. alliteration, irony, rhyme etc.);
- (4) the ST pun rendered as non-pun (the effect of the pun is lost);
- (5) omission (the ST pun is not represented in the TT in any form);
- (6) compensation (a TL pun inserted in the adjacent text where no corresponding ST pun is found);
- (7) inserting notes (e.g. putting the second meaning of the pun in brackets).

Strategy (1) is non-translation – simply leaving the pun in the SL and relying on the audience having some knowledge of the SL. Chiaro gives an example of wordplay on the close homophony of three names: Mr. Melville Orton, Mr. Maurice Horton and Mr. Michael Laughton (2008, p. 592, the example is from the comedy *Blame it on the Bellboy*). The bellboy confuses these names of his clients and thus gives each client the wrong message, creating a humorous event. The names are kept in the Italian-dubbed version and the humorous effect is preserved. Direct copying of the ST pun is also found in Schroter's (2005) detailed study of wordplay in 18 English-language films and their target versions in German, Swedish, Norwegian and Danish. An example is the pun based on the double meaning of "hot" (high temperature and sexually appealing), which is preserved in the Swedish-dubbed version. Given that general Swedish viewers

are familiar with “hot”, the solution works aptly. As commented by Schroter, direct copying of the ST pun will work well if target viewers have good knowledge of various interpretations of the pun. However, there are instances of direct copying which fails to deliver the full effect of the ST pun. Strategy (1) is virtually non-existent in Chinese subtitles of English-language films as these two languages are very different and Chinese viewers’ English proficiency is generally low (see 6.1.4 for detail).

The difference between strategies (1) and (4) is that, with the former, the effect of the ST pun may be preserved in the TT, while with the latter, the pun is lost in the TT (the other interpretation of the pun is not delivered). Strategy (7) is unconventional in subtitling. However, an instance of this is found in my data (see 4.2.2.10 for detail). The use of brackets is not new in subtitling. They may be used to indicate that the dialogue is in a language other than the SL (see Fig. 7 in 4.2.2.10). They may be used for the translation of written verbal elements (see 4.3.1) to distinguish it from the translation of spoken dialogue and to avoid confusion, especially when both types of elements are presented simultaneously on the screen.

The treatment of language-dependent jokes is largely dependent on whether the translator has enough time and resources to find or create a TL pun that fits into the story. If not, a compensatory solution – (3) or (6) – seems to be the next preferred option. Overall, translators will strive to achieve the humorous effect. As pointed out by Chiaro, translation of language-dependent humour almost always involves some kind of compromise “due to the fact that the chances of being able to pun on the same word in two different languages is extremely remote”, and formal equivalence is usually sacrificed for the sake of dynamic equivalence, i.e. equivalent effect (2008, p. 571).

Translating humour is a matter of priorities and restrictions (Zabalbeascoa, 1996, p.

243). Which is more important: to transfer the meaning of the humorous expression in the ST or to achieve the effect which the TT is intended for? How important is the particular instance of humour in relation to the whole text? Is it essential for the understanding of the plot? How does this joke interact with other filmic signs? What genre is the film (translators may handle humour differently when subtitling different genres, e.g. comedies, dramas, action movies or thrillers)? How do target viewers perceive a certain kind of humour? Will they accept jokes containing taboos, offensive language, racism or sexism?¹⁸ These questions are usually what subtitlers bear in mind when translating and they affect subtitlers' choice of solutions to a large extent (see more discussion in Chapter 6). A translator's working conditions and talent are also important factors, especially in subtitling humour.

Despite all the difficulties involved, humour is in most cases translated and brilliant solutions, even for puns, are regularly found. When investigating the way humour is translated in the Spanish-subtitled version of *The Simpsons*, an animated American TV series characterised by its humorous nature and cultural specificity, Martínez-Sierra finds that only 14.4% of the jokes in the ST are not realised in the TT, and most of these are cultural-reference and community-sense-of-humour jokes (2005, p. 294). His analysis highlights the importance of shared background knowledge for the understanding of humour and confirms that the way the subtitles interact with other filmic signs makes AVT different from other types of translation.

The way humour is treated in Chinese subtitles will be examined closely in Chapter 6 and some of the questions listed above will become clearer.

¹⁸ Lung (1998) notes that sexually suggestive language embedded in humour is regularly toned down in Cantonese subtitles.

Chapter 3 The Current Project

3.1 Data Selected for Analysis

The data selected for the present study have to be large enough to be representative and small enough to be manageable. Films of different genres are included as genres are expected to have some influence on the subtitler's choice of solutions (see 3.1.1). Within each genre, four to five films were selected to acquire objective results – results that are not based on a single film subtitled by a single subtitler. Besides different genres, films comprising diverse cultures and language styles have been taken into consideration to study the treatment of different elements. Accordingly, 35 English-language feature films imported into Taiwan have been chosen. With such data, the subtitling solutions observed are comprehensive and the results yielded are not partial but objective. The 35 DVD films are available in local video rental shops in Taiwan. All of them have subtitles in English and Traditional Chinese (the script used in Taiwan). Many of them also have subtitles in Cantonese and Simplified Chinese (the script used in China); and some of them have subtitles in other languages such as Korean, Indonesian, Malay, Thai etc. Since there is only one version of subtitle in Traditional Chinese in each film, we may assume that the subtitle translation targets the general public rather than an audience with specific needs.¹⁹

In order to catch up with the ever-changing conventions in subtitling, the present study intends to include more recent films, as the translations of old films may have been created according to outdated norms. The goal here is to choose English-language

¹⁹ In some countries, there are different versions of interlingual subtitling for the deaf and for the hearer (see Neves, 2009).

feature films released and subtitled after 2007.²⁰ Among these films, most of them (31) were released after 2007, except four – *Ray* (2004), *Kingdom of Heaven* (2005), *Memoirs of a Geisha* (2005) and *Miss Potter* (2006). *Ray* was selected because its dialogue is full of slang and non-standard grammar in African-American English. *Memoirs of a Geisha* was selected because it contains many elements of a foreign culture (as opposed to English culture). *Kingdom of Heaven* and *Miss Potter* were selected because both stories are set in older times, the former in the 12th century and the latter in the early 20th century. *Kingdom of Heaven* also contains elements of religion (the Crusades and Islam). There are also four films based on the TV series of the same name: *The Simpsons Movie*, *Sex and the City*, *Get Smart* and *The X-Files*. As the former three originate from TV comedies, they involve a higher degree of punning, irony and other comic qualities than prototypical feature films whose scripts and editing operate at a more leisurely speed. That is to say, the challenges a translator faces will be different. Indeed, different focuses and approaches will apply to translating programmes of different genres (e.g. documentaries, news, comedies etc., see 3.3.2). These TV-comedy-adapted films were chosen because they are full of instances that require more creative translation solutions and will hence provide many valuable data for investigation.

Except for the films mentioned above, the others were chosen randomly, but with the intention of including different genres and cultural backgrounds. For the study to be comprehensive, it will not only investigate films that are full of stylistic features (e.g. ECRs, dialects, instances of humour), but also ones that are not. To summarise, these 35 films cover different genres, different cultural backgrounds, different kinds of English

²⁰ The DVD version of a film is usually available at least five months after the release of the film in target-country cinemas. DVD subtitles are usually produced not long before the DVD release, which may be four months after the cinema release. In some cases, the DVD version may adopt the subtitles of the theatrical version, depending on whether the distribution company owns or buys the copyright of these subtitles.

(as the stories are set in different ages and regions, and the dialogues may be full of regional and personal flavour, or may be in standard English), and were released in recent years. They are listed in the table below, with the year of release, genres, directors and production countries. The list is arranged chronologically and then alphabetically. The records are taken from *Film Index International* (<http://fii.chadwyck.co.uk/home>) and *Complete Index To World Film* (<http://www.citwf.com/indexx.asp>).

Table 3a

Film (Chinese Title)	Year	Genre	Director / Country
Ray (雷之心靈傳奇：雷查爾斯不凡的一生)	2004	Drama, Biopic	Taylor Hackford / US, UK
Kingdom of Heaven (王者天下)	2005	Historical adventure, Action	Ridley Scott / US, UK, Spain, Germany
Memoirs of a Geisha (藝妓回憶錄)	2005	Drama, Romance	Rob Marshall / US
Miss Potter (波特小姐)	2006	Drama, Biopic	Chris Noonan / UK, US
Atonement (贖罪)	2007	Drama, Romance, War	Joe Wright / US, UK, France
Death at a Funeral (超完美告別)	2007	Comedy (Black comedy)	Frank Oz / Germany, US, UK, Netherlands
Elizabeth: The Golden Age (伊莉莎白：輝煌年代)	2007	Historical drama, Biopic, Romance	Shekhar Kapur / US, Germany, UK, France
Next (關鍵下一秒)	2007	Thriller, Action, Science fiction	Lee Tamahori / US
No Country for Old Men	2007	Drama, Crime,	Ethan Coen /

(險路勿近)		Thriller	US
Rush Hour 3 (尖峰時刻 3：巴黎打通關)	2007	Comedy, Action	Brett Ratner / Germany, US
Shrek the Third (史瑞克三世)	2007	Comedy, Adventure, Animation	Chris Miller / US
The Reaping (報應)	2007	Thriller, Horror	Stephen Hopkins / US, Australia
The Simpsons Movie (辛普森家庭電影版)	2007	Comedy, Adventure, Animation	David Silverman / US
10,000BC (史前一萬年)	2008	Epic adventure, Action	Roland Emmerich / US, South Africa
Australia (澳大利亞)	2008	Historical Drama, Adventure, Romance	Baz Luhrmann / Australia, US, UK
Eagle Eye (鷹眼)	2008	Thriller, Action, Mystery	D. J. Caruso / US, Germany, UK
Get Smart (特務行不行)	2008	Comedy, Action, Adventure	Peter Segal / US, Australia
High School Musical 3: Senior Year (歌舞青春畢業季)	2008	Comedy, Drama, Musical	Kenny Ortega / US
Kung Fu Panda (功夫熊貓)	2008	Action, Adventure, Animation	John Stevenson / US
Quantum of Solace (量子危機)	2008	Thriller, Action, Adventure	Marc Forster / US, UK
Sex and the City (慾望城市)	2008	Comedy, Drama, Romance	Michael Patrick King / Germany, US
Slumdog Millionaire (貧民百萬富翁)	2008	Drama, Romance	Danny Boyle / UK, US
The Strangers (陌路狂殺)	2008	Thriller, Horror	Bryan Bertino / US

The X-Files: I Want to Believe (X 檔案：我要相信)	2008	Drama, Mystery, Science fiction	Chris Carter / US
Vicky Cristina Barcelona (情遇巴塞隆納)	2008	Comedy, Drama, Romance	Woody Allen / US, Spain
Wanted (刺客聯盟)	2008	Action, Thriller, Crime, Fantasy	Timur Bekmambetov / US, Greenland
17 Again (回到十七歲)	2009	Comedy, Drama, Romance, Fantasy	Burr Steers / US
Angels & Demons (天使與魔鬼)	2009	Thriller, Drama, Mystery	Ron Howard / US
Harry Potter and the Half-Blood Prince (哈利波特與混血王子)	2009	Adventure, Action, Fantasy	David Yates / US, UK
Knowing (末日預言)	2009	Drama, Science fiction, Mystery	Alexander Proyas / Australia, US, UK
Public Enemies (頭號公敵)	2009	Drama, Crime, Biopic	Michael Mann / US, Japan
Sherlock Holmes (福爾摩斯)	2009	Adventure, Action, Crime, Mystery	Guy Ritchie / US, Germany, Australia
Surrogates (獵殺代理人)	2009	Action, Thriller, Science fiction	Jonathan Mostow / US
The Proposal (愛情限時簽)	2009	Comedy, Drama, Romance	Anne Fletcher / US
Zombieland (屍樂園)	2009	Action, Comedy, Horror	Ruben Fleischer / US

To compile a corpus of verbal elements in 35 films, the software *SubRip* is used to extract the English (SL) and Mandarin (TL) subtitles and their timings from the DVD. As the English subtitles do not always reflect what the speakers say in the film, e.g. repetitions and discourse markers are often trimmed, they are referred back to the film and adjusted, so the ST data used for comparison in the current study match as closely

as possible the way speech is presented on the screen. The written verbal elements in the film, namely displays and captions (see 1.2), have been copied down manually and their Mandarin subtitles extracted with *SubRip*.

In film subtitling, all kinds of verbal information that are essential to the understanding of the plot are normally translated. It will be sensible to examine translations of both spoken and written elements in a film to see whether they are treated differently, as one involves a switch of mode (spoken to written) and the other does not.

3.1.1 The Source Films

The SL of the films selected for the present project is English, although some films may occasionally contain dialogue or written verbal information in other languages, usually with English subtitles. While they are all in English, there are regional varieties, revealed through lexical choice, accents and grammar, e.g. British English, American English, African American English and Australian English. The source language and culture depend on the story of the film, when and where it took place and the background of the characters. For example, the SL of *The Simpsons Movie* is American English and the SC is American, as the story happens in America and the characters are Americans. However, even within America, there are cultural and language diversities. A more complicated case is *Australia*, a historical drama set in pre- and during World War II Australia. The characters include a British noble from England, local Australians, Australian Aboriginals and a cook from Hong Kong. Different characters represent different backgrounds. Although English is the main language spoken (there are occasionally lines in an Aboriginal language and Cantonese), each character has his/her own accent and style of talk. The SL in this case is English, used by these characters with regional varieties, and the source cultures include the different cultures these

characters represent, with the focus on Australian and Australian Aboriginal cultures.

The situation with feature films is somewhat different from the real world. English feature films target an English-speaking audience, so the SL in the film has to be English, even if the character in real life is not supposed to speak English. For instance, the story of *Memoirs of a Geisha* is set in Japan in the early 19th century. The main characters are Japanese, but they speak in English because the primary audience the film is intended for is an English-speaking audience. The SC here remains Japanese culture. In such cases, the kind of English used in the film is chosen by the producer. It is worth mentioning that the story of a film nowadays often take place across national and cultural boundaries. Therefore there are usually different cultures involved in a film, and sometimes more than one language.

Some of the films collected contain many cultural elements, e.g. American culture (*The Simpsons Movie*, *The Proposal*), Japanese culture (*Memoirs of a Geisha*), Chinese culture (*Rush Hour 3* and *Kung Fu Panda*), Australian Aboriginal Culture (*Australia*), Catholic culture (*Angels & Demons*), Christian culture (*Kingdom of Heaven* and *The Reaping*), Indian Culture (*Slumdog Millionaire*), Spanish culture (*Vicky Christina Barcelona*), and characters and stories in western fairy tales (*Shrek the Third*); some have dialogue full of regional colour, e.g. African American English (*Ray*), British English (*Death at a Funeral* and *Atonement*), dialects of English spoken in the southern region of America (*No Country for Old Men*), and Australian English (*Australia*); some are set in the older times, and the wording and expressions used are slightly different from those used in the films set in the present, e.g. *Elizabeth: The Golden Age* (England, 16th century), *Sherlock Holmes* (London, late 19th Century), *Miss Potter* and *Atonement* (Britain, early 20th century), and *Public Enemy* (America, early 20th century); some have parts of their dialogue in other languages, e.g. Spanish (*Elizabeth: The Golden Age* and

Vicky Christina Barcelona), Italian (*Angels & Demons*), Chinese (*Rush Hour 3*), Japanese (*Memoirs of a Geisha*), French (*Rush Hour 3*), and languages created by the script writer (*Harry Potter and the Half-blood Prince* and *17 Again*); and the others are stories set in present-day America and Britain, where standard English in everyday conversation is used, e.g. *Next*, *Knowing*, *Eagle Eye*, *Quantum of Solace*, *Sex and the City*, *The Strangers* and *Wanted*. Although the films collected encompass different cultures, all of them are produced in the US and Western European countries, mostly Hollywood productions. Hence, the socio-cultural system and the values of the source films are by and large American/English.

The present study also includes films of different genres. As many believe, the genre of the programme (e.g. films, TV series, news and documentaries) is an important factor in a translator's choice of strategy (see de Linde, 1995; Kovačič, 1998a; Pettit, 2004). Although the genre these authors talk about refers to a broader category, there are different genres within the category of films. The genre of a film may affect its function, style of discourse, pace, focus of information on the screen, and the reading pattern of the viewer. For example, the function of a comedy is to amuse, and thus the priority of the translation is to create humorous effect rather than conveying the exact meaning while losing the joke; the style of discourse of a historical drama is different from a present-day comedy or an animation for children, and thus the translation is expected to show the difference; an action film may have its focus on the images, and thus the translation is supposed to be concise and easily understood; in comparison with a romance, the viewer may rely more on the translation to follow the plot of a crime or espionage tale, and thus the translation will have to be more detailed.

In order to see how film genres affect a translator's decision-making, the 35 films selected comprise 2 biopics, 2 historical/epic adventures, 2 historical dramas, 3 dramas,

2 crime dramas, 1 comic drama, 1 black comedy, 1 action comedy, 1 spy comedy, 1 horror comedy, 3 comedies, 3 science fictions, 1 science-fiction thriller, 4 thrillers, 2 fantasies, 1 crime action, 1 action adventure, 3 animations and 1 musical sequel. It should be noted that a film may combine several genres. For example, *Shrek the Third* is animation, but it can also be said to be comedy and action; *Harry Potter and the Half-Blood Prince* is fantasy but may also be adventure and action. Besides, the boundaries of some genres may be blurred, such as thriller and action. The films included here seldom belong to one specific genre only, and a genre usually has many subgenres, e.g. black comedy, spy comedy, action comedy, romantic comedy etc. While it is not the purpose of this study to define film genres and follow the categorisation to examine how a specific genre is subtitled, the point here is that different genres have different functions and different target viewers. The pace of the film, its focus, the density of dialogue and the style of discourse in the original film script also vary with the genre. The density of dialogue and different forms of information will have direct impact on the level of reduction in subtitling due to its constraints. The pace of the film and the style of discourse will affect the way subtitles are presented, as subtitles are expected to reflect the linguistic features of the original and match the overall presentation of the film. Kovačič points out that “the genre partly determines the linguistic register to be used, the audience a programme may be expected to attract and its background education, and consequently also the expected reading skills”, and subtitlers should develop an awareness of various factors related to genres, including specific features of language and special needs or preferences of the target audience, e.g. the use of fashionable slang in programmes for young teenagers, or literary language for classical works and for educated viewers (1998a, p. 127).

Further, films usually comprise elements of different genres. For example, there may be scenes related to medical or legal practice, and the use of jargons and register in these

fields in the film will be similar to that in a documentary programme or a news programme. A biopic may contain humorous scenes where comic effect takes priority, or it may include a historical event where the informative aspect is given precedence. The function, the discourse pattern and the register of different passages will be different according to different situations within the context of the film. Therefore, the way different elements are treated in subtitling may be on a case-by-case basis and have not much relevance to the general strategy applied to different genres. As this research intends to carry out a comprehensive investigation of subtitle translation, different genres of films should be included. The extent to which the genre affects a subtitler's choice at the global level and at the local level will be investigated in Chapters 4 to 6, and questions related to film genre and subtitling are discussed in 3.3.2.

It should be stressed that, the investigation of films genres in relation to solution-types in the current study is preliminary but not exhaustive, as a comprehensive study of this topic needs to incorporate detailed theoretical discussion of film genres and audience's perception of different genres, taking into consideration factors such as the assumed reading speed of the audience and the lexical richness of the ST. These are beyond the scope of the current project, whose main focus is on the way verbal elements and certain translation issues are dealt with in subtitling. Therefore, the results observed regarding film genres and solution-types are tentative but not conclusive.

3.1.2 The Target Language and Target Audience

The TL in the current project is Mandarin and the TC is Taiwanese culture, as the data selected are films imported into Taiwan with Mandarin subtitles. The target society is limited to Taiwan because it would be impractical to cover different target areas using the same language (e.g. China, Hong Kong), and it is not the purpose of this study to

compare different target versions of the same film.²¹ Since the present study intends to explore the types of solutions translators used in subtitling by comparing the ST with the corresponding TT and observe the recurrent patterns, it is sensible to include a large corpus of different films translated by different subtitlers and discuss the results in the context of a single target market.

The official language in Taiwan is Mandarin Chinese and the writing system is Traditional Chinese (or Han characters). A large portion of Taiwan's population also speaks Hokkien, a dialect within the Chinese language family and the mother tongue of the majority of Taiwanese people. Hokkien dialect does not have a formal writing system, although some Han characters are used to denote Hokkien in informal writing – a common practice is to borrow characters of similar sound or similar meaning. As for daily language usage in Taiwan, it is very common to mix Mandarin and Hokkien in speech and this also promotes the use of Hokkien in writing. The occasional use of Hokkien in writing adds a regional flavour to the writing and makes it more lively and idiomatic. Therefore, this usage can sometimes be found in the subtitles of foreign films, especially when a more domesticated approach is adopted. (A mixture of Mandarin and Hokkien is constantly adopted in dubbing for humorous effect, as films dubbed in Taiwan are mainly animated cartoons in which comical effect is usually an important ingredient.)

Mandarin Chinese used in Taiwan is mostly the same as the official standard Mandarin used in China, except for the writing system – simplified Chinese characters are used in

²¹ A foreign film released in different regions/countries which share the same language usually has different target versions to meet the needs of different target markets. This is due to differences in language usage by people living in different regions/countries. For example, the subtitles of foreign-language films released in Taiwan, HK, Singapore and China are different, and so are those released in the US, UK, Australia and New Zealand.

mainland China. However, there are some differences between Mandarin spoken in Taiwan and in China in terms of vocabulary and pronunciation, as the former is under great influence from Hokkien as well as some influence from other dialects such as Hakka (a Chinese dialect spoken by about 15% of the Taiwanese), languages of the indigenous peoples of Taiwan, and Japanese. As for writing systems, both traditional and simplified Chinese are logograms, but the script for most of the characters is different, e.g. “關” (to close) for traditional Chinese and “关” for simplified Chinese.

Taiwanese culture inherits Chinese culture, as Chinese is the major ethnic group in Taiwan. Although Chinese culture is very different from the SC in question, Taiwan sees a great influence of American popular culture under globalisation. Many of Taiwan’s educational and political systems are similar to American systems (e.g. titles of university degrees, ranks of academics, and the president as the head of the state), and Taiwanese people are familiar with famous international figures, landmarks, and social and political events in the US and many of the European countries. Their values and religion all have great impact on Taiwanese people and their everyday life. As a result, many cultural elements in the ST are not unfamiliar to the Taiwanese audience. With the help of globalisation, different cultures start to blend and exchange. That is to say, people of different cultural backgrounds start to influence each other, or at least have a certain knowledge of each other’s culture. In terms of translation, even though the TC is originally very different from the SC, the gap is closing. With the increase in globalisation in recent years, Taiwanese people are extensively exposed to American/English popular culture. More and more culture-specific elements in English films have accepted equivalents in Chinese, and can thus be transferred directly into the TL. As long as the translation is provided, the target audience will have not much difficulty understanding the message.

As for the target audience, the subtitled versions of these films target Taiwanese adults. Although there are three animated cartoons in the collection – *The Simpsons Movie*, *Shrek the Third* and *Kung Fu Panda*, they are expected to have a large adult audience (*The Simpsons Movie* is primarily for adults). Since these films target adults, normal reading speed is presumed (as opposed to subtitling for children’s programmes where a lower reading speed is presumed (Georgakopoulou, 2009, p. 22)). As mentioned in 1.2, Taiwanese are accustomed to reading subtitles on the screen as most of the programmes on TV, whether in Chinese or in foreign languages are subtitled, and the subtitles are always present (open subtitles). Consequently, Taiwanese viewers rely heavily on the subtitle rather than on their ears alone to grasp the meaning of the audiovisual programme, and subtitles on the screen are less disturbing for them than for most English-speaking viewers who are not used to reading subtitles and consider them distracting.

Another reason why the Taiwanese rely heavily on the subtitles of English films is that their English proficiency is poor (see footnote 2 in 1.1). They are especially weak in listening and speaking skills. Although the study of English is compulsory in Taiwan’s education system from elementary school, the focus was mostly on writing and reading (although the situation has started to change recently).²² The English teachers in school are usually Taiwanese whose native language is not English; hence the training in listening and speaking is weak.²³ Few Taiwanese speak English in their daily life and it

²² The curriculum guideline for primary English education in Taiwan revised in 2004 puts its focus on listening and speaking (Cheng, 2005, p. 7). That is to say, the younger generation aged under 15 receives better training in English listening and speaking skills. However, the majority of the Taiwanese learn English with an approach that is largely written.

²³ The hiring of English-native-speaking teachers is costly in Taiwan, as English native speakers with teaching qualifications expect higher salary than local Taiwanese teachers. There are also other issues involved, such as employment opportunities for local teachers and management problems. Therefore, the hiring of foreign teachers in school is limited (see Cheng, 2005 for more references).

is not easy for them to learn English because their native language is too different from English. If one speaks English slowly and clearly and uses only simple sentences, it is possible for some Taiwanese to understand what is said. However, the situation with film dialogue is much more complicated. The actor usually speaks fast and not very clearly, and it is sometimes the case that the dialogue is unintelligible or barely audible. It is also easy to miss what is said if the actor has a low voice or strong accent. For the Taiwanese audience, it will be difficult to understand the film by simply listening to the dialogues. Hence, the translator has decisive influence on how the film is perceived.

When investigating the treatment of different elements in subtitling, we should take into account the closeness of the SC/SL and the TC/TL, target viewers' viewing behaviour and their knowledge of the SC/SL.

3.1.3 DVD Films

In this study, DVD films are used for analysis because: (1) they are easily available and very convenient for study; (2) they are more and more popular on the home entertainment market, becoming one of the major media that give people access to audiovisual products. Nowadays, people watch DVDs more often than going to a movie theatre. DVDs are available from local video rental shops, internet shops or libraries, and they usually include subtitles in both SL and TL. Subtitles can be taken out from DVDs using subtitle-ripping software programmes, and are presented in word format, readily for comparison. One can also extract images from the film for illustration on paper. These advantages remove two of the main obstacles in AVT research – difficulty in obtaining original dialogue lists and subtitles, and in incorporating visual information into written research papers for a more concrete and effective explanation.

The arrival of DVD is considered the most significant advance in the field of AVT (Díaz Cintas, 2005, p. 18). It has a great impact not only on the translation business, but also on translation practice. For the translation market, it brought a huge demand for subtitling as: (1) a DVD can hold up to 32 tracks for subtitling; (2) films imported into those dubbing countries which do not require subtitling for cinemas are required to be subtitled for their DVD versions; (3) there are more films released on DVDs than in cinemas; and (4) DVDs often include special features of the film which also require subtitling, e.g. interviews with the directors, actors and producers, biographies or filmographies of the actors, the process of making the film and behind the scene, or even computer games associated with the film (DVD extras are usually subtitled in Taiwan). The capability of containing up to 32 subtitle tracks means that there can be different versions of subtitles, even with the same language, to cater for the various needs of different target viewers, e.g. a more condensed version for slower readers, a fuller version for quick readers or language learners, a more SL-oriented version or TL-oriented version for viewers of different preferences, and different versions for the hearer and the hearing impaired. There is much potential in the future to discover different possibilities.

For translation practice, the development of digitisation simplifies the process of making subtitles and promotes the use of new translation techniques. Unlike subtitling in the earlier days, which required separate machines for time-coding and laser-engraving of subtitles onto the master copy of the film, subtitling nowadays only requires a computer with subtitling software and a copy of the original audiovisual programme. Subtitling is no longer a privilege for companies which have enough funds to buy time-coding and engraving machines. A translator with a personal computer, subtitling software and knowledge of how to use such software can make subtitles. Since the whole process of producing subtitles can be done with a personal computer,

translators can spot the dialogue exchange in the original, do the translation, run a spell-check with spell checkers, synchronise the subtitle with the image, edit the subtitle and simulate a complete version of the subtitled film. Subtitles done by translators are seldom adjusted or altered by, say, the technician who does the time-coding or the editor who does the final revision of the product. Translators have more room to manipulate their translation and the way the translation meshes with other audio and visual information, since they can watch the original film while translating, adjust the translation immediately and review the final version of the film.

It is also worth noting that DVD subtitles tend to be more creative, less dogmatic than cinema or TV subtitling. Due to technical advantages and different norms/sanctions/traditions of practice (distribution companies seem to have different tactics for DVD subtitling and cinema subtitling), DVD subtitling usually has more freedom in terms of, for example, the position of the subtitle, fonts, typeface, wording, or even the use of explanatory notes and brackets. It seems to lead the way to change, and the intention is to fully utilise the space available on the screen and include more information in a subtitle. Below are some instances given in Díaz Cintas (2005, p. 20-29), showing new approaches in line-breaking (Fig. 1) and the use of a three-line subtitle (Fig. 2) and explanatory notes (Fig. 3-5).

Traditional line-breaking (separate lines for different speakers with the maximum of two lines in a subtitle):

- Does anybody want a drink? - Yes.	Does anybody want a drink? - Yes.
--	--------------------------------------

New line-breaking (utterances by more than two speakers or more than two turn-takings can be squeezed in a two-line subtitle):

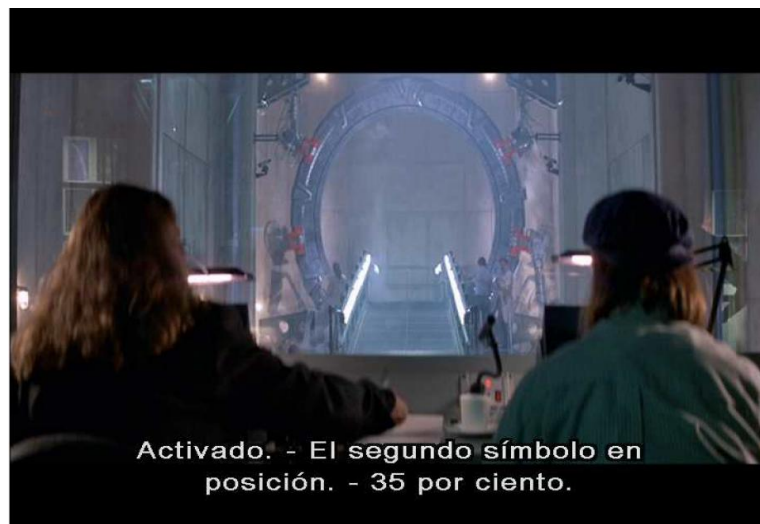


Fig. 1 (*Stargate*)



Fig. 2 (*Dune*)



Fig. 3: The caption of Japanese Kanji characters (the four big letters in the middle) are transcribed into the Roman alphabet (*Meifumado*) with an explanatory note in brackets. (*Baby Cart in the Land of Demons*)



Fig. 4: Cultural references and dialogue in another language are explained in brackets.

(Zatoichi's Pilgrimage and A Touch of Spice)

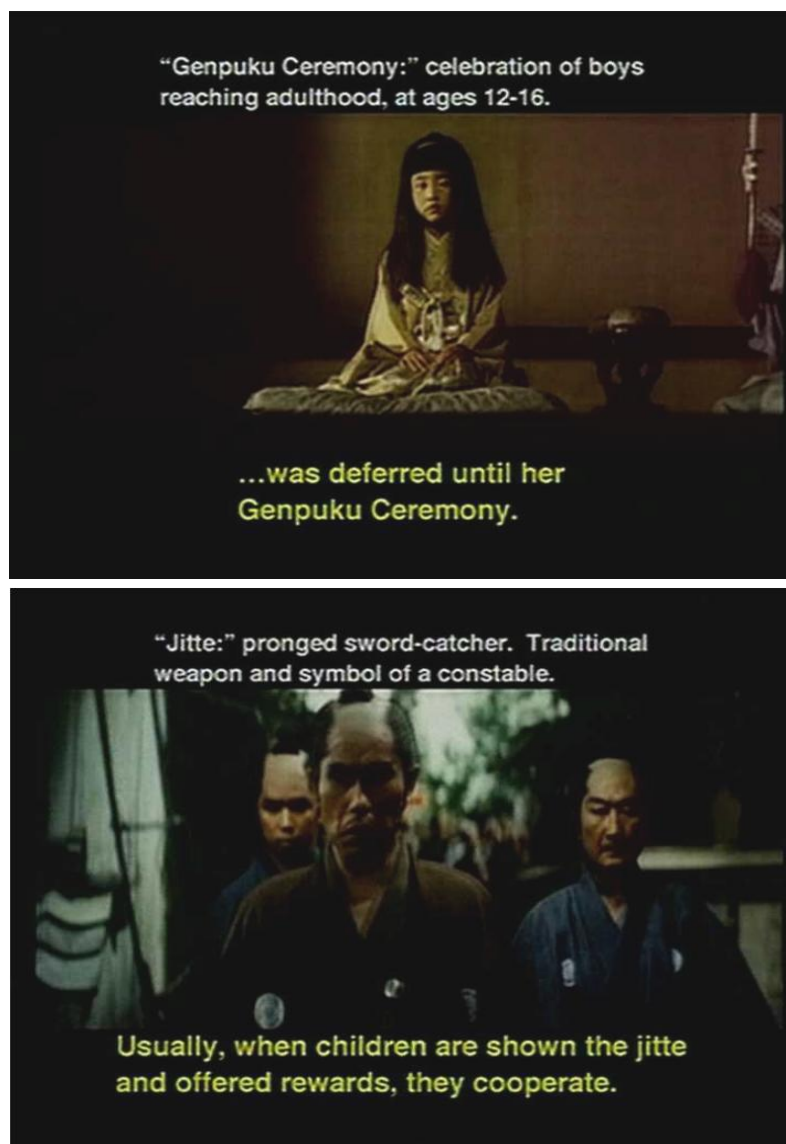


Fig. 5: Cultural references are explained at the top with lengthier notes. (*Baby Cart in the Land of Demons*)

Many of these unconventional ways of subtitling have their origins from video games, amateur subtitling and fansubs (subtitling done by fans and distributed free over the internet; see Díaz Cintas and Muñoz Sánchez (2006) and Bogucki (2009) for more detail), and therefore are less canonised. The change implies that more words can be inserted to the subtitle. As a result, a trend towards more SL-oriented approaches to translation emerges. The new trend increases the visibility of translation and challenges the idea that the best subtitles are the seemingly ‘invisible’ ones. Although these new

practices of making subtitles are in their rudimentary stage, and the extent to which the target audience accepts them is subject to further research, there are certainly scholars who endorse these kinds of “abusive” subtitling (Nornes, 1999).

As for film classification and its effect on translation, translators sometimes tone down swearwords so the film will not be classified as restricted to adults. This constraint has less impact on DVD subtitling as juveniles will have no problem obtaining R18 films from video shops or internet shops. The restriction is more for cinema and TV.

The value of DVD for research has started to attract the attention of translation scholars, e.g. Kayahara (2005). The potential for the construction of a parallel corpus and for example-based machine translation (by using such a corpus) is beginning to emerge (O’Hagan, 2007, p. 165), such as the SUMAT project, which uses machine translation technology to generate subtitles/translations between English and several European languages based on the analysis of bilingual and monolingual text corpora (see <http://www.sumat-project.eu/> for more detail). Subtitling for DVD can be more flexible. It tends to have fewer technical and censorship restrictions and different norms are applied. The present study will focus on the subtitles of DVD films given their benefits to empirical research.

3.2 The Concept of Solution-Types

As a descriptive study and analysis, the main body of this work will explore types of solutions by comparing the ST and the TT segments. The term “strategy”, along with its associates – technique, procedure, method etc., used by translation scholars to explain different kinds of textual procedures adopted by translators, has created much confusion in Translation Studies. Apart from the fact that these terms are to a greater or lesser

degree synonymous, the discrepancy is due to various analytical approaches and conceptual distinctions drawn by different scholars. The pioneering category of translation techniques/procedures was proposed by Vinay and Darbelnet in 1958, in an attempt to formalise the process involved in translation (Fawcett, 1997, p. 34). These techniques (borrowing, calque, literal translation, modulation, adaptation etc.) aim to reflect the possible relationships between the ST segment and the corresponding TT one. After Vinay and Darbelnet, a great variety of categories of techniques have developed to suit different needs, and “different scholars use different terms for what seems to be more or less the same thing” (Chesterman, 2005, p. 18); for example, “shifts” (Catford, 1965; Popovič, 1970), “techniques of adjustment” (Nida, 1964), “techniques” (Newmark, 1988; Fawcett, 1997; Molina & Hurtado Albir, 2002), and “strategies” (Chesterman, 2005; Gottlieb, 1992; Pedersen, 2011).

Chesterman outlines a number of conceptual problems regarding the terminological confusion (2005, p. 19-22). The main issue lies in that it is not clear whether the text-oriented analysis focuses on the translation process or the result of the process. As pointed out by him, “Vinay and Darbelnet’s ‘procedures’ seem to describe various kinds of resulting differences between source and target texts, rather than real procedures taking place through time” and some terms used to denote textual relations such as “calques” are results rather than processes (ibid, p. 19). Some scholars see strategies as procedures that translators take, whether consciously or unconsciously and with a particular object in mind, to solve translation problems, and techniques as acquired skills to be applied to solve a given task (Zabalbeascoa, 2000, p. 121; Chesterman, 2005, p. 21). In these senses, the problem-solving procedures take account of a wider field than a knowledge of possible textual-level correspondences, e.g. text analysis and reading techniques, TT writing and revision techniques, information processing strategies, reformulation strategies etc. Again, these notions of strategies/techniques

refer to the process rather than the product.

Zabalbeascoa (2000) endorses the term “solution” and considers that the use of “strategy”, “technique” or “method” for descriptive approaches is imprecise (p. 119-123). The problem of the other three is that those terms are of a prescriptive nature (as opposed to a descriptive nature), patterns of behaviour aiming at solving a problem or attaining a goal. They are considered actions intended to enhance performance and cannot be discovered by descriptive studies of the text alone, since a given result may be reached by different paths and it is hard to tell what the original intention is. For example, the intention to condense may result in omission, condensation, paraphrase, adaptation or generalisation; condensation may be the outcome of the intention to paraphrase. On the other hand, a “solution”, i.e. a “rendering”/“version”, is “what is reached as a result of a strategy” (ibid, p. 121). If translating is a decision-making process or a problem-solving activity, strategies/techniques/methods are part of the process of translation, and solutions are the end-results of such processes or activities. Hence, the TT is the “‘global’ solution” to “the problem posed by the ST together with the criteria for its translation”, while the “‘local’ solutions” are “the renderings of identifiable segments or features” of the ST, “operat[ing] within, and determin[ing], the boundaries of a translation unit” (ibid; for translation units, see 4.1).

“Strategies/techniques” and “solution-types” can also be distinguished from prospective/retrospective points of view. From a prospective (prescriptive) point of view, the process is a matter of parsing the ST into its constituent parts or looking at certain elements, and then finding the best possible or the most convenient way of rendering each part or such elements. For instance, we divide the original film dialogue into sequences of a single utterance or subtitle and decide to expand, paraphrase or condense it; or, we look at an ECR and decide to retain or substitute it. From a retrospective

(descriptive) point of view, the result (the TT) is already there, and what we do is to find translational units/elements for comparison and then to describe the relationship between the ST segments and their corresponding TT ones. For example, we look at an ECR in the ST and its counterpart in the TT, and then describe the relationship as substitution or retention. “Strategies/techniques” are envisaged with the intention of providing instructions while “solutions” are formulated to describe what is deduced from comparing the ST and the TT. A “solution-type”, then, is the common attribute of a number of solutions. From the perspective of descriptive studies, according to Zabalbeascoa, “techniques” formulated by Vinay and Darbelnet and others are actually “types of solutions”, or “solution-types” (2000, p. 123). It is thus reasonable for the present study to use “solution-types” to refer to the results of my findings.

It is important to note that there may be more than one type of relationship within a given ST-TT bi-textual pair (e.g. addition + generalisation or explicitation + condensation). Different levels of analysis or the examination of different aspects will probably lead to different categories of solution-types, e.g. solution-types generalised by comparing syntactical structures of the ST and the TT are expected to be different from those generalised by comparing morphology, style, functions, cultural items or humour etc. This may explain why there have been a great number of taxonomies proposed so far.

The concept of “solution-type” can be useful to Translation Studies in several ways: to better explain and understand certain phenomena for the theoretical domain, to be used as a tool for descriptive studies and to contribute to the translator’s training for the applied branch. In the present study, a large corpus of translations (Mandarin subtitles) – 35 films with 44,251 translational units – will be compared with their STs (dialogue, narrative, displays and captions in the original films) in order to observe types of

solutions, including how frequently each type of solution appears and in what ways. For the theoretical field, this study intends to discover patterns of solutions, establish a useful taxonomy for description and then try to extrapolate the rationale, constraining factors and possible norms behind such solutions. For the translator's training, it can inspire translation trainees by presenting a variety of solutions for them to learn the 'wisdom' of experienced translators, and can be helpful for translation trainers/teachers to better illustrate and explain translation strategies/techniques/skills and make the learning process more efficient.

3.3 Some Questions

In addition to exploring the types of solutions in the subtitles, this study attempts to see if the choice of solutions is related to factors such as cultural and linguistic closeness and film genres. In the following section, I try to outline some questions related to these factors as they are expected to have some impact on the translator's decision-making. The questions will be examined in Chapters 4 to 6.

3.3.1 Questions Concerning the Closeness of Cultures and Languages

Kovačič points out that target viewers play an important part in a translator's choice of strategy (1996, p. 299). Their presumed knowledge of the SC and SL will affect how certain translation issues are handled. That is to say, the closeness or difference between the source and the target cultures and languages is among the major factors influencing a translator's decision-making. For example, if the social systems and institutions are very close between the SC and the TC, more direct transfer may be used when translating cultural concepts and elements; conversely, if the two cultures in question are very different, more adaptation may be used. By the same token, if the SL and the

TL are very different, direct copying of the SL item to the TL subtitle may not be feasible. For example, the Chinese and English languages are so different that one can hardly find the presence of English words in Chinese subtitles, not even the name of a person or an institution, whereas it is common to see English words appearing in French, German or Danish subtitles, and vice versa, since these languages basically share the same letters. Although most of the Taiwanese have begun learning English at a young age, it is still very hard for them to read and understand the English words on the screen because the displaying time for a subtitle is not long enough; even words that everyone is familiar with, such as “hello”, “ok”, “goodbye”, “New York” and “UN”, are always translated (Taiwanese viewers are able to understand these words when they hear them, but to read them on the screen is a different matter).

Regarding the target audience’s familiarity with the SL, another factor that may affect a translator’s choice of strategy is related to the feedback effect. Feedback effect is considered one of the constraints of subtitling. It happens when what the viewer sees on the screen and hears on the soundtrack conflict with the subtitles. For the target viewer who knows the SL well, it is more likely to have feedback effect, which implies that translators will have less room to manipulate or alter their translation. Taiwanese generally have poor English listening skills and it is not an easy task to listen to film dialogue, so translators can often make changes without being noticed. Sometimes even drastic changes will not cause much trouble, as long as the subtitles do not contradict the plot or the image on the screen (see 4.2.2.8 for some examples in my data).

Since English and Chinese languages and cultures are very far from each other, it is fair to assume that some translation issues will be treated differently in this language pair compared to other more closely related language pairs, such as English-Spanish, English-Danish, English-French and English-German, upon which most of the research

on AVT is based. Below is a list of questions to be investigated in this study, relating to the closeness of cultures and languages as well as the target audience's acquaintance with the SL and SC.

- Are instances of direct transfer less frequently found in the Chinese subtitles of English-language films? As mentioned in 2.5.1, Gottlieb (1992) finds that the most frequently used strategy is transfer (accounting for 44.9% of the total usage of Gottlieb's ten strategies) when studying the Danish subtitles of the English film *Young Frankenstein*; Sandrelli (1997) finds that the use of transfer is 66% when studying the English subtitles of the Italian film *Caro Diario* (as cited in Taylor, 2000); Hartama (1996) finds 50.8% transfer in the Finnish subtitles of the English film *Disclosure*. Are these figures going to change much in the Chinese subtitles of English films?
- Is there any English word in the Chinese subtitles, since it is unconventional to include scripts of a different writing system in subtitles? To be more precise, is any instance of non-translation going to be found? If so, what is it?
- How are ECRs and humorous elements in the English ST treated in the Chinese subtitle? Are most of these elements retained (retention or direct translation) in the TT? Or are more TL-oriented solutions (generalisation and substitution) used? Presumably, more domesticating solutions are more effective in transferring elements unfamiliar to the target audience, and thus are preferred in situations where the target audience has less knowledge of the SC. Nevertheless, taking into consideration the media constraints and possible feedback from the inconsistency between the image and the subtitle, how are these more TL-oriented solutions applied? Although Chinese-speaking communities have started to see substantial influence of American popular culture, the influence is less than that on those European countries which most of the previous studies in subtitling focus on.

Therefore, it will be sensible to see whether the situation of subtitled ECRs and humorous elements is different in the English-Chinese language pair.

3.3.2 Questions Concerning Different Genres

Kovačič suggests that a good subtitler should bear in mind the diversity of genres and the diversity of audience (1996, p. 300). According to her, the choice of a “general” strategy for subtitling a programme depends on the type of the programme and the anticipated target-audience group, and the sub-strategies employed “locally” should be consistent with the “general” strategy applied to the text as a whole (ibid, p. 301). Following this argument, a hierarchy of priorities for the choice of subtitling strategy looks like this: the genre of the programme in accordance with the target audience’s needs determines the macro strategy, and the macro strategy determines the micro strategies in dealing with smaller elements. When concessions have to be made, the general strategy is the criterion for evaluation. In practical terms, the genre of the programme will affect how ECRs, instances of humour and other elements are translated. For example, if the general strategy for subtitling a comedy is to create humorous effect, this aspect will be given precedence over, say, aesthetic and informative aspects; that is to say, when there are conflicts between recreating the humorous effect and other effects of the original text, the latter may be sacrificed. As a result, cultural substitution may be used more frequently in order to achieve the desired outcome and the accuracy of original information may have to be ignored.

Based on this idea, the data selected for the present study cover different genres of films, intending to see how genres affect a translator’s choice in real-life translation practice. As this study investigates subtitling in general and subtitling ECRs and humour, it will provide preliminary observations on the connection between the genre of the film and

the solutions applied. Here are some questions to be discussed:

- Does the genre of the film influence subtitling in general, e.g. the level of reduction or the frequency of a certain solution-type?
- Does the genre of the film influence the TT at the local level, i.e. the way ECRs are treated?
- Following the previous questions, if it does, to what extent is a translator's decision-making affected?
- Are solutions applied throughout the whole text consistent? Or are the decisions made on a case-by-case basis without taking into consideration the general strategy applied to the text as a whole? To find out whether the genre of the film affects the way certain elements are handled, it will make more sense to pay attention to situations that cause translation problems. In other words, if ECRs can be transferred directly to the TT, translators will usually take this option. If they cannot be transferred directly, some sacrifices have to be made; and in such situations, we are able to see whether decisions made "locally" are influenced by the genre of the film.

Chapter 4 Subtitling in General

4.1 The Concept of Translation Units

To explore types of solutions in translation, we need to divide the ST into segments for comparison, and then describe the relationship between the ST segment and the corresponding TT one. The ST segment is called the “unit of translation” or “translation unit” (TU). TU is “a term used to refer to the linguistic level at which ST is recodified in TL” (Shuttleworth & Cowie, 1997, p. 192). There have been quite a few scholarly efforts devoted to exploring the notion of TU from different perspectives with different focuses, e.g. psycholinguistic and cognitive approaches, descriptive and comparative approaches, computer-aided translation and corpus linguistics. The issues related to defining TUs, such as the scope and linguistic rank of a unit, whether they are syntactic units or semantic units, and the extent to which they are conventionalised or operational in translation practice, are widely debated (Kenny, 2009).

Barkhudarov thinks of a TU as “the *minimal* language unit in the source text that corresponds to an equivalent in the target text” (1993, p. 40, author’s emphasis), and the possible units are phonemes (as in transcription), morphemes (as in calques), words, phrases, sentences and entire texts (as in the translation of poetry). For Barkhudarov (1969), the most appropriate TU is determined by the wording in ST and it may vary in the course of a text or a single sentence (as cited in Shuttleworth & Cowie, 1997, p. 192). The size of the TU will lead to different approaches to translation, i.e. smaller TUs – literal translation, and larger TUs – free translation.

While Barkhudarov raises the question of whether TUs should be based on elements of linguistic form or content (1993, p. 40), Vinay and Darbelnet argue that TUs are more

concerned with semantics – meaning, than structures – syntactic functions, and considers “unit of thought”, “lexicological unit” and “unit of translation” equivalent (1958/1995, p. 21). A TU is thus defined as “the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually” (ibid). In this way, a TU can be a word, a fraction of a word (e.g. re-), a unified group of words (e.g. in so far as, to take precedence over), or a group of words of affinity which form a single meaning (e.g. department stores, blocks of flats, “phrases of intensity” such as “seriously injured”, or “verbal phrases” such as “to make a change”) (ibid, p. 22-25). Based upon their definition of TUs, Vinay and Darbelnet develop seven translation methods/procedures, which can be applied to transfer ST segments at the lower rank to the TL.

The approach of Vinay and Darbelnet has been criticized as “being overly prescriptive, too focused on the source language and based on idealized translations”, and has been largely superseded by more recent empirical research in translation (Kenny, 2009, p. 304). However, it continues to be influential in translation education and the issues raised from their approach to TUs provoke much discussion. Apart from focusing on smaller segments, some have diverted their attention to larger units that are operational in translation. Bennett proposes the term “translation focus” for “the section of text which the translator focuses on at any one time” and claims that the commonest translation focus is a clause (1994, p. 13). Malmkjær echoes Bennett’s view, stating that a clause seems a sensible option to be regarded as a TU because it is “a manageable unit of attentional focus” (1998, p. 286). It is also revealed that experienced translators tend to focus on larger units, usually at phrase or clause level, while translation students with not much experience tend to focus on smaller units at word or even morpheme level (Toury, 1986; Jakobsen, 2005).

Product-oriented approaches deal with TUs by mapping the translation onto its ST. A TU, in this regard, is viewed as the TT segment that can be mapped onto an ST segment. Toury, from the descriptive (retrospective) perspective, is interested in locating “coupled pairs of replacing + replaced segments” – TT solutions to ST problems (1995, p. 77). He emphasises that coupled pairs are “established in the course of a comparative analysis rather than on the basis of the source text alone” and it is difficult to determine the boundaries of coupled pairs given their dynamic nature (any ST item, at any level and of any scope, may be a “translationally relevant segment”) and high context dependency (the ST item and its corresponding TT do not need to be identical in rank or in scope; one of them may have no counterpart, such as the case of omission and addition) (ibid, p. 77-78). The idea of coupled pairs aims at assisting translation analysts in reconstructing translation decisions and will serve as a basis for comparative analysis of my data.

In the present project, the linguistic elements in the films collected are divided into segments (TUs) and compared with their corresponding subtitles in Mandarin. Linguistic elements in a film include spoken dialogue and narration (examined in 4.2), captions and displays (examined in 4.3), and song lyrics (examined in 4.4). I will try to include as many linguistic elements as possible, provided that they can be heard or seen on the screen. Therefore, conversation in the background or overlapping utterances will be included. It should also be pointed out that, although the concept of ST and TT in AVT comprises the linguistic as well as non-linguistic elements, the linguistic elements are the focus of comparison here. They are usually the only part altered in subtitling. In the following sections, the term ST and TT will be used in the narrower sense, referring to the linguistic elements. However, my analysis will take into consideration also non-linguistic elements in the film.

4.2 Spoken Verbal Elements

4.2.1 The Translation Unit of Spoken Verbal Elements

For the comparative analysis of spoken verbal elements in this study, a TU basically corresponds to a sentence, or a clause if a complete sentence contains several clauses, because a sentence/clause matches the pause of speech and is the smallest unit that conveys a complete idea or statement. As remarked by Newmark “the sentence is the natural unit of translation, just as it is the natural unit of comprehension and recorded thought” and “[w]ithin a sentence, transpositions, clause rearrangements, recasting are common” (1988, p. 65). By juxtaposing the ST and the TT of film dialogue/narration, we can see that the TT usually matches the ST sentence/clause by sentence/clause. That is to say, a sentence/clause in the ST is usually what a subtitler directs focus on at one time (translation focus as mentioned above).

A sentence is also a convenient unit for subtitling. When translating written materials, the translation does not have to match the ST sentence by sentence, as the ST is usually not presented side by side with the TT and there is no other information presented at the same time to restrict the TT. However, in film subtitling, not only verbal information but also non-verbal information is presented simultaneously with the subtitle; the subtitle has to follow film dialogue sentence by sentence in order to match the image on the screen and audio information on the soundtrack.

A “good working definition” of a sentence, according to the *Pocket Fowler's Modern English Usage*, is “a group of words that makes complete sense, contains a main verb, and when written begins with a capital letter and ends with a full stop (or a question mark if it is a question or an exclamation mark if it is an exclamation)” (“Sentence”,

2008). A complete sentence (with a subject and predicate), such as “Oh, hey, there's my girl” (from *17 Again*), will naturally be considered a TU. Nevertheless, as we are dealing with dialogue, a grammatically complete sentence is not always the case. Therefore, a TU may be a “minor sentence” or an “irregular sentence”; that is, “[a]n acceptable utterance that does not conform to normal sentence rules” as opposed to a full sentence (“Minor Sentence” in *The Oxford Dictionary of English Grammar*, 1998), e.g. “Just talked to the scout again”, “Oh, man, over there” or “No way!” (*17 Again*).

If the whole utterance consists of only interjections, it is also considered a TU; because the interjections included in my data usually have equivalents in Mandarin, and they are sometimes translated in the TT. Since they can be translated, they should be counted as TUs. The following excerpt is a conversation between three speakers in *The Proposal*. It contains four TUs. The utterance by Margaret is considered a unit although it consists of only interjections.

Andrew: Oh, god, god, this is my, my ex, um...yeah.

Gertrude: Hi, I'm Gertrude.

Margaret: Oh, wow, wow!

Gertrude: You can call me Gert.

As film dialogue reflects daily conversation, it is sometimes the case that a sentence is unfinished. A sentence is unfinished if it is interrupted by someone else or the speaker himself/herself does not finish it. An unfinished sentence is treated as a unit. Here is an excerpt from *Angels & Demons* where Robert is interrupted by Richter. The utterance by Robert is treated as a unit, and so is the utterance by Richter.

Robert: The poem implies...

Richter: "The poem"? Unbelievable.

Here is another example from *17 Again* where Ned takes a turn of his own comment. The unfinished utterance by Ned is treated as a unit, and therefore there are three TUs in this excerpt.

Ned: You're looking at Scarlet kicking you out of the house and the kids wanting nothing to do with you as a negative, when in fact...

Ned (continues): I guess it's mostly negative, isn't it?

Mike: Well, yeah.

Generally speaking, a sentence which conveys a complete thought, whether it is complete or not, serves as a TU. Nonetheless, there are exceptions. As film dialogue imitates spontaneous speech and is often fragmented in order to match the camera shot and the actor's pace of speech, plus the tendency in subtitling to condense and summarise, a sentence in the ST is not always the best criterion for defining a TU. In some situations, a group of short or incomplete sentences may be regarded as a TU if they together convey a single idea. It is, of course, subjective and vague to say which series of short sentences represent a single idea and should be regarded as a single TU. To be as clear as possible, it is easier to judge from their corresponding TT. We can tell from the TT that the translator seems to treat these short sentences as a whole rather than translating them individually. Therefore, a TU should be evaluated taking into consideration its corresponding TT. As pointed out by Toury in identifying coupled pairs, the TT solution and the ST problem "determin[e] each other in a mutual way" (1995, p.77). Here are some examples of a single TU containing more than one sentence, along with its subtitle in Mandarin and back translation (BT) in English. In the right columns

(the TT), each line represents a single subtitle; the subsequent subtitle starts from a new line (this will apply to all examples in this chapter, unless stated otherwise). Unlike English subtitles, Chinese subtitles do not usually include full stops.²⁴ Therefore, the TT in all examples will not include full stops; it will appear as how it is presented on the screen. The in and out times of the Mandarin subtitle are provided before each subtitle.

(Examples 4.1-3)

ST (<i>17 Again</i>)	TT (BT)
Yeah? Is everything...? Everything's cool, right?	00:03:51 --> 00:03:53 沒事吧？ (Nothing wrong?)
Remember, it's not how big you are. It's how big you play.	00:12:58 --> 00:12:59 記住，重點不是結果 (Remember, the point is not the result... 00:12:59 --> 00:13:00 而是過程 ...but the process.)
I figured it out. I figured out what I'm supposed to do. I figured out what my spirit guide wants me to do. Ok?	<u>00:24:38 --> 00:24:44</u> 我想到該怎麼做了 (I figure out what to do.)

²⁴ As the space on the screen allows 11-15 Chinese characters per line and a punctuation mark will take up the space of a character, a full stop is usually omitted in Chinese subtitles to save space. Furthermore, commas are often avoided by putting the new phrase in the next line (as shown in the second subtitle of example 4.5 where the comma between “if he falls, wouldn’t your son...” is omitted). English subtitles, and perhaps subtitles in alphabetical languages (e.g. Finnish and Swedish subtitles as reported in Hartama, 1996, and German and Spanish subtitles as shown in Díaz Cintas, 2005), seem to have more complete punctuation. The discrepancy is due to different writing systems, and Chinese viewers seem to adapt well to this minimum punctuation convention in subtitling.

(4.4)

ST (<i>Ray</i>)	TT (BT)
Jeff: What's the problem? Manager: The problem is on the contract. That's the problem.	<u>01:26:29 --> 01:26:31</u> 有問題嗎？ (Is there a problem?) <u>01:26:31 --> 01:26:34</u> 你跟我簽了合約 (You signed the contract with me.)

These examples show different degrees of compression (example 4.3 shows a severe reduction), and we can see the translator's intention of summarising and rephrasing a series of ST sentences, which are repetitive, into a single sentence in the TT. In example 4.2, the ST is paraphrased into a common saying in Chinese. In example 4.3, the piece of information missing in the TT (...what my spirit guide wants...) can be recovered easily from the context.

If a sentence in the ST is very long, we can also tell from the corresponding TT that the translator seems to break it down into smaller clauses. In this case, a TU will correspond to a clause. In other words, a long or complicated sentence may consist of more than one TU. Here are two examples to demonstrate the situation.

(4.5) This excerpt comprises two TUs – the first line (of the TT), and the second and third lines together.

ST (<i>The Simpsons Movie</i>)	TT (BT)
<p>Homer, I don't mean to be a Nervous Pervis, but if he falls, couldn't that make your boy a paraplege-arino?</p>	<p><u>00:08:32 --> 00:08:35</u> 荷馬，我不想太神經質 (Homer, I don't mean to be too nervous...)</p> <p><u>00:08:35 --> 00:08:39</u> 不過要是他摔下來 你兒子不就癱了？*²⁵ (...but if he falls, won't your son be paralysed?)</p>

²⁵ This is a two-line subtitle. In the following examples, a two-line subtitle will be indicated with an asterisk.

(4.6) This excerpt comprises four TUs – the first three lines, the fourth and the fifth lines, the sixth line, and the last line.

ST (<i>Angels & Demons</i>)	TT (BT)
<p>At the end of the mourning period, the College of Cardinals will lock itself behind the doors of the Sistine Chapel for conclave, the process by which they will choose a new leader for the world's one billion Catholics who now find their Church at a crossroads, its ancient traditions threatened by a modern world.</p>	<p><u>00:03:32 --> 00:03:36</u> 服喪期結束時，樞機主教團 ... (When the mourning period ends, the College of Cardinals...) <u>00:03:36 --> 00:03:39</u> 會自行鎖在西斯汀禮拜堂 ... (...will lock itself in <i>xi-si-ting</i> [Sistine] Chapel...) <u>00:03:39 --> 00:03:40</u> 舉行閉門會議 (...hold close-door meeting.) <u>00:03:40 --> 00:03:43</u> 過程中會選出一位新領袖 (In the process, a new leader will be chosen...) <u>00:03:44 --> 00:03:46</u> 來帶領全世界十億的天主教徒 (...to lead the world's one billion Catholics.) <u>00:03:47 --> 00:03:49</u> 他們認為教會正處於緊要關頭 (They think their Church now at a crossroads...)</p>

	<u>00:03:49 --> 00:03:52</u> 因為現代世界已威脅到古老傳統 (...as a modern world has threatened its ancient traditions.)
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If a sentence is started by one speaker and continued by another, or different speakers speak in turn to complete a sentence, the whole sentence is considered one TU. Due to structural differences between languages, if a sentence is divided into several segments in the ST, the TT may not match the ST segment by segment. The TT may be reshuffled and adjusted to follow the TL syntax. Therefore, the whole sentence should be treated as one single unit to avoid complications. Here are two excerpts in which Margaret and Andrew are telling Andrew's relatives and friends how Andrew proposed to Margaret. In example 4.7, "fat", said by Andrew in the ST, is relocated in the TT. The whole sentence (started by Margaret and completed by Andrew) is considered one single unit.

(4.7)

ST (<i>The Proposal</i>)	TT (BT)
Margaret: And once they cleared, I looked down, and I saw the most beautiful, big...	<u>00:34:55 --> 00:34:59</u> 小愛心都落下後，我往下看 我看到* (After these little hearts fell, I looked down, I saw)
	<u>00:34:59 --> 00:35:01</u> 又美又大的 (a beautiful and big fat)
Andrew: ...fat nothing.	<u>00:35:01 --> 00:35:03</u> 啥都沒有 (nothing.)

In example 4.8, Margaret and Andrew are speaking in turn. The whole sentence is also considered one unit.

(4.8)

ST (<i>The Proposal</i>)	TT (BT)
Margaret: And as I swung open that door, there he was...	<u>00:35:34 --> 00:35:38</u> 我甩開門，他就在眼前 (I swung open that door. He was right there,)
Andrew: ...standing... Margaret: ...kneeling...	00:35:38,129 --> 00:35:39 站著 (...standing..) 跪著* (...kneeling...)
Andrew: ...like a man... Margaret: ...on a bed of rose petals, in a tuxedo.	<u>00:35:39 --> 00:35:42</u> 像個男子漢 (...like a man...) 滿地玫瑰花瓣，身穿燕尾服* (...on the floor full of rose petals, wearing a tailcoat.)

The subtitles here try to follow the segmentation of dialogue – different turn-takings are put in separate lines. However, they do not coincide with the camera shot change, as the shot changes too quickly, which does not allow enough displaying time for a subtitle. Due to technical constraints, different turn-takings may be put into a single subtitle (with separate lines), which means the subtitle will not match the visual and audio arrangement of the film. Further, the target viewer may see in advance what the other actor is going to say, which somewhat reduces the humorous effect of the ST. The technicality issue such as segmentation and cueing is another field of subtitling that requires further research. As it is not the focus of the present study, it will not be

discussed in detail. Nevertheless, the technicalities of subtitling are interrelated to language transfer, as ST often has to be rephrased and segmented to fit the overall presentation of the film.

Here is another example of a sentence spoken by two people and counted as a single TU. The TT is rearranged to fit the TL syntax, and thus does not match the ST segment by segment.

(4.9)

ST (<i>The Simpsons Movie</i>)	TT (BT)
Lisa: Are you aware that a leaky faucet can waste over...	<u>00:09:59 --> 00:10:02</u> 你知道漏水的水龍頭一年 (Do you know a leaky faucet one year...)
Colin: ... two thousand gallons a year?	<u>00:10:02 --> 00:10:04</u> 會浪費超過兩千加侖的水 (...can waste over two thousand gallons of water?)

If two speakers utter the same thing simultaneously, it is considered separate units because it is treated as separate units in the TT. As we can see in example 4.10, Andrew's and Margaret's utterances are translated in the TT as two units.

(4.10)

ST (<i>The Proposal</i>)	TT (BT)
Andrew: What story? Margaret: What story?	<u>00:33:21 --> 00:33:23</u> 什麼故事 ? (What story?) 什麼故事 ? * (What story?)

A TU is not to be confused with a single subtitle, although a single subtitle does usually correspond to a sentence/clause and the division of subtitles often matches the pause of speech so that viewers can follow them easily. There may be more than one TU in a single subtitle (as in example 4.11 which has two TUs), or a TU may extend across several successive subtitles (as in example 4.12 in which a sentence is divided into three subtitles).

(4.11)

ST (<i>The Proposal</i>)	TT (BT)
Oh, you're family now. It's no trouble.	<u>01:03:04 --> 01:03:07</u> 妳現在是家人了，這不麻煩 (You're now family. It's no trouble.)

(4.12)

ST (<i>Angels & Demons</i>)	TT (BT)
The antimatter is suspended there, in an airtight nanocomposite shell with electromagnets in each end.	<u>00:19:20 --> 00:19:22</u> 反物質懸浮在裡面 (The antimatter is suspended inside,)
	<u>00:19:23 --> 00:19:24</u> 裝在密不透氣的奈米合成物內 (...put in an airtight nano-composite,)
	<u>00:19:25 --> 00:19:26</u> 兩極有電磁 (...two ends with electromagnets.)

In the present study, a sentence/clause, rather than a single subtitle, is used as the criterion for a TU, because it is expedient to use a sentence/clause as the basic unit for

the analysis of solution-types. A sentence looks more like a complete thought than a single subtitle, and when putting the ST and the TT side by side, a sentence/clause appears to be treated as the basic unit for translation. The timing and segmentation of subtitles have to match the overall presentation of the film, i.e. the camera take, the design of the plot and dialogue, the image and the sound effect. Plus the temporal and spatial constraints, a subtitle will not always correspond to a sentence or clause; therefore, it is not a practical criterion for a TU. In this regard, a TU is less determined by the visuals than the linguistic structure. In fact, as pointed out by Ivarsson and Carroll, even the subtitle break is more closely related to the rhythm of dialogue than the visual dramaturgy, especially the cut is not strictly followed (1998, p. 75). Nevertheless, this does not mean that the translation process does not take into consideration the coordination between different filmic signs. It seems the translator tends to focus on translating a sentence/clause first, and then rearrange and adjust the translation so it can be read easily and fit the flow of the film narrative. These processes may be synchronic, i.e. the rearrangement and adjustment may happen in the middle of translating a sentence/clause.

It is important to establish a workable definition of a TU for comparison, otherwise it would be confusing as to what to compare. It is also a thorny task to set up practical criteria for a TU. A sentence, a single subtitle and breaks between utterances are all possible boundaries for a TU because they usually match the pause of speech. We can only speculate from observing the ST and the corresponding TT to see which set of words/phrases seem to be treated as one unit when they are translated.

The boundary of a TU for written verbal elements in the film is slightly different from that for spoken verbal elements. In this section, we will focus on verbal elements that are spoken, namely dialogue and narration. Written verbal text (captions and displays)

and background song lyrics will be discussed in 4.3 and 4.4.

The following table shows the length, number of TUs (of spoken verbal elements), genre and density of TUs of each film included in the present study. The list is arranged by the density of TUs, which is derived from the number of TUs divided by the length of the film. The density of TUs will be close to the density of dialogue, and hence can be used as an indication of whether certain genres tend to have denser dialogue than others.

Table 4a

Film (Year)	Length (min.)	No. of TUs	Genre	Density (TUs per min.)
The Proposal (2009)	108	1,931	Comedy / Drama / Romance	17.88
Death at a Funeral (2007)	90	1,588	Comedy (Black comedy)	17.64
Vicky Cristina Barcelona (2008)	96	1,579	Comedy / Drama / Romance	16.45
High School Musical 3: Senior Year (2008)	112	1,786	Comedy / Drama / Musical	15.95
17 Again (2009)	102	1,613	Comedy / Drama / Romance / Fantasy	15.81
Eagle Eye (2008)	117	1,822	Thriller / Action / Mystery	15.57
Ray (2004)	152	2,312	Drama / Biopic	15.21
Sex and the City (2008)	145	2,040	Comedy / Drama / Romance	14.07
Get Smart (2008)	110	1,471	Comedy / Action / Adventure	13.37
Miss Potter (2006)	92	1,202	Drama / Biopic	13.07

Film (Year)	Length (min.)	No. of TUs	Genre	Density (TUs per min.)
Rush Hour 3 (2007)	91	1,173	Comedy / Action	12.89
The Simpsons Movie (2007)	87	1,046	Comedy / Adventure / Animation	12.02
Australia (2008)	165	1,882	Historical Drama / Adventure / Romance	11.41
Shrek the Third (2007)	93	1,056	Comedy / Adventure / Animation	11.35
Zombieland (2009)	88	994	Action / Comedy / Horror	11.3
Sherlock Holmes (2009)	128	1,418	Adventure / Action / Crime / Mystery	11.08
Next (2007)	96	1,052	Thriller / Action / Science-fiction	10.96
Kung Fu Panda (2008)	92	1,004	Action /Adventure / Animation	10.91
The X-Files: I Want to Believe (2008)	104	1,072	Drama / Mystery / Science fiction	10.31
Harry Potter and the Half-Blood Prince (2009)	153	1,564	Adventure /Action / Fantasy	10.22
Slumdog Millionaire (2008)	120	1,187	Drama / Romance	9.89
Quantum of Solace (2008)	106	1,038	Thriller / Action / Adventure	9.79
Angels & Demons (2009)	138	1,339	Thriller / Drama / Mystery	9.7
The Reaping (2007)	99	928	Thriller / Horror	9.37
Surrogates (2009)	89	825	Action / Thriller / Science-fiction	9.27
Memoirs of a Geisha (2005)	145	1,288	Drama / Romance	8.88
Public Enemies (2009)	140	1,236	Drama / Crime / Biopic	8.83

Film (Year)	Length (min.)	No. of TUs	Genre	Density (TUs per min.)
No Country for Old Men (2007)	122	1,072	Drama / Crime / Thriller	8.77
Knowing (2009)	121	1,038	Drama / Science-fiction / Mystery	8.58
Elizabeth: The Golden Age (2007)	115	983	Historical drama / Biopic / Romance	8.55
Atonement (2007)	122	1,007	Drama / Romance / War	8.25
Wanted (2008)	110	831	Action / Thriller / Crime / Fantasy	7.55
10,000BC (2008)	109	655	Epic adventure / Action	6.01
Kingdom of Heaven (2005)	144	846	Historical adventure / Action	5.88
The Strangers (2008)	86	349	Thriller / Horror	4.06
Total number of TUs: 44,251				

It appears that comedy and comedy romance drama tend to have a higher density of TUs, then action comedy and adventure comedy, then action adventure and thriller, then crime drama, science-fiction drama and mystery drama, and then epic action adventure and historical action adventure. Historical drama, biopic drama and romantic drama are hard to define as some of them have a higher density and some have lower. It is inconclusive to judge from this table which genre has denser dialogue because it is a small sample – only 35 films. However, we can see the tendency. As film genres, the density of dialogue and solutions applied for subtitling are related, it is necessary to know the density of TUs and cross-reference it with the genre and solutions (more details in 4.2.6). In the next section, we will shift our focus to the types of solutions observed in my data.

4.2.2 Types of Solutions

Based on Gottlieb's (1992) ten strategies (expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation; see 2.5.1 for detail) and Lomheim's (1999) typology (equivalent translation, omission, compression, expansion, generalisation, specification and neutralisation; see 2.5.1 for detail), 10 types of solutions are generalised by comparing 44,251 TUs and their corresponding subtitles. They are: (1) equivalent translation; (2) condensation; (3) omission; (4) paraphrase; (5) expansion; (6) neutralisation; (7) generalisation; (8) adaptation; (9) resignation; and (10) annotation. These categories focus on a whole sentence/clause rather than smaller items within a sentence/clause, such as ECRs or proper nouns; hence, the solution-types focusing on smaller items, i.e. non-translation (direct copying of the ST item onto the TT),²⁶ calque and transcription (of names), are not included here (the treatment of ECRs is discussed in Chapter 5, and a different kind of classification will be used). Non-translation and transcription of smaller items will be covered by equivalent translation as the ST item is transferred or moved directly to the TT. It should also be noted that transcription in Gottlieb's category is mostly used for marked phonetic features (usually involving wordplay) but not for proper names, which is normal for translating between languages based on Roman alphabets; while in translating from an alphabetic language to Chinese, transcription is used for both cases. Solution-types (2) and (3) are more common in subtitling than in written translation. Type (10) is often used in written translation to treat wordplay or culture-specific items but is rarely found in subtitling, and parentheses instead of footnotes are applied in subtitling (see 4.2.2.10).

²⁶ Non-translation is labelled with various names by different scholars, such as "borrowing" (Vinay and Darbelnet, 1958/1995, p. 31), "imitation" (Gottlieb, 1992, p. 166) or "identity" (Nedergaard-Larsen, 1993, p. 219).

The following table summarises the overall frequency of each solution-type, including how many times each solution-type is observed (the second column), the percentage of each solution-type with regard to the total number of solutions (the third column), and the percentage with regard to the total number of TUs (the last column). The percentage with regard to the total number of solutions is a comparison between each solution-type; it tells us how frequently a certain solution-type is applied in relation to the other types. The percentage with regard to the total number of TUs is, on the other hand, an indication of what percentages of TUs are, for example, omitted, condensed, paraphrased and so on; therefore, this figure is more useful in analysing how many ST units are, for example, neutralised or condensed. The total number of solutions is larger than the total number of TUs because there may be more than one solution-type observed in a TU, so the total percentage in the last column is slightly over 100%. The table is arranged according to the number of times each solution-type is applied.

Table 4b

Solution-type	No. of Times	% of T. Solutions	% of TUs (44,251)
E. Translation	27,247	60.58	61.57
Condensation	9,737	22	21.89
Omission	3,008	6.69	6.8
Paraphrase	2,466	5.48	5.57
Expansion	1,085	2.41	2.45
Neutralisation	889	1.98	2.01
Generalisation	177	0.39	0.4
Adaptation	170	0.38	0.38
Resignation	134	0.3	0.3
Annotation	61	0.14	0.14
Total	44,974	100	101.63

To take a general look of the figures shown in the table, the majority of the ST units are

translated equivalently or directly into the TT, which implies that most of the ST messages are closely rendered into the TT in terms of meaning and wording. The high percentage of equivalent translation shows that subtitlers prefer not to change the ST and will keep their intervention to a minimum. With regard to reduction, 28.69% of ST units are handled with reductive solutions – condensation and omission, and less than 5% (partial omission 2.77% + part of total omission²⁷) suffer a loss of referential content. However, solutions that involve a loss of stylistic and interpersonal content (condensation + neutralisation + resignation + generalisation + omission) make up around 31.5% of ST units. Solutions that result in the distortion or change of meaning of original content account for 1.09% (adaptation + resignation + generalisation), and 2.59% of ST units are expanded (expansion + annotation).

This table gives us a general idea of the frequency of each solution-type on average. The figures for individual films will fluctuate according to the characteristics of each film and individual subtitler's own style. A complete record of each film is shown in Appendix A, and the results are discussed in 4.2.5, after each solution-type and its application in my data are explained in the following section.

4.2.2.1 Equivalent Translation

Equivalent translation refers to a close rendering of the ST in content and wording. The meaning and expression of the ST are basically untouched; the subtitler's intervention is kept to the minimum. Equivalent translation covers literal translation or near-literal translation wherein the ST undergoes small adjustments to conform to the TL grammar and syntax (as in examples 4.13 and 4.14), and equivalent translation when literal

²⁷ 37.6% of total omission cases consist of interjections (32.76%) and the name of the addressee (4.84%), which are elements of interpersonal function rather than referential function.

translation does not work (as in examples 4.15 to 4.17).

(4.13-14)

ST (<i>17 Again</i>)	TT (BT)
He's coming tonight.	<u>00:00:59 --> 00:01:01</u> 他今晚會來 (He tonight will come.)
I'm just warming up, coach.	<u>00:00:57 --> 00:00:58</u> 教練，我只是在暖身 (Coach, I just am warming up.)

Due to differences between languages, word-for-word translation is seldom the case. If the TT does not follow the exact wording of the ST but preserves the meaning of the ST, it is still considered a case of equivalent translation. Examples 4.15-17 show different degrees of adjustments, but the ST and the TT are basically the same. In example 4.17, the shift is compulsory as word-for-word translation is impossible. In examples 4.15 and 4.16, literal renderings are possible but will not sound idiomatic in the TL.

(4.15-17)

ST (<i>17 Again</i>)	TT (BT)
Today everything turns around for me.	<u>00:07:41 --> 00:07:44</u> 今天是我的大轉機 (Today is my big turning point.)
I don't think that's what that was.	<u>00:29:40 --> 00:29:43</u> 好像不是那樣吧 (Seems not like that.)
Here we go.	<u>00:08:22 --> 00:08:23</u> 時候到了 (It's about time.)

The ST idiom or slang may be replaced with a TL expression that has different wording but conveys the meaning and resembles the style of the original. In *Zombieland*, a horror comedy full of slang and colourful expressions, a series of euphemisms for sexual intercourse such as “laid some pipe”, “went 20 toes”, “put Percy in the playpen”, “Wallpapered the closet”, “passed the gravy” and “went heels to Jesus” are rendered as “炒飯”, “嘿咻”, “打砲”, “亂搞”, “爽一下” and “有一腿”, various colloquial phrases/euphemisms for sex in Mandarin. These translations are funny and faithfully deliver the stylistic flavour of the original passage. Here the protagonist Tallahassee is asking Columbus about when he had sex last time. Columbus does not understand what “laid some pipe” refers to, so Tallahassee asks again in different ways until Columbus finally gets it. It is important that the subtitles bring out this effect. If the colourful language is essential to the understanding of the passage, the subtitler will endeavour to reproduce it in the TT.

In some cases, translation that matches the style of the ST is not achieved, especially when failing to reproduce the colourful language does not have direct impact on the comprehension of the plot (unlike the situation in *Zombieland* mentioned above). This usually happens with idioms and slang, which are rendered into idiomatic TL that conveys the meaning of the idiom/slang but loses the flavour of it. For example, Australian slang “boong”, “sheila”, “drongo” and “brumby” in *Australia* are translated as “土著” (aborigines), “女” (woman/female), “蠢蛋” (fool) and “野馬” (wild horse); “howdy”, “screwgie” and “ain’t” in *No Country for Old Men* are translated as “你好” (hello/how do you do/how are you), “螺絲起子” (screwdriver) and “沒” (not); idioms like “don't put much stock in it”, “going around the twist” and “take the rap” are translated as “不信那一套” (not believing in it), “瘋了” (going mad) and “受罰” (be punished). The translations are close renderings of the STs in terms of semantics, e.g. the translations of “boong” and “drongo” also have derogatory connotations, but the

target viewer will not realise from reading the subtitle that s/he is listening to a language with regional varieties. In general, English idioms, slang and dialects of different areas are rendered into standard/idiomatic Mandarin, and the language of regional flavour and personal style in the ST, including characters' accents, is lost in the translation.

Equivalent translation is the most frequently found type of solution in my data. It appears that the majority of the ST units (61.57%) are transferred correspondingly to the TT in terms of meaning and wording. On the whole, most of the ST units are translated into idiomatic and standard Mandarin, and more domesticated choices are applied. For example, “hi” and “hello” are rendered as “喂” or “你好”, the Chinese way of saying “hello” and “hi”, rather than “嗨” (*Hai*) and “哈囉” (*ha-luo*), the transcriptions of English “hi” and “hello” – they are also common in Chinese writing and speech. The same word may be rendered differently in different circumstances so that the translation fits TL usage. For example, “sir” in *Atonement* is rendered as “少爺” (Young Master) when the servant addresses his master's son, as “先生” (mister) when addressing friends, and as “長官” (chief) when a soldier addresses a senior officer. In these cases, the shift is necessary for an idiomatic rendering into the TL, because there is no equivalent word in Chinese which, like the polite form of address “sir” in English, can be used in all these occasions. However, the translator could create a loan word or introduce a new concept to the TL if a foreignised solution is intended.

Although more TL-oriented choices (as shown above) are usually preferred, foreignised choices are occasionally located. When the ST items are essential characteristics of the story, SL-oriented solutions are adopted to preserve the flavour of the original film. For instance, “Merlin's beard”, a common wizard expression in *Harry Potter* used to show surprise, is translated literally (and transcribed) as “梅林的鬍子” (*Mei-lin's beard*). In *Memoirs of a Geisha*, “*okiya*” (the lodging house a geisha lives in during her contract

term) and “*mizuage*” (the loss of virginity of an apprentice geisha to signify her coming of age) are copied directly to the TT in kanji characters²⁸ as “置屋” and “水揚” to maintain an exotic flavour.

Foreignised solutions may also be found in the treatment of measurement and names. For instance, “miles” may be translated as “英里” (miles) rather than converted to kilometres, the system used in Taiwan; temperature in Fahrenheit may be kept as “華氏” (Fahrenheit) rather than transferred to Celsius; and the height of a midget in *Sherlock Holmes* “4 foot 10” is rendered as “四呎十吋” (4 feet 10 inches) rather than being changed to centimetres. Names of well-known figures in the SL society which are unfamiliar to target viewers are transcribed in some cases, e.g. “Bono” (the stage name of the main vocalist in the Irish rock band U2) and “Geronimo” (a prominent Native American leader of the Chiricahua Apache) in *The Simpsons Movie*, “Earl Hines” and “Art Tatum” (both renowned jazz pianists in America) in *Ray*. Transcription of these names runs the risk of losing the connotation associated with the name. Using measurement systems that are unfamiliar to the target audience may cause problems in understanding the idea presented in the message. Nonetheless, more SL-oriented choices are usually applied when the idea associated with the ‘foreign’ elements can be recovered from the context or when the target audience has no problem understanding these elements. (Detailed investigations into the treatment of these culture-bound elements are in 5.4)

ST items that are familiar to the target audience are sometimes left untouched in the TT,

²⁸ Kanji characters are the Chinese characters used in the modern Japanese writing system. Most kanji characters are the same as Chinese characters, but they are used differently in Japanese. Chinese people recognise the individual character but do not know the meaning when these characters are put together to convey messages. Therefore, direct copying of kanji characters in the Mandarin subtitle will make it sound foreign (Japanese).

e.g. “BBC”, “Discovery” (a TV channel), “FBI”, “KGB” (the national security agency of the Soviet Union), “NBA” (National Basketball Association), “MSN” (Microsoft instant messaging service), “Prada” and “LV” (fashion labels), “CSI” (an American TV series), and “spa”. All of these elements have accepted translations in Chinese and are sometimes translated in the subtitle, but since translating these elements needs more space on screen and the target audience is familiar with them, they may be copied directly from the ST.

Direct copying of English words to the Mandarin subtitle is rare, as Chinese and English writing systems are different, and it will be hard for Taiwanese viewers to read English words on the screen since they are displayed for a very short time. Less than 100 cases of TT units (out of 44,251 TUs) have English words, and this figure includes the ones with single alphabet letters. This kind of non-translation is found in several circumstances; all of them relate to proper nouns. First of all, proper nouns may not be translated if they can be perceived from the context. For instance, “YTBC bank” in *Eagle Eye* is subtitled as “YTBC 銀行” (BT: YTBC bank) because the viewer will learn from the following word that “YTBC” is the name of a bank. In this case, YTBC seems to be a fictional name and what it stands for is unclear; therefore, it is expedient to leave it untouched. In another example (4.18), the government agency “NOAA” is not translated because it is explained immediately. When it recurs several times later in the film, it is also left untranslated, as the viewer is expected to have already learned its meaning from the earlier passage. Still, non-translation is not a common solution. The decision to preserve English words may be related to the subtitler’s personal preference; for instance, cases of non-translation are more frequently found in *Knowing* than in other films, and English proper nouns in similar situations in other films are usually translated instead of copied directly.

(4.18)

ST (<i>Knowing</i>)	TT (BT)
And NO AA, the National Oceanic and Atmospheric Administration, remains silent tonight.	NOAA 也就是國家海洋暨大氣總署 (...namely the National Oceanic and Atmospheric Administration, 今晚拒絕發言 refuses to comment tonight.)

Other examples of non-translation include “Rob Base & D.J. E-Z Rock” (a hip-hop duo) in *The Proposal* and “*Anaconda*” (an adventure-horror film) in *Zombieland*. Non-translation of these items will not cause much trouble for understanding the message because the target viewer can infer from the context that Rob Base and D.J. E-Z Rock are popular singers and *Anaconda* is an R-rated movie; however, it could cause an uneasy feeling as the target viewers are reading something they have no idea about. (More discussions on the treatment of proper nouns and personal names can be found in 5.4.2.)

4.2.2.2 Condensation

Condensation is a prominent feature of subtitling. It refers to the situation when the ST is represented in a condensed form yet its meaning is retained – typically, the content of the ST is preserved but some oral features are reduced. When a passage is condensed, elements of referential function are retained and those of interpersonal function are sacrificed (as mentioned in 2.4). Condensation is the second most frequently found type of solution, accounting for 21.89% of the total number of TUs. It is inevitable in subtitling due to the technical and textual constraints and the need to make the TT more readable. Condensation is found in different situations and certain elements tend to be

left out constantly. They are outlined as follows.

First of all, discourse markers and elements of interpersonal function are often omitted, e.g. well, just, hey, right about now, I'm sure, yeah, you know, you see, please, only, so, I think, look, at least, wow and kind of. As film dialogue imitates spontaneous speech, interruptions in speech such as hesitations, stuttering and repetitions are everywhere in the ST. These features in speech are constantly condensed in the TT. As they do not carry much informative content, they are popular candidates for abridgement. Discourse markers (well, yeah, you know etc.) are translated occasionally as they do have certain functions to play (e.g. topic changes, stressing and hedging) and they cannot be recovered from the context if untranslated. Stuttering and repetitions, on the other hand, are rarely seen in the TT. They can usually be recovered from an actor's performance (e.g. lip movement and facial expression) and the target audience can actually hear that certain words are repeated. Besides, interjections such as "eh", "um", are familiar to the target audience. Reproduction of these elements will reduce readability, and it takes quite an amount of time and space to show them on the screen. However, missing them in the subtitle does have some negative impact on the TT, making the message less complete.

Repetitive and redundant phrases are often condensed. In example 4.19, the urgency and imperative tone in the ST are weakened as a result of condensation.

(4.19)

ST (<i>Public Enemies</i>)	TT (BT)
Let's go. Stop your dragging. Let's go! Move!	<u>00:02:14 --> 00:02:16</u> 不要拖了，快點 (Stop dragging. Hurry up!)

If the actor says something in another language and then repeats it in English, it is usually condensed. In example 4.20, the leading character Llewelyn comes across a gunfight, which has just ended, and asks a Mexican, who is about to die, if there is another survivor. *Ú ltimo hombre* means last man.

(4.20)

ST (<i>No Country for Old Men</i>)	TT (BT)
<i>Ú ltimo hombre</i> . Last man standing. There must have been one.	<u>00:10:16 --> 00:10:19</u> 一定有一個人沒有死 (There must be someone not dead.)

In both cases (examples 4.19 and 4.20), the informative content in the ST does not suffer any loss; however, the stylistic effect is neutralised in the TT. Dialogue containing words in languages other than English and Chinese as in example 4.20 is especially difficult to handle. It is usually neglected in the subtitle, and the target viewer will not notice there are foreign words in the ST (see also 4.2.2.6).²⁹

²⁹ If the foreign word is in a language that is more familiar to Taiwanese viewers, such as Japanese, it will be easier to tell. If it is in languages that are closely related to English, it will be hard to distinguish. The target viewer's proficiency in English or in other languages is also an important factor. In addition, there are many borrowings that have become part of English. Therefore, the boundaries of some foreign words are blurred.

Long sentences or a series of short sentences may be summarised into a compact version, as in the following examples.

(4.21)

ST (<i>Public Enemies</i>)	TT (BT)
If you're gonna be my girl, you're gonna have to swear to me that you'll never ever do that again	<u>00:31:52 --> 00:31:53</u> 妳要當我的女人 (If you're going to be my girl,
	<u>00:31:53 --> 00:31:57</u> 就得發誓再也不這麼做 you'll have to swear never do that again.)

(4.22)

ST (<i>No Country for Old Men</i>)	TT (BT)
You go to El Paso? I know it. Where are you staying?	<u>01:32:43 --> 01:32:46</u> 妳在厄爾巴索要住哪裡？ (Where are you staying in <i>e-er-ba-suo</i> ?)

An ellipsis may be used to indicate repetitive phrases or stuttering, as in examples 4.23 and 4.24. It is a space-saving and effective way of representing interruptions of speech in subtitling.

(4.23-24)

ST (<i>Zombieland</i>)	TT (BT)
Thank you, thank you, thank you, thank you.	<u>00:14:10 --> 00:14:13</u> 謝謝...! (Thank you...!)
	<u>00:14:42 --> 00:14:46</u> 他無家可歸又...生病 (He is homeless and...sick.)

Address terms – the title or name of the addressee – are also popular candidates for condensation because they do not usually have informative purposes and it is obvious from the image who is being addressed. They are usually employed to enhance the interpersonal function of language, to bond with other people. Address terms that are omitted in the TT are underlined in the following instances: “I never said that, Caleb” in *Knowing*; “Yes, sir” & “Don't put it in your pocket, sir” in *No Country for Old Men*; “You did it, kid” in *Public Enemies*; “Commander, though I am not His Holiness...” in *Angels & Demons*. The omission of address terms should be exercised with caution, as some of them also have referential functions, e.g. to indicate the relationship between the addresser and the addressee or the status of the addressee. However, this kind of information can often be recovered from the context.

Full names are often condensed, especially when they recur several times in the film, e.g. “John Dillinger” becomes “狄林杰” (*di-lin-jie*, Dillinger) and “Walter Dietrich” becomes “華特” (*hua-te*, Walter) in *Public Enemies*. As English and Chinese languages are very different, transcriptions of English names sound foreign to Chinese viewers and are not easy to read. Furthermore, it usually takes much space. Standard Chinese full names have two to three Chinese characters (and very rarely, four characters), but transcriptions of English full names usually have more than five Chinese characters. Given these factors, subtitling English full names seems impractical.

Other elements that tend to be trimmed are tag questions, “yes/no” in the answering sentence, and intensifiers. Tag questions in the ST are often omitted and the whole sentence is turned into declarative or imperative statements, as in example 4.25.

(4.25)

ST (<i>Harry Potter and the Half-Blood Prince</i>)	TT (BT)
Thought I'd know if my best friend was in my room, wouldn't I?	<u>00:13:07 --> 00:13:11</u> 我的死黨來了我應該知道 (If my best friend came I'd know.)

Tag questions are used to express politeness, emphasis or irony. They do not function as a question and they often do not expect an answer. Although changing the tag question into a declarative statement will change the speaker's tone and affect the rhetorical effect, the message of the sentence is quite clear without the tag question. Not to translate tag questions will not cause comprehension problems but to translate them will reduce readability. Therefore, they are popular candidates for condensation.

Yes/no in the answering sentence is also a common candidate for condensation. It is usually followed by a sentence that clarifies the answer, so the answering sentence itself is quite clear without yes/no, as in example 4.26.

(4.26)

ST (<i>Sherlock Holmes</i>)	TT (BT)
Watson: So you agree?	<u>00:32:50 --> 00:32:51</u> 那你同意囉？ (So you agree?)
Holmes: No, I don't agree	<u>00:32:51 --> 00:32:53</u> 我不同意 (I don't agree.)

Including yes/no in the answer is not as common in Chinese as in English, unless it is used to emphasise. Therefore, it will look redundant if yes/no is included in the answering sentence in the Mandarin subtitle. Similarly, intensifiers are sometimes

trimmed, e.g. “possibly” in “How can I possibly help these people?”, “actually” in “I could have actually finished my book”, “very much” in “Thank you very much”, and “exactly” in “where exactly did you get the fish?”. In these cases, the messages are already clear without the intensifiers, but missing them will weaken the tone.

Condensation is not only observed in the subtitle of dialogue in English. In some cases where the dialogue is in another language, if we compare the English subtitle and the Mandarin one, we find that the latter is shorter than the former (DVDs allow the viewer to turn on two tracks of subtitles at the same time, as shown in Fig. 6). For example, in *Vicky Cristina Barcelona*, when Juan Antonio talks to Maria Elena in Spanish, the English subtitle shows “A Vodka? You're going to have a vodka now?” The Mandarin subtitle is condensed as “妳現在要喝伏特加？” (You're now going to have a vodka?). Juan Antonio goes on saying something in Spanish and the English subtitle goes “Are you crazy, or what?” (Fig. 6). The Mandarin subtitle here is “妳瘋了嗎？” (Are you crazy?). When the dialogue is in another language, it is usually translated into English on the dialogue list; then the translator will use the English version as the ST and translate it into Mandarin. If the Mandarin subtitle is more concise than the English one, it means that the intention to condense is obvious even if the ST is already designed to be subtitles. Besides, the elements omitted in this case are similar to those discussed above – discourse markers, repetitive phrases etc. Therefore, it is fair to assume that Chinese subtitlers tend to trim elements that seem redundant even if there is enough time and space on the screen.



Fig. 6: *Vicky Cristina Barcelona*

To summarise, long or repetitive passages are compressed in the subtitle due to technical and textual constraints and in order to increase readability. Elements of interpersonal functions are also compressed for the same reasons. In subtitling, elements of referential functions are prioritised and those of interpersonal functions are sacrificed as missing these elements will not cause much trouble in understanding the story of the film. The target audience can sometimes rely on the support of other filmic signs and the context of the story to make up for the lost. The omission of interpersonal elements will result in the levelling of style and the lack of oral features. However, condensation is inevitable in subtitling if a full rendering of the ST burdens the target viewer. In order to maximise the viewing experience and minimise the processing effort, subtitlers are selective in what they translate.

4.2.2.3 Omission

Omission includes partial omission and total omission. With partial omission, some elements of referential purposes in the ST unit are omitted. Unlike condensation, the elements omitted here carry informative content. Omission is the third most frequently found type of solution, accounting for 6.8% of the total number of TUs (partial omission 2.77% + total omission 4.06%). Together with condensation, these two types of solutions use the same approach (deleting) for the same purpose (increase readability), but differ in the elements being deleted and the degree of reduction. ST units consist of certain elements tend to be omitted. They are outlined as follows.

Elements that can be grasped from non-linguistic signs or from the context are sometimes omitted. With the support of other filmic signs and the viewer's ability to fill gaps through the understanding of the plot, these elements naturally become preferences for omission. For example, in *Quantum of Solace*, James Bond tells Mrs. M that Greene is on "a private charter going to Bregenz, Austria, leaving immediately"; "leaving immediately" is missing in the TT as the viewer can tell from the image that the flight is about to take off. In *Eagle Eye*, "Get out of the car!" becomes "出來!" (come out/get out of) as it can be seen clearly from the image that the addressee is asked to leave the car. Further, information that can be deduced from previous messages may be omitted when it recurs. In *Public Enemies*, Billie tells John, "we both know I end up back checking coats at the Steuben Club"; "at the Steuben Club" is missing in the TT because the audience has learned earlier in the film that Billie used to check coats there. A phrase that repeats the message which precedes it is often omitted, as it can easily be recovered from the context. In example 4.27, Howard is asking Justin why he comes to Daniel's father's funeral because Howard thinks Justin does not know Daniel. The underlined part is missing in the TT as it repeats what was said in the previous line.

Howard is using Justin's words to question Justin and to confirm his own assumption.

(4.27)

ST (<i>Death at a Funeral</i>)	TT (BT)
Howard: Anyway, you don't even know Daniel.	<u>00:06:26 --> 00:06:28</u> 你根本不認識丹尼爾啊 (You don't even know <i>dan-ni-er</i> .)
Justin: I do know Daniel. I met him a couple of times.	<u>00:06:28 --> 00:06:30</u> 我認識，見過幾次 (I know. Met him a couple of times.)
Howard: <u>A couple of times?</u> But he's not a friend, is he?	<u>00:06:30 --> 00:06:32</u> 但不算朋友吧？ (But not a friend, right?)

ST units consisting of only interjections are often not subtitled (total omission), such as “oh”, “shh”, “oh, no”, “wow”, “ow”, “yeah”, “what”, “hey”, “bang”, “hi”, “bye”, “sorry”, “shit”, “fuck”, “oops”, “um”, “ah”, “oh man”, “huh”, “ahem”, “er”, “eh”, “well” and “ok”. Interjections are not subtitled because they do not need translation – they are either words familiar to the target audience (e.g. bye, sorry, hi) or words reflecting the sound (e.g. um, oh, eh, bang). These elements can be grasped from the context and the actor's physical expression. In example 4.28, Dean arrives at Scarlet's place to pick her up for a date. Dean is also giving her a bunch of flowers. Dean's lines and Scarlet's lines overlap, uttered almost at the same time. Although there is sufficient time and space on the screen for a full rendering (using two-line subtitles), the subtitler chooses to ignore Scarlet's lines as translation is considered unnecessary and will increase the target viewer's processing effort.

(4. 28)

ST (<i>17 Again</i>)	TT (BT)
<p>Dean: Oh, hi, Scarlet. Scarlet: <u>Hello</u>.</p> <p>Dean: Wow, you look amazing. Here. <i>Pour vous.</i></p> <p>Scarlet: <u>Oh, thank you</u>.</p>	<p><u>00:57:35 --> 00:57:36</u> 嗨，史嘉莉 (Hi, Scarlet)</p> <p><u>00:57:36 --> 00:57:38</u> 你好漂亮，送你 (You look amazing. For you.)</p> <p><u>00:57:38 --> 00:57:39</u> 送你 (For you.)</p>

In example 4.29, Marge Simpson is blaming her husband Homer for getting the family thrown out of their hometown Springfield. Marge asks Homer why he did not listen to her and messed things up. Homer can say nothing to defend himself, but just tries to say something nice to ease the tension. Apparently, Homer’s trick works. Marge shows her sympathy by saying “oh~~” with a gentle and affectionate tone; but then Marge realises that it is too easy for her to compromise, so she rephrases her word and changes her tone. The second “oh” is uttered in a sharper tone. The first “oh~~” (underlined) is not subtitled, but the second “oh” is subtitled because it will be strange to have nothing after “I mean”.

(4.29)

ST (<i>The Simpsons Movie</i>)	TT (BT)
Homer: ...but I just try to make the days not hurt until I get to crawl in next to you again.	<u>00:40:56 --> 00:41:02</u> 不過我只是在爬上床躺在妳身旁前 試著別搞砸事情 * (But I just try not to screw things up before I crawl into bed and lie next to you.)
Marge: <u>Oh~~</u>	
Marge: I mean, oh.	<u>00:41:04 --> 00:41:05</u> 我是說，噢 (I mean, oh.)

These cases of omission we have discussed so far can be seen as a kind of condensation in a broader context (if we think of the whole film, including verbal and non-verbal elements, as one ST instead of separate units). They do not entail a loss of information for the target audience, because what is missing in the TT can either be deduced from the context or learned from the image and the soundtrack. In the following section, we will look at instances of omission that involve a loss of information, as what is missing

cannot be recovered from anywhere else.

If a passage consists of wordy description, part of the description that is considered unimportant may be omitted, e.g. “acid-firing” in “an acid-firing super-drill”, “very” and “bitter” in “a very lonely, bitter old man”, “ruthless” in “What ruthless madmen could have done this to us?”, “simple” in “a simple summer breeze”, and “giant” in “a giant sucker”. A wordy description is easier to perceive when heard than when read. Therefore, it tends to be trimmed in the subtitles, especially when the ST is dense. Similarly, passages containing much information may be abridged, if a full rendering will burden the target viewer and leaving out part of the passage will not impede the understanding of the story. For example, in *The Simpsons Movies* when Lisa asks Colin what musical instruments he plays, Colin answers “just piano, guitar, trumpet, drums and bass”; “bass” is left out in the TT. The point here is to show that Colin plays many instruments rather than the instruments he plays, so having “piano, guitar, trumpet, drums” in the TT is enough to demonstrate the point. Besides, there is not much time to show all the details as Colin speaks quite fast (the in and out times for the subtitle is 00:10:25 --> 00:10:27).

Complicated terms or concepts which will require much space to explain may be omitted to make things simpler. In example 4.30, J. Edgar Hoover is talking to the court that rejects his funding request. “A kangaroo court” is omitted in the TT, as explaining the concept will make the subtitle too long and complicated.

(4.30)

ST (<i>Public Enemies</i>)	TT (BT)
I will not be judged by a kangaroo court of venal politicians.	00:18:04 --> 00:18:07 我不會讓腐敗的政客批評我 (I will not let venal politicians judge/criticise me.)

In *The Reaping*, Ben tells Doug why he got shot, saying, “18th Street, when I was young, doing dumb stuff”; “18th Street” (the largest criminal gang in Los Angeles) is missing in the TT, as it is not central to the plot, and the target audience can get some idea from “young” and “doing dumb stuff” that Ben probably had a disgraceful past. In these cases, omitting the culture-specific elements weakens the local flavour of the film, although it does not hinder comprehension.

Phatic expressions, such as “come on”, “let’s go”, “here we go”, “yes sir”, “sure”, “thank you”, “you’re welcome” and “that’s right”, may be omitted, especially when the ST is dense. These elements are used to express appreciation or politeness and to establish a relationship; they do not contain much informative content, so they are sometimes left out to make the TT more concise. Similarly, the context and the actor’s body language will help comprehension in this case. In examples 4.31-4.33, the omitted part is underlined.

(4.31)

ST (<i>Public Enemies</i>)	TT (BT)
Billie: May I check your coat, sir?	<u>00:31:44 --> 00:31:47</u> -我可以幫你寄大衣嗎? (May I check your coat?)
Sir: Yes, <u>thank you.</u>	-好 * (Yes.)

(4.32-33)

ST (<i>Death at a Funeral</i>)	TT (BT)
Sandra: Where is Robert? Have you heard from him?	<u>00:09:39 --> 00:09:40</u> 羅伯呢？有沒有他的消息？ (Where is Robert? Have you heard from him?)
Daniel: His plane was due at ten, but he'll be here. <u>Don't worry.</u>	<u>00:09:41 --> 00:09:43</u> 約 10 點還沒到，但遲早會來啦 (We said ten o'clock and he is not here, but he'll be here.)
What's that? <u>Excuse me.</u>	<u>01:13:51 --> 01:13:52</u> 那是什麼聲音？ (What's that sound?)

Conversation or voice in the background which is not central to the plot may be

shortened or omitted altogether. Some background conversation can be heard clearly and some are very soft or unclear; some functions as a supporting role and thus is not necessary to be translated in detail. Subtitling of these elements depends on how well they can be heard and whether there is more important information presented at the same time. An example of background voice shortened is in the beginning of *Harry Potter and the Half-Blood Prince* when the radio is broadcasting the damage caused by the Millennium Bridge disaster. It says, “Traffic has been halted as police search for survivors. The surrounding area remains closed...”. The radio sounds very soft since it is in the background. In the TT, “as police search for survivors” is omitted, as this piece of information is not very important, and there is also a display (the headline on the newspaper) which needs to be subtitled at the same time. The subtitles here are quite dense, as there is a voice on radio and written verbal information on the screen – both need to be subtitled. Therefore, certain elements are sacrificed in order to save space for other elements. In my data, verbal information in the background that has no corresponding TT includes announcements on the train, news reporting on TV, someone talking on the other end of the phone, people shouting for help in the scene of disastrous events, and people talking in the background or behind the scene. The abridgement of background voice in subtitling is mostly due to the technical constraints and it seems unavoidable. However, it may be the case that background voice which cannot be heard clearly is subtitled; in which case the target viewer receives more information than the SL viewer.

Also due to the technical constraints, overlapping voices may be omitted. Overlaps happen when several people talk together or when voices of different sources are presented at the same time. When several people talk at the same time, some of their lines have to be omitted because a single subtitle containing more than two lines is unconventional. Here are some examples to show the situation. In example 4.34, Margie

is arguing with Mary Ann, telling her to shut up, and Jeff and Ray are trying to stop them. The underlined unit by Jeff overlaps Margie’s line and is omitted in the TT. As the conversation moves fast and people are talking at the same time (what Margie says after “you get...” is barely audible), not everything can be heard clearly and there is not enough time for everything to be subtitled. It is obvious on the screen that Jeff is trying to stop the fight; hence missing this piece of information in the subtitle will not have much impact on the perception of the film.

(4.34)

ST (<i>Ray</i>)	TT (BT)
<p>Margie: You better shut your mouth before you get--</p> <p>Jeff: <u>Wait a minute! Wait a minute! You stop now!</u></p> <p>Ray: Hey, hey, hey! What is all the cackling for?</p>	<p><u>01:18:58 --> 01:19:01</u> 妳最好給我閉嘴 (You better shut up.)</p> <p><u>01:19:02 --> 01:19:04</u> 妳們在吵什麼吵? (What are you cackling for?)</p>

Example 4.35 is about Vicky and Cristina visiting Judy in Barcelona. They are greeting each other, and Judy is showing Vicky and Cristina their room. The upper four lines in the ST overlap with each other, and so do the lower three lines. The underlined parts are not translated. In the second half of the excerpt, Vicky's and Cristina's compliments on the house are not delivered to the target viewer. However, s/he can tell from their faces that they are excited and they like the place, which is more important than the compliment itself.

(4.35)

ST (<i>Vicky Cristina Barcelona</i>)	TT (BT)
<p>Judy: Welcome to Barcelona.</p> <p>Cristina: <u>Hi. Cristina.</u></p> <p>Judy: <u>Oh, Cristina,</u> I'm Judy.</p> <p>Cristina: <u>Hi.</u></p> <p>Judy: This is your room.</p> <p>Vicky: <u>Oh, perfect, this is gorgeous.</u></p> <p>Cristina: <u>Wow, this house is so huge.</u></p>	<p>00:03:07 --> 00:03:10</p> <p>歡迎來到巴塞隆納，我是茱蒂 (Welcome to Barcelona. I'm Judy.)</p> <p>00:03:11 --> 00:03:12</p> <p>這是妳們的房間 (This is your room.)</p>

Example 4.36 is a scene on a train where there are sounds from different sources: news reporting on TV, train announcements and passengers talking. The first two lines in the ST overlap, and the third and fourth lines overlap. The underlined parts are omitted. In this case, the spatial and temporal restrictions do not seem to cause difficulty, because, when we turn on the English subtitles, they show all the information.³⁰ The selection of the piece of information to be delivered is subjective; it is hard to see a pattern here, since all these voices are equally loud and the messages are all trivial.

(4.36)

ST (<i>Eagle Eye</i>)	TT (BT)
News Report: <u>...the death toll now stands at 14.</u>	<u>00:08:40 --> 00:08:42</u>
Train announcement: Now arriving at Union Street. <u>Stand clear of the doors.</u>	聯合街到了 (Union Street arrives.)
A passenger: <u>Excuse me.</u>	<u>00:08:42 --> 00:08:44</u>
Announcement on train: Watch your step, please.	請小心腳步 (Please watch your step.)

³⁰ The English subtitles here are for the deaf and hard-of-hearing as voices of different sources are presented with different fonts, and description of background sound is sometimes included.

Lastly, when the ST is dense (fast or long passages), some information will have to be left out. As film subtitling aims to minimise the processing effort of the audience, passages that contain too much information tend to be abridged. Example 4.37 contains a dense passage. As Daniel speaks quite fast and there are only 5 seconds for the subtitle to show everything he says, some of his lines are missing in the TT and Jane’s line is condensed. In this case, Daniel’s anxiety revealed through his continuous muttering is not fully reproduced in the TT, and the target viewer will have to rely on the overall presentation of the film to get a more complete picture.

(4.37)

ST (<i>Death at a Funeral</i>)	TT (BT)
Daniel: Everyone's gonna be thinking "Why isn't Robert doing the eulogy? <u>He is such a great writer.</u> " <u>Maybe I should just let him do it.</u>	00:05:32 --> 00:05:33 大家都會想 (Everyone will think, 00:05:33 --> 00:05:36 頌辭怎麼不是羅伯寫的？ “Why wasn’t the eulogy written by Robert?”)
Jane: You are every bit as good a writer as your brother, Daniel, if not better.	00:05:36 --> 00:05:38 你的文筆又不輸你哥 (Your writing skills are not worse than [as good as] your brother’s.)

In summary, omission is usually found when translation is considered not necessary (interjections, dialogue in a foreign language other than English, background voice and gasping/screaming), when the ST unit consists of elements of interpersonal functions (the name of the addressee and phatic expressions), and when the time and space available on the screen is limited (repetitive information, dense passages and

overlapping voices). It seems that the technical constraints call for the removal of certain elements in the ST, and the majority of them do not need translation and can be recovered from the context or other filmic signs. In addition, the removal of some elements in dense passages may be related to the pace of the film. For example, the film *No Country for Old Men* tells a story of an ordinary man who finds a fortune by chance and is then pursued by a psychopathic killer who also wants the money. The cat-and-mouse drama is presented in a calm manner, unlike common action films that move at a fast pace. The main characters of the film also talk in a casual and careless tone, reflecting their pessimistic views and lack of passion for life. To reflect this style, dense subtitles are not ideal. Therefore, passages that are considered somewhat dense tend to be abridged to match the overall style of the film.

Undoubtedly, the subtitler plays an important role in the omission of certain information in the ST. If the subtitler intends to include as much detail as possible in the subtitles, s/he can usually find a way to do so; if the subtitler intends to create a concise version of the TT, s/he will choose to eliminate trivial details. The decision may be based on the information provided to the subtitler as s/he may have translated from a template containing the master subtitles in English or a subtitle/spotting list (a time-coded list containing all the dialogue already segmented and probably compressed into master titles for the translator to follow, see Díaz Cintas & Remael, 2007, p. 30&74-75). In this case, many of the decisions regarding what to omit are predetermined and the subtitler may not have much room to manipulate.

4.2.2.4 Paraphrase

Paraphrase is the restatement of a passage using other words. The ST and the TT in this case are similar in meaning but different in wording. The difference between equivalent

translation and paraphrase is that with equivalent translation, the ST and TT are the same in meaning even if the wording is slightly altered; with paraphrase, the wording of the TT is different from that of the ST and the meaning is not the same, though very close. Paraphrase is the fourth most frequently found type of solution, accounting for 5.57% of the total number of TUs. It is often adopted so that the TT can be easily grasped and is more explicit. As subtitles are made for better readability and less processing effort, the ST may be rephrased for quick comprehension. In the following excerpt, Mr. X wants to find out where his enemy acquires his ammunition, so he enquires about the bullet. The TT in bold font explains the condition of the bullet more clearly.

(4.38)

ST (<i>Wanted</i>)	TT (BT)
The check-out girl: It's clean.	<u>00:03:53 --> 00:03:54</u> 沒有刻痕 (No cutting marks.)
Mr. X: Meaning?	<u>00:03:55 --> 00:03:56</u> 意思是？ (Meaning?)
The check-out girl: Meaning it's untraceable.	<u>00:03:56 --> 00:03:58</u> 意思是完全無法追蹤 (Meaning it's completely untraceable)

Paraphrase also includes turning a positive sentence into a negative one or a rhetorical question into a declaration, and vice versa. Changing the form of the sentence may make the TT more concise, idiomatic or explicit. In example 4.39, the TT sounds more idiomatic than a literal translation of the ST, and is more concise in a way, although literal translation will also work. In example 4.40, the change of form makes the TT

more explicit and idiomatic, and it conveys the ST message pertinently.

(4.39)

ST (<i>The X-Files</i>)	TT (BT)
Give him room!	<u>00:02:18 --> 00:02:19</u> 別攔他！ (Don't stop him.)

(4.40)

ST (<i>The Simpsons Movie</i>)	TT (BT)
Isn't he dreamy?	<u>00:19:55 --> 00:19:59</u> 他真是個白馬王子 (He really is prince charming!)

The ST may be restated with extra information, or the TT may spell out information that is presented on the screen but hidden in the ST; the latter situation is unique to AVT and shows that AVT involves more than language transfer. In *The Reaping*, a teacher (Doug) from a small town called “Haven” tells a professor (Katherine) what happened recently in his town – a disastrous event which resembles the first of the Ten Plagues in the Old Testament. Doug goes on saying that people in Haven think “there might be more plagues on the way”. The line becomes “還會發生九大災難” (there are nine plagues on the way) in which extra information is provided as the target audience is not as familiar with the Ten Plagues as the English-speaking audience. In example 4.41, Carla Jean’s mother is complaining to the taxi driver that she does not want to move to El Paso because the place is strange to her. When she says “that’s how many”, she raises her right hand and makes a circle with her fingers to indicate “zero”. This piece of information is included in the TT (in bold). The TT speaks out information shown on the screen but not in the dialogue in order to reduce processing effort for the target

audience. However, the mother's hand gesture which tries to emphasise that she has no one in El Paso seems redundant in the TT; the dramatic effect between speech and body language in the ST is reduced in the TT.

(4.41)

ST (<i>No Country for Old Men</i>)	TT (BT)
Mother: You know how many people I know in El Paso, Texas?	<u>01:32:00 --> 01:32:03</u> 你知道我在厄爾巴索認識幾個人 (You know how many people I know in <i>e-er-ba-suo</i> ?)
Taxi Driver: No, ma'am.	<u>01:32:03 --> 01:32:05</u> 不知道 (Don't know.)
Mother: That's how many.	<u>01:32:05 --> 01:32:06</u> 一個也沒有 (No one at all.)

Given the situation that comprehension of speech through reading lags behind that through listening, subtitles are usually made more straightforward than the STs to increase readability, which will sometimes entail the loss of rhetorical effect in the ST. An instance can be found in the opening scene of *Sherlock Holmes* where Holmes is attacking a guard and he is analysing his way of attack in his head. In the third attack, Holmes intends to punch the guard's ribs. He assumes the guard is a heavy drinker, so he says in his head "floating rib to the liver". The line is rendered as "一拳直搗肚心" (a punch going deep to the stomach). The TT is a literary expression in Chinese, which is also stylish in a way. It is easier to understand than the ST, but the image of broken ribs 'floating' to the liver is lost and so is Holmes' sense of humour.

Figurative speech may be translated plainly into the TT so it can be understood immediately without much processing effort. However, being explicit in this case may cause some loss of rhetorical effect. For example, “you really do have a way with children” (a sarcastic comment Prince Charming makes about Shrek when he broke a child’s heart) in *Shrek the Third* is rendered as “你真的很會傷小孩子的心” (you really know how to break children’s hearts), which is what Prince Charming really means but the sarcasm in the ST is lost. Here the ST can be translated directly to the TL and the sarcasm will be retained; however, the tendency to create subtitles for quick comprehension is evident, especially when the ST consists of indirect expressions. The following are various examples of the figure of speech being explained in the TT (my notes are inserted in the square brackets). In example 4.42, the concept of “counting sheep” is familiar to the target audience, so a literal translation will work well but may delay comprehension.

(4.42)

ST (<i>Wanted</i>)	TT (BT)
How many punches did The Repairman throw before he was counting sheep ?	<p><u>00:35:56 --> 00:35:57</u> 修理工揮了幾拳 (The Repairman threw how many punches</p> <p><u>00:35:57 --> 00:36:00</u> 他才失去意識？ he then lost consciousness?)</p>

In example 4.43, a direct translation of the ST will seem complicated in the TT and will take up much space in the subtitle; however, the humorous effect in the ST is not delivered to the TT. The Mandarin translation “死得很慘” is a rhetorical expression, meaning “to have a tragic consequence”, which does not necessarily involve death.

(4.43)

ST (<i>Quantum of Solace</i>)	TT (BT)
So, if you decide not to sign, you will wake up with your balls in your mouth.	<p>01:28:36 --> 01:28:38</p> <p>要是你決定不簽的話 (If you decide not to sign,</p> <p>01:28:38 --> 01:28:41</p> <p>你就會死得很慘 ...you will die tragically.)</p>

In example 4.44, the variation based on the idiom “everything but the kitchen sink” does not have a similar expression in the TL, so the subtitler has to rephrase it. Nevertheless, the idea of fighting over everything, even those which one can hardly image, is not conveyed in the TT.

(4.44)

ST (<i>The Proposal</i>)	TT (BT)
Andrew: We [Andrew and his fiancée] just got here. Can we [Andrew and his father] wait two seconds before we throw the kitchen sink at each other?	<p>00:31:23 --> 00:31:26</p> <p>不能等一下再開戰嗎? (Can't we wait a moment and then make war?)</p>

In examples 4.43 and 4.44, the rephrasing also makes the subtitles more concise. In all these renderings, the colourful expressions of the ST are missing in the TT.

Although the ST may be transferred flatly to the TT, it may be, at times, rephrased into a more stylistic version. For example, in *The Reaping*, Doug tells Katherine that the town sees him as “the town brainiac” and it becomes “鎮民把我當成愛因斯坦” (the town sees me as Einstein); and in *Sex and the City*, Louise jokes about stealing Carrie’s shoes and then fleeing, saying “for a pair like this, I could move”, and the line becomes “我就捲鞋而逃” (I will run away with the shoes), which is an idiomatic wordplay based on a Chinese idiom “捲款而逃” (run away with the money). An idiom or a proverb in the ST may be replaced by an idiom/proverb with similar meaning in the TL if an equivalent in the TL is not found. In example 4.45, Ned is asking Jane out but he is afraid to be rejected, so he tries to persuade her with a less aggressive attitude. The idiom in the ST (in bold) is replaced by a TL one (in bold), meaning “to make use of an opportunity to gain one's end”. In this case, the TT can be interpreted as “if our friendship develops into something more, we can grasp the opportunity and go with the flow by then”, which sounds more active than the ST but does in a way carry the message through to the target viewer. In example 4.46, “前途無量” is a common Chinese idiom meaning someone’s future is promising, which resembles the ST idiom.

(4.45-46)

ST (<i>17 Again</i>)	TT (BT)
<p>I'm just going to ask you out, okay? Like a grownup, just two friends having dinner. Then if it turns into anything else, we'll cross that bridge when we come to it.</p>	<p><u>01:06:18 --> 01:06:20</u> 我只是想約你出去 (I just want to ask you out.)</p> <p><u>01:06:20 --> 01:06:21</u> 很成熟的約會 (A mature date,</p> <p><u>01:06:21 --> 01:06:23</u> 兩個朋友去吃晚餐 ...two friends having dinner out.)</p> <p><u>01:06:24 --> 01:06:26</u> 如果有別的發展 (If there is other development,</p> <p><u>01:06:26 --> 01:06:29</u> 時機到了再順水推舟 when the time comes, we'll push the boat along with the current.)</p>
<p>Free ride to college and the world's your oyster, kid.</p>	<p><u>00:01:07 --> 00:01:11</u> 保送大學，包你前途無量 (Admission to college. I'm sure your future is unmeasurable/has no limit.)</p>

Paraphrase is often applied so that the subtitle fits idiomatic TL usage. In *The Proposal*, “happened to be knocked up” when wearing the wedding dress becomes “奉子成婚” (a Chinese idiom for shotgun marriage); and when the father talks to his son or mother-in-law talks to her daughter-in-law in sentences like “Don't be stupid, Andrew” and “You're suffocating him, Grace”, the names are replaced with “兒子” (son) or “媳婦”

(daughter-in-law) in the TT, as Chinese usually use relationship terms between family members rather than names. Example 4.47 is an utterance by a 17 year-old boy. “性感辣妹” sounds more like what a Taiwanese teenager would call a stone-cold beauty.

(4.47)

ST (<i>17 Again</i>)	TT (BT)
Who is that stone-cold fox?	<p><u>00:03:28 --> 00:03:30</u></p> <p>那個性感辣妹是誰？</p> <p>(Who is that sexy hot chick?)</p>

Paraphrase also includes TL-oriented solutions – the ST item is replaced with something familiar to the target audience or converted to TC systems. For example, “I got my first B” (referring to the school exam result) in *Zombieland* becomes “第一次只拿八十分” (It’s the first time I only got 80 marks), as Taiwanese normally use percentages for academic grading and exact percentages are given rather than a grade covering a range; “grade three through twelve” (referring to school years) in *The Reaping* becomes “小學三年級到高中” (elementary school grade three to high school), to convert to the Taiwanese school system; and “kept our thermostats at 68” (68 degrees Fahrenheit) in *The Simpsons Movie* becomes “暖氣都定在攝氏 20 度” (heating is set at 20 degrees Celsius). In the first instance, the conversion does not cover the complete range of B grade in the American system (80-89%). An alternative solution would be “八十幾” (80-something) which covers the range of 81-89%. In this case, an SL-oriented choice of retaining B in the TT should be well accepted seeing that most Taiwanese viewers have some idea of the American grading system. In the second instance, direct translation of “grade twelve” will sound unnatural to the target viewer and thus is less likely to be a viable choice. In the third instance, the idea of “68 degrees Fahrenheit” is obscure to most Taiwanese viewers; hence the conversion is necessary. Both instances

of keeping the foreign system and adapting it to the TC system are observed in my data. There is no consistency in the decisions of different subtitlers; therefore, it is hard to generalise a pattern. The only trend that is evident is that, if the culture-bound elements have direct impact on the understanding of the plot and cannot be retrieved from the context, subtitlers will intervene to ensure the message is properly delivered (see 5.6.1).

The ST message involving culture-specific items/concepts may be paraphrased into the TT which does not necessarily involve culture-specific items/concepts. For example, a female zombie “enjoying her Manwich” (the brand name of a canned sloppy joe sauce) in *Zombieland* is rendered as “大啖人肉” (devouring human flesh), in which she is eating human flesh and “enjoying Manwich” is a figure of speech. In this case, the TT is a Chinese idiom which captures the sick sense of humour that ST (including the image) creates. However, the rhetorical effect via the use of a metaphor is weakened as the TT idiom is more direct and does not involve figurative expressions. In another example, Russ Cargill in *The Simpsons Movie* describes the eyes of a monster (the monster has many eyes) “like Christmas at the Kennedy compound”. It is rendered as “就像聖誕節的裝飾燈泡” (like Christmas decorating light bulbs). The reference to the Kennedy compound is unfamiliar to the target audience so the ST has to be rephrased. In this case, the humorous effect is lost in the TT.

In most cases, paraphrase is adopted not because an equivalent translation is impossible. The ST is rephrased so that the TT is more readable even if it only improves the readability a little bit. As the target viewer needs to focus on the image, listen to the sound and read the subtitle at the same time, the more readable the subtitle is, the less processing effort is required and the more s/he is able to enjoy the film.

4.2.2.5 Expansion

Expansion refers to the situation when extra words/information are added in the TT, making it longer than the ST. Expansion is the fifth most frequently found type of solution, but accounts for only 2.45% of the total number of TUs. It is usually adopted to clarify the ST, making the TT easier to understand and more explicit. For example, in *The X-Files*, Moulder asks FBI agent Whitney how Father Joe, a convicted paedophile, knows the suspect and Whitney replies “that's one of his 37 altar boys”. Whitney’s reply is translated as “是他雞姦的三十七個侍童之一” (that’s one of the 37 altar boys he buggered) in which Joe’s connection with these boys is made clearer. Although it is obvious from the context what “his altar boys” refers to, extra information in the TT helps comprehension, especially in mystery and suspense movies such as *The X-Files* where comprehension of small details is essential.

Another example is in *No Country for Old Men* where a sheriff is talking about a couple torturing and killing old people to cash their Social Security cheques. The sheriff does not understand why the couple have to torture the victims first, so he says “maybe their television set was broken.” It is rendered as “也許他們沒電視看很無聊” (maybe they have no television to watch, feeling bored), which further enhances the link between torturing the victim and having a broken television set. This link in the ST is vague, which reflects the speech style of the sheriff and perhaps the overall style of the film – the coherence between dialogue lines is somewhat loose, sentences are often incomplete (pronouns and connecting words are often missing), and the protagonists are sparing with words, which reveals their lack of enthusiasm and pessimistic attitudes towards life and the world they live in and leaves some room for the viewer to imagine and become immersed in the mood of the film. In this regard, being explicit in subtitling may weaken the overall effect of the film. Nevertheless, the balance between preserving the

effect and ensuring immediate comprehension is a complicated issue that requires further investigation.

Extra words may be added to explain proper nouns such as names of places, sports teams, brands, schools etc., as these names are usually culture-specific and the target audience is not familiar with them. For example, “Temple” (a city in Texas) becomes “天普市” (*tian-pu* city); “a Plymouth and an Essex” (brands of automobile) becomes “普利茅斯和埃瑟克牌的” (*pu-li-mao-si* and *ai-se-ke* brands); “La purga” (the Purge) becomes “煉罪事件” (the Purge event); “Tosca” become “歌劇《托斯卡》” (the opera “*tuo-si-ka*”); and “Tigers” (an American football team) becomes “猛虎隊” (Tigers team). The explanatory elements will not be needed if the proper noun is familiar to the target viewer, e.g. London is often rendered as *lun-dun* rather than *lun-dun* city, and Porsche as *bao-shi-jie* rather than *bao-shi-jie* brand/car. Adding a few words to specify the cultural items seems an efficient solution, but it is sometimes insufficient. The “Tigers” example above involves a joke centring on the football team. To be able to understand the joke, the viewer will require more background information, which cannot be summarised in a few words.

Besides explaining proper nouns, extra information may be added so the target audience gets a clearer idea of the culture- or language-specific elements. For example, “Old Testament plague” in *The Reaping* becomes “<<舊約聖經>>的十大災難” (Old Testament ten plagues); “M for Mary, for marriage” (something a gypsy fortune teller tells Watson) in *Sherlock Holmes* becomes “M是瑪莉和婚姻的頭一個字母” (“M” is the first letter of *ma-li* and “Marriage”); and a fine of “250,000” in *The Proposal* becomes “二十五萬美金” (250,000 US dollars). In the first instance, Taiwanese viewers are less familiar with the Old Testament plagues than SL viewers, so the subtitle provides more background information for the story, which will facilitate

comprehension at the later stage of the film. In the second instance, the alliteration on “M” is lost in the TT; however, it clarifies the connection the fortune teller makes between Watson’s fiancée Mary and her prediction that they will be married. In the last instance, it is important that target viewers acknowledge that the fine is a huge amount, so it is specified in the TT.

Extra elements may be added to show the intonation of the ST, hence making the TT more explicit, e.g.: “Get off the train” in *Knowing* becomes “快下車” (Get off the car/train immediately) to show the urgency in the speaker’s tone; “You tell them, Brooks” in *The Reaping* becomes “快告訴他，布魯克” (You tell them now, Brooks) to show the anger; “that’s my Won-Won” (Ron Weasley’s girlfriend applauds him for being obedient) in *Harry Potter and the Half-Blood Prince* becomes “這才是我的**乖**榮榮” (That’s my **good** Won-Won) to show affection in the speaker’s tone; and “observe” in *Sherlock Holmes*, a word Holmes utters when he saves Watson from being stabbed by a very thin and hardly visible sword, becomes “**小**心觀察” (**carefully** observe) to show the imperative tone. In the last two instances, the addition of the words in bold font also makes the TT sound more idiomatic than without them, and hence the addition is necessary.

Punctuation marks may also be added, together with extra words, to show the tone. When James Bond orders a double agent to “sit down” in *Quantum of Solace*, he says it twice and they are translated differently in the TT. The first time, it is translated as “坐下來” (sit down) without a punctuation mark. The second time, it becomes “給我坐下來！”. “給我”, a Chinese expression to give orders, is added before “sit down” to show harshness in his tone, and an exclamation mark is added to emphasise that. In the beginning of *The Simpsons Movie*, Homer Simpson is complaining about the movie they are watching and says, “boring”; it is translated as “無聊死了！” (Boring to

death!). “死了” (to death) is an ending phrase widely used in Chinese, usually added after the adjective to emphasise it. In Chinese subtitling, the punctuation mark at the end of a sentence is usually omitted, unless it has a function such as question marks (see footnote 24 in 4.2.1). There is also a case in *Sex and the City* where a tilde (~) is used in the translation of the expression “Happy New Year” as the speaker stretches the last word to show excitement in his tone. The subtitle looks like this: 新年快樂~ (Happy New Year~). In general, the context of the story and the actor’s body language will make this kind of paralinguistic information clear to the target viewer. The target viewer’s familiarity with the SL will also help – it will be harder to grasp a speaker’s tone if s/he speaks in a language that is completely strange to us. However, when one has to focus on reading subtitles, it is easy for him/her to miss subtle details. In this regard, the insertion of extra elements here will enhance the viewing experience; it blends the subtitle aptly with other filmic signs and brings out the overall effect of the original better.

Non-verbal information that is shown on the screen but is absent in the original dialogue may be spelled out in the subtitle. For example, “What do we get?” in *Public Enemies* is rendered as “有什麼好車？” (Any good car here?) when the speaker’s friend is showing him a car he prepares for him. Also in *The Reaping*, Isabelle, who is pregnant, greets a friend, who is also pregnant, and then turns to Katherine, saying: “We are only a week apart”. The subtitle shows “我們的預產期差一星期” (Our estimated dates of delivery are a week apart); it includes the information that they are both pregnant and makes clear what Isabelle is talking about. In some situations, the actor’s gesture is spelled out in the TT. In *Knowing*, Caleb asks his father: “Dad, are you sick?” His father shakes his head and replies: “I’m fine.” In the TT, his father’s reply is rendered as “沒有，我很好” (No, I’m fine) in which “no” is synchronised with shaking head. Sign language in the same film is also translated. When Caleb’s father says to him in sign language,

“you and me, together, forever”,³¹ the subtitles show “(你和我...)” “(永遠在一起)”; the parentheses are used to indicate that the ST is in sign language. There is another example in *The Simpsons Movie* where the bird’s twitter is spelled out. The scene is about Homer Simpson and his wife enjoying their new life in Alaska and they are going to have sex. Some birds fly into their cabin and help Homer take off his clothes. One bird chirps to the others as if making an announcement to its fellow birds. The bird’s chirp is shown in the Mandarin subtitle as “我們需要更多鳥” (We need more birds). This piece of information is supposed to come from the film script.³²

Expansion also includes a full rendering of the shortened form of an ST item. As most abbreviations in English do not have counterparts in Mandarin,³³ they will have to be translated in full. For example, LHC (large hadron collider), CERN (*Conseil Européen pour la Recherche Nucléaire*) and UVF (Ulster Volunteer Force) in *Angels & Demons* are all rendered in full in the TT. In the ST, the complete forms of LHC and CERN are introduced when they first appear, and the abbreviated forms are used later when they reappear. However, they are expanded to the complete form each time they appear in the subtitle. Although abbreviations are commonly used in Chinese, creating a Chinese abbreviation that corresponds to the SL one may not be practicable, as this newly created abbreviation is unfamiliar to the target viewer. To avoid confusion, abbreviation is only applied when the target viewer can understand it immediately, e.g. the shortened form has a counterpart in Chinese, or it recurs several times in the film (in this case the subtitler can create an abbreviated form and use it when the ST item recurs).

³¹ This message in sign language appears twice in the film. The first time, the actor uttered the words together with hand gestures. The second time, there are only hand gestures as the viewer is expected to know the meaning of the gesture. However, the subtitles are provided both times.

³² If we turn on the English subtitles, the bird’s chirp is shown as “we’re going to need more birds”.

³³ Some abbreviations in English do have counterparts in Mandarin, e.g. “Central Intelligence Agency” is “中央情報局” and the shortened form is “中情局”.

Like paraphrase, expansion is usually adopted to make the TT more explicit or idiomatic, although in many cases equivalent translation will also work. Here, facilitating comprehension appears to be the main reason.

4.2.2.6 Neutralisation

Neutralisation refers to situations where stylistic expressions are neutralised into standard, unmarked ones. It is the sixth most frequently used type of solution, accounting for only 2.01% of the total number of TUs. Utterances commonly neutralised are vulgar words, and non-standard grammar and expressions. Non-standard grammar is always neutralised into standard Chinese. The most obvious cases are the standardisation of double negatives (examples 4.48 and 4.49). As there is no Chinese counterpart of double negatives and replacing them with Chinese dialects is not feasible, these elements will have to be neutralised.

(4.48-49)

ST (<i>Ray</i>)	TT (BT)
Never let nobody or nothing turn you into no cripple.	<u>00:01:50 --> 00:01:53</u> 別讓任何人或任何事 (Never let anybody or anything... 把你變成一個跛腳殘廢* ...turn you into a cripple.)
This ain't no tobacco, man.	<u>00:08:40 --> 00:08:41</u> 這不是香菸 (This is not tobacco.)

Stylistic (marked) expressions may be neutralised into unmarked ones. These expressions usually consist of slang and dialect, which rarely have counterparts in Chinese. Besides, the target viewer may not understand what they mean if a word-for-

word translation is provided. Therefore, they are often translated into plain language (however, creative solutions may be employed to treat marked expressions that are central to the plot, see 4.2.4). Here is an example to show the situation. In example 4.50, Wilbur is handing out wages to Jimmy, and says to him with contempt that he (Jimmy) is going to spend his money on drugs (through injection).

(4.50)

ST (<i>Ray</i>)	TT (BT)
It's a shame, Jimmy. You're just gonna piss this [money] right up your arm.	<p><u>00:38:57 --> 00:39:01</u></p> <p>真可惜 (What a shame.)</p> <p>這些錢你只會用來吸毒 *</p> <p>(This money you're just going to use on drugs.)</p>

Other marked expressions such as idiolects and mispronunciation may also be neutralised. In *The Simpsons Movie*, Ned Flanders, the Simpsons' next-door neighbour who likes to include peculiar words in his speech as a trademark of the character, warns Homer not to overplay the dare contest with his son, saying, "Homer, I don't mean to be a Nervous Pervis, but if he falls, couldn't that make your boy a paraplege-arino?" "Paraplege-arino" (a twisted form of paraplegic) is one of Flinders' affectations, along with "Okily-dokily"(okay), "neighborino" (neighbour), "Howdily-doo" (howdy) etc. In the TT, "paraplege-arino" is neutralised into plain language (shown in example 4.5 in 4.2.1).

Strong language is often neutralised. Expletives such as "damn" and "bloody" are common in the daily conversation of English speakers to intensify the statement; nevertheless, they are not very common in the daily conversation of Chinese speakers, and are even less common in Chinese writing. Therefore, expletives are often

neutralised in the Mandarin subtitles, as shown in example 4.51 and 4.52.

(4.51-52)

ST (<i>Ray</i>)	TT (BT)
Aretha: Eula, you promised to split every wash basket with me, fair and square!	<u>00:18:52 --> 00:18:56</u> 妳答應跟我平分的 (You promised to split with me.)
Eula: And I did! Aretha: Hell, you did!	<u>00:18:56 --> 00:18:57</u> -我有啊 (I did!) -妳有 * (You did?!)
I ain't got to do a goddamn thing!	<u>01:03:13 --> 01:03:16</u> 我什麼都不必做! (I don't have to do anything!)

Apart from language conventions, the individual subtitler's overall approach to translating seems to be an important factor in the reproduction of strong language in the TT. For example, the Mandarin subtitles of *Wanted*, which show a very high percentage of equivalent translation (82.13%), include more expletives than do the subtitles of other films.

As mentioned in 2.4, swearwords and erotic language are often toned down. However, these elements are universal, so it is not hard to find replacements that have similar effects in different languages. Díaz Cintas and Remael also point out that it is becoming more common to include these elements in the subtitles, and more and more often well-matched solutions are found, especially when these elements fulfil a crucial narrative or thematic function in the ST (2007, p. 197). Chen (C.-C. Chen, 2004) gives some examples of vulgar words translated into idiomatic TL expressions that fit the context of

the passage and maintain the vulgar flavour. These examples show how ‘shit’ used in different situations is treated in Chinese subtitles:

I’ll beat the shit out of your old ass. →

我把你這個老混蛋打得屁滾尿流³⁴ (I’ll beat the shit/pee out of your old ass.)

You look like shit. →

你真狼狽 (You are really embarrassed/defeated; you look like hell.)

They’re into some heavy shit. →

他們在幹很黑的勾當 (They are doing very black/dirty business.)

It’s good shit. →

好貨色 (Good stuff.)

(ibid, p. 32-33, my back translation)

Apart from marked expressions, a diminutive form of the name for endearment or amusement is sometimes neutralised into a standard form, e.g. “Q” for “Quincy” is transcribed in full in the TT in *Ray*. It is common in English to use short variants of names, such as “Bess”, “Liz” or “Lisa” for “Elizabeth”. These variants are familiar to the English-speaking viewer and may be used interchangeably in the film. However, this will confuse the target viewer as s/he is not familiar with them. In this case, the translation will usually stick to one version of the name to avoid confusion. Besides, the translator may, instead of following the convention of transcribing English names,

³⁴ “屁滾尿流” is a Chinese idiom which has the meaning of “scare the shit out of someone” and “wet one’s pants in terror”.

create his/her own diminutive names. An example of this is found in *17 Again* where “Scarlet” is transcribed as “史嘉莉” (*shi-jia-li*) and the nickname “Scar” is rendered as “莉莉” (*li-li*), which attains a similar effect of the ST by using the Chinese way of endearment.

Words in a foreign language blended with English in the dialogue are always translated into ordinary Chinese, and the exotic flavour in the ST is neutralised in the TT, as shown in example 4.53.

(4.53)

ST (<i>Angels & Demons</i>)	TT (BT)
I'm Commander Richter, <i>comandante principale</i> of the Swiss Guard.	<u>00:17:57 --> 00:18:00</u> 我是李希特指揮官 (I'm Commander <i>li-xi-te</i> , 瑞士衛隊的總指揮 * the Swiss Guard's chief commander.)

If the entire ST unit is in languages other than English and Mandarin³⁵ and there is no English subtitle in the image,³⁶ it is considered neutralisation. In this case, the foreign flavour of the ST is lost/neutralised, because English and some other European languages sound similar to Taiwanese viewers. It is not easy for them to distinguish

³⁵ There are several dialogue lines in Mandarin and Cantonese in my data and they are all subtitled in Mandarin. Interestingly, there is a line in *Rush Hour 3* where the Mandarin subtitle does not match exactly with the Mandarin ST – “永遠的朋友” (forever friends) becomes “你是我的朋友” (you are my friend).

³⁶ If the English subtitle is provided in the image, it is not considered neutralisation. When there are English subtitles in the image, it is clear to the viewer that the actors are speaking in other languages, even though s/he is reading Mandarin subtitles. In this case, the foreign flavour of the ST is, to a certain extent, revealed.

between these languages, especially if the word in other languages appears occasionally in the film and blends with English dialogue. Nevertheless, an annotative solution may be applied by indicating in parentheses what language the utterance is in (see 4.2.2.10).

Neutralisation usually happens when non-standard expressions in the ST have no counterpart in the TL and appropriate replacements are not found. In this case, the non-standard expressions are translated into plain language to preserve their meaning, but the stylistic features are neutralised – lost. Together with omission, generalisation and resignation, these four solution-types are kinds of compromising solutions, which always entail some kind of loss of referential or interpersonal information.

4.2.2.7 Generalisation

Generalisation refers to the situation when a specific element is replaced with something more general, usually its hypernym, e.g. “revolver” becomes “槍” (gun) and “google” (as a verb) becomes “上網查” (look up on the internet). It is the fourth least frequently found type of solution, accounting for 0.4% of the total number of TUs. It is applied to explain the ST item so the target viewer can apprehend the meaning immediately. The ST item generalised is usually culture-specific or something unfamiliar to the target viewer, as in examples 4.54 and 4.55 where a specific type of Louis Vuitton bag and a type of red wine brewed from Shiraz grapes are explained using more general terms.

(4.54-55)

ST (<i>Sex and the City</i>)	TT (BT)
<p>Carrie: How does an unemployed girl with three roommates afford the Patchwork Denim Bowley Louis Vuitton bag?</p>	<p><u>01:12:03 --> 01:12:05</u> 你失業，又和人分租房子 (You are unemployed and share rent with others.)</p> <p><u>01:12:05 --> 01:12:08</u> 怎麼負擔得起 LV 名牌包？ (How can you afford the famous LV bag?)</p>
<p>Here we go, your Shiraz.</p>	<p><u>01:44:04 --> 01:44:07</u> 來了，你們點的酒 (Here we go, your wine/alcohol.)</p>

Generalisation usually focuses on a certain attribute of the ST item – the one that is most relevant to the context (i.e. the linguistic and cultural context and the context of the story), most accessible to the target viewer, or easiest to put in words. The following example is a conversation between James Carter, an African-American detective from Los Angeles Police Department, and two girls whom he has arrested for their involvement in a car accident. “Rodeo Drive” is Los Angeles’ most famous expensive shopping district. “Crenshaw” district is one of the most violent neighbourhoods in Los Angeles, which has become associated with African-American culture, gang violence and drugs, and Crenshaw Boulevard is the city’s major thoroughfare. In the ST, James is using the contrast between Rodeo Drive and Crenshaw Boulevard to create humorous effect. The subtitle of Crenshaw Boulevard focuses on one of the attributes of the place – poverty, as the two girls who claim to own half of Rodeo Drive drive a luxury car and dress well. Besides, African-American neighbourhoods are usually connected

with poverty in Taiwanese viewers' perception. Since "Rodeo Drive" is translated literally in the TT, the attribute of poverty is used to make the contrast between Rodeo Drive and Crenshaw Boulevard.

(4.56)

ST (<i>Rush Hour 3</i>)	TT (BT)
Girls: This is bullshit! Do you know who I am?	<u>00:02:19 --> 00:02:22</u> 亂來，你知道我是誰嗎？ (Ridiculous! You know who I am?)
My family owns half of Rodeo Drive.	<u>00:02:22 --> 00:02:24</u> 羅迪歐大道有一半是我家的 (Half of <i>luo-di-o</i> Drive/Avenue belongs to my family.)
James: Do you know who I am?	<u>00:02:24 --> 00:02:25</u> 妳知道我是誰嗎？ (Do you know who I am?)
Detective James Carter, LAPD.	<u>00:02:26 --> 00:02:28</u> 洛城警探詹姆斯卡特 (L.A. detective, <i>zhan-mu-si-ka-te</i> .)
My family owns half of Crenshaw Boulevard.	<u>00:02:28 --> 00:02:30</u> 貧民窟有一半是我家的 (Half of the slum area belongs to my family.)

Generalisation may be applied just to make the TT simpler, even if a direct translation is sufficient. For example, "shellfish" becomes "海鮮" (seafood) and "Heimlich" becomes "急救" (first aid). Both shellfish and Heimlich manoeuvre have accepted translations in

Mandarin and are not unfamiliar to Taiwanese viewers, but “seafood” and “first aid” are easier to comprehend.³⁷

Generalisation is effective in translating elements that are culture-specific or unfamiliar to the target audience, especially when the time and space available on the screen is limited. It will involve a loss of flavour and distortion of original content, as the general rendering is not exactly the same as the original item. Therefore, if a direct transfer is applicable, it is usually preferred; generalisation is mostly adopted when necessary.

4.2.2.8 Adaptation

Adaptation is a free rendering aiming at achieving similar effect rather than sticking to the meaning of the original. In this case, the TT bears no resemblance to the ST on the textual level; the wording and content of the ST is changed in the TT. Adaptation is the third least frequently found type of solution, accounting for 0.38% of the total number of TUs. It is usually used when the ST contains wordplay or items wherein direct translation is hardly feasible. Given the technical constraints, a detailed explanatory note is out of the question, so the subtitler has to adapt the ST to preserve the humorous effect. In the following excerpt, Marge is playing a video image of Grampa Simpson prophesying during a church service to warn the people of Springfield. Marge is trying to figure out what the warning refers to. “E-pa” is not made known to the viewers (both SL and TL viewers) until later in the film when a helicopter from Environmental Protection Agency with the logo “EPA” appears in Springfield. It is important for the development of the story that “e-pa” appears as some kind of coded message (or

³⁷ 哈姆立克急救法, the accepted translation of Heimlich manoeuvre (a first-aid procedure for dislodging an obstruction from one’s windpipe by applying sudden upward pressure on the upper abdomen) is rather familiar to Taiwanese viewers, because it is often mentioned and illustrated in the news.

something that does not make any sense) at first but is later connected with Environmental Protection Agency. To achieve this effect, the subtitler invents the term “飯包鼠” (*fan-bao-shu*, rice ball mouse) to imitate the sound of the shortened form of Environmental Protection Agency (*huan-bao-shu*, 環保署) in Mandarin.³⁸

(4.57)

ST (<i>The Simpsons Movie</i>)	TT (BT)
Grampa: Twisted tail! A thousand eyes! Trapped forever! E-pa! E-pa!	<u>00:10:44 --> 00:10:47</u> 捲曲之尾、千眼之眼、終生受困 (Twisted tail! A thousand eyes! Trapped forever!)
	<u>00:10:47 --> 00:10:49</u> 飯包鼠！飯包鼠！ (Rice ball mouse! Rice ball mouse!)
Marge: E-pa? What could that be?	<u>00:10:50 --> 00:10:51</u> "飯包鼠"會是什麼？ (Rice ball mouse! What could that be?)

Adaptation is also found when the ST requires long explanation such as culture-bound items, or when a direct translation is not possible even if the ST does not involve wordplay. For example, in *Get Smart*, Agent 23 is bullying another agent by playing “wet willy” on him. Wet willy is a kind of school prank performed on a sleeping or unsuspecting person where the perpetrator wets his/her finger with saliva and inserts it into the victim’s ear. “Wet willy” is translated as “吃屎吧” (eating shit), which changes the meaning completely, because it is hard to explain wet willy and “eating shit” is a

³⁸ Environmental Protection Agency is 環境保護署 in Mandarin, and the shortened form of 環境保護署 is 環保署, which resembles EPA for Environmental Protection Agency.

common saying in Mandarin when people bully. Here are also two cases where the TT gives contextual meaning to essentially meaningless phrases in the ST: “Wantum your wampum” (the name of a shop selling Native American jewellery and accessories) in *Zombieland* becomes “原住民商店” (indigenous shop), as “wantum” itself is an invented word; and “Shashabooley!” (the noise Panda makes when he attacks) in *Kung Fu Panda* becomes “我殺殺殺！” (I kill, kill, kill!), an expression the subtitler creates from imitating what a fighter in comics would say in Mandarin when attacking – this corresponds well with the Panda’s comic image.

Subtitlers may alter the ST even if the ST elements can be translated directly. In *The Simpsons Movie*, Homer Simpson puts on the uniform of a general and tries to order a guard to release the people of Springfield. He says to the guard, “I’m General Marriott Suites” and it is rendered as “我是希爾頓將軍” (I’m General *xi-er-dun* (Hilton)). The general’s name does not have any significance to the plot but enhances Homer’s silly image for he uses a hotel’s name. Hilton and Marriot are both well-known hotels but Marriot is less familiar to Taiwanese viewers. The following is another example where the ST (underlined> is adapted in the TT. In this excerpt, Holmes uncovers all Blackwood’s evil deeds that are hidden under the guise of religious rituals, and points out that he had better hope there is no God, Devil and judgement. The TT does not correspond to its ST, however it makes explicit what the ST refers to – if there is God and Devil, he will be punished for what he did.

(4.58)

ST (<i>Sherlock Holmes</i>)	TT (BT)
You'd better hope that it's nothing more than superstition as you performed all the rituals perfectly.	<u>01:52:56 --> 01:52:58</u> 你完美地做出這些表演 (You perfectly did these performances.)
	<u>01:52:59 --> 01:53:01</u> 最好相信天堂地獄只是迷信 (Better believe Heaven and Hell is just superstition.)
	<u>01:53:02 --> 01:53:04</u> 要不然你一定會被打下地獄 (Otherwise you will definitely be in hell.)
<u>The devil is due a soul, I'd say.</u>	

Other cases of adaptation are: “Tai Lung” (the name of a Kung Fu fighter whose image is represented by a leopard) in *Kung Fu Panda* is rendered as “殘豹” (ferocious leopard) for consistency, because the other Kung Fu fighters are named after the animals they represent;³⁹ “rub some dirt on it, brother”⁴⁰ in *The Proposal*, something Andrew utters when he got hit by someone and spilled coffee on his hand, is replaced with “走路要看路啊” (watch out when you walk), what Taiwanese people usually say when they get hit by people passing by, to make the TT more idiomatic; a game called “Truth and Lies”⁴¹

³⁹ “The Furious Five”, the five great heroes in *Kung Fu Panda*, are named after the animals that represent them (Monkey, Mantis, Crane, Viper, Tigress) and are translated as such. “Tai Lung”, the bad guy in the story, is not named after the animal that represents him – leopard. To be consistent, the subtitler does not transcribe the name “Tai Lung” but uses “leopard”, so all the names of the fighters in the TT match the image of the animals.

⁴⁰ “Rub some dirt on it” is an expression in colloquial American English, telling someone to get over any physical injury or other pain, or to be strong in any kind of situation. In this scene, the phrase has the meaning of “come on, are you kidding me?”

⁴¹ “Truth and Lies” is a game, in which a player says three things about himself/herself and one of them is

in *Memoirs of a Geisha* becomes “坦白從寬” (a Chinese idiom meaning “leniency to confessors”), which explains the game perfectly and adds more flavour to the TT.

Adaptation is applied whenever the subtitler sees fit. It is a domesticating solution, found not only when a direct transfer is impossible but also when it is possible. It seems the subtitler would choose whatever s/he thinks best for the target viewer. As Taiwanese viewers do not have good English listening comprehension, the subtitler has more room to manoeuvre.

a lie. The other players then guess which one is a lie. If the others identify the lie, the player will be punished.

4.2.2.9 Resignation

Resignation refers to the situation when one of the meanings/readings of the ST pun/wordplay is missing in the TT and hence the special effect of the pun/wordplay is lost in the subtitle. It is the second least frequently found type of solution, accounting for 0.3% of the total number of TUs. Here are some examples of resignation. Example 4.59 is a narration in the beginning of the film where the rhetorical effect of the alliteration is missing in the TT.

(4.59)

ST (<i>Sex and the City</i>)	TT (BT)
<p>Year after year, 20-something women come to New York City in search of the two L's: Labels and love.</p>	<p><u>00:00:38 --> 00:00:42</u> 每年有許多 20 出頭女孩來紐約 (Every year, many 20-something girls/young women come to New York City...</p>
	<p><u>00:00:42 --> 00:00:45</u> 追求兩件事 ...to pursue two things:</p>
	<p><u>00:00:46 --> 00:00:47</u> 名牌 ...top brand...</p>
	<p><u>00:00:47 --> 00:00:49</u> 與愛情...and love.)</p>

Example 4.60 is about Carrie’s friends helping her pack her wardrobe. While Carrie is putting on the most fashionable dresses of different periods and is seeking her friend’s opinion on which to take and which to throw away, Samantha is putting a disc in the CD player. The ST is a narration by Carrie; the pun “put on” is missing in the TT.

(4.60)

ST (<i>Sex and the City</i>)	TT (BT)
While Samantha put on The Best of the '80s, I put on the worst.	00:32:24 --> 00:32:27 珊曼莎放了 80 年代精選歌曲 (Samantha played the best songs of the '80s.)
	00:32:28 --> 00:32:31 我換上那年代最糟的衣服 (I put on the worst clothes of that age.)

In example 4.61, Samantha, who does not want marriage, wants to make sure that the diamond ring Smith gave her is just a gift not an engagement ring. In this case, the connotation of diamond rings is familiar to Taiwanese viewers, so a direct translation is possible. However, the subtitler chose to disambiguate the message and leave out the wordplay.

(4.61)

ST (<i>Sex and the City</i>)	TT (BT)
Smith: Do you like it?	00:28:48 --> 00:28:49 你喜歡嗎？ (Do you like it?)
Samantha: Well, just to be clear, this is a ring with diamonds. It's not a diamond ring, right?	00:28:49 --> 00:28:54 這是禮物，不是求婚戒指吧？ (This is a gift, not an engagement ring, right?)

Resignation also includes the case when a metaphorical expression is explained in plain language and its connotation is lost. For example, in *Sherlock Holmes*, when Holmes makes the final visit to Blackwood, a condemned murderer, he is wondering whether Blackwood intends to be caught to accomplish a wicked plan. Holmes initiates the conversation by making a compliment about Blackwood's tricks, saying, "I couldn't but notice a criminal mastery in the stroke of your brush". Several lines later, Blackwood tells Holmes that he is only a vessel of God for a greater purpose, and all his evil deeds are accomplished through God's hands. He says to Holmes, "Your error of judgment is to assume that I'm holding the brush at all". "The stroke of your brush" is rendered as "手法" (your techniques), and "I'm holding the brush" is rendered as "兇手只有我一人" (the murderer is only me; I murder alone). The metaphor on "brush" is lost in the TT.

Wordplay was often considered untranslatable (Delabastita, 1997, p. 9), because of the difficulty of finding counterparts in another language. The translator will have to either create new wordplay to preserve the effect of the ST while changing its meaning, or render one of the readings of the ST wordplay while losing the effect of it. (More discussions on the treatment of language-dependent jokes are in 6.1.4.)

4.2.2.10 Annotation

Annotation refers to the situation when notes are added in parentheses to explain the ST, or the parentheses are used to indicate dialogue in other languages. It is the least frequently found type of solution, accounting for 0.14% of the total number of TUs. Annotation may be used to explain the pun in the ST. In the excerpt below, Charlotte has just given birth to a baby girl named "Rose", and Carrie is visiting her in the hospital. Harry and Charlotte are husband and wife. The name of their first girl "Lily" (appearing several times in the film) is transcribed into Mandarin as "莉莉" (*li-li*),

which does not have the meaning of “lily flower”. The name “Rose”, on the other hand, is not transcribed but translated according to its meaning as “玫瑰” (rose). Therefore, when Harry says “we got a Lily and a Rose”, the subtitler chooses to translate the meaning of “lily” and adds “*li-li*” in the parentheses to explain the pun.

(4.62)

ST (<i>Sex and the City</i>)	TT (BT)
Carrie: Rose. What a beautiful name.	<p><u>02:05:00 --> 02:05:03</u> 玫瑰，這名字真美 (Rose, the name is really beautiful.)</p>
Charlotte: It's after Harry's bubbe [grandmother in Yiddish].	<p><u>02:05:03 --> 02:05:05</u> 這是哈利祖母的名字 (It's Harry's grandmother's name.)</p>
Harry: Now we got a Lily and a Rose.	<p><u>02:05:05 --> 02:05:08</u> 我家有百合 (莉莉) 又有玫瑰 (Our family got a lily (<i>li-li</i>) and a rose.)</p>

Annotation may be used to inform the target audience of the language spoken in the ST. In the following excerpt, Ned and Jane are speaking in Elfish – Elf language, which is invented by the film producer. The conversation in Elfish has English subtitles on the image. The ST in the left column below is the English subtitle. The subtitler uses parentheses to explain to the target audience that the actors are speaking in Elfish.

(4.63)

ST (<i>17 Again</i>)	TT (BT)
Ned: How's your salad?	<p><u>01:15:55 --> 01:15:56</u> (精靈語) 沙拉好吃嗎? ((Elfish) Is the salad good?)</p>
Jane: Very good. The arugula is so fresh.	<p><u>01:15:56 --> 01:15:59</u> (精靈語) 好吃，芝麻菜很新鮮 ((Elfish) Very good. The arugula is so fresh.)</p>
Jane: So...Where did you learn to speak Elf?	<p><u>01:16:00 --> 01:16:02</u> (精靈語) 你在哪兒學精靈語? ((Elfish) Where did you learn Elfish?)</p>

It may also be the case that the Mandarin subtitle is put in parentheses to indicate that the utterance is not in English, as in figure 7 where the SL is a fictive language and English subtitles are provided in the film. The Mandarin subtitle is a literal translation of the English subtitle.



Fig. 7: (*10,000BC*)

Adding notes to the subtitle is rarely seen in subtitling, especially in the subtitles of feature films. Annotation is found more often to inform the target viewer of the fictive or foreign language spoken in the ST than to explain a pun. There is only one case of annotation for puns, out of 44,251 TUs in my data. As the audience is not accustomed to explanatory notes on the screen,⁴² subtitlers generally prefer adaptation to annotation for the treatment of wordplay. However, there is potential for various forms of annotation to be developed (as seen in figures 1-5 in 3.1.3).

⁴² Inserting notes on the screen is more often seen in fan-subtitled versions of audiovisual programmes, as these versions are not commissioned and officially released by the distribution company and therefore provide an excellent environment for unorthodox solutions.

4.2.3 Combinations

There may be more than one type of solutions observed in a TU. Here are some examples.

Example 4.64: condensation + paraphrase. “Well” and “you know” in the ST is condensed in the TT, and “factory-made zombies” becomes “dull man”.

ST (<i>Vicky Cristina Barcelona</i>)	TT (BT)
Well, at least he's not one of those factory-made zombies, you know?	<u>00:12:34 --> 00:12:37</u> 至少他不是個呆頭無趣的人 (At least he's not a dull man.)

Example 4.65: paraphrase + neutralisation. The ST is rephrased in the TT and “asshole” is neutralised. “背黑鍋” (carry the black pot) is a figure of speech in Chinese, meaning “to take the blame for others”.

ST (<i>Eagle Eye</i>)	TT (BT)
I'm not gonna let us go down in history as the assholes who let this thing happen.	<u>01:33:14 --> 01:33:17</u> 我可不想因為這件事背黑鍋 (I don't want to carry the black pot for this.)

Example 4.66: generalisation + resignation + neutralisation. “Bebop”, a style of jazz music, in the ST is generalised into “coolest jazz music”; the pun “sophisti-cats” (cats here refer to devotees of jazz music) is missing in the TT; and the stylistic feature of the ST is neutralised in the TT.

ST (<i>Ray</i>)	TT (BT)
You've come to the place where the sophisti-cats and hipsters hang their bebop hats.	<p><u>00:07:36 --> 00:07:39</u> 你們要聽最酷的爵士樂 (If you want to listen to the coolest jazz music,</p> <p><u>00:07:39 --> 00:07:41</u> 可是來對地方了 you've come to the right place.)</p>

Example 4.67: paraphrase + condensation + neutralisation. The ST is rephrased, “you know, Fathead” is condensed in the TT, and double negatives “ain’t never” are neutralised.

ST (<i>Ray</i>)	TT (BT)
You know, Fathead, it ain’t never the last song.	<p><u>01:26:50 --> 01:26:51</u> 永遠都有歌可以表演 (There are always songs to perform.)</p>

Contradictory solution-types may co-exist within the same unit, such as expansion + condensation and expansion + omission. In fact, it is quite common to have some elements omitted while at the same time having other elements added, as shown in the following example.

Example 4.68: expansion + condensation.

ST (<i>Shrek the Third</i>)	TT (BT)
I had no idea, really. I... I swear.	<p><u>00:57:53 --> 00:57:57</u></p> <p>我發誓 (I swear... 我不知道錢從哪兒來的 * ...I had no idea where the money comes from.)</p>

Example 4.69: omission + expansion: “Texas” in the ST is omitted and “city” is added in the TT.

ST (<i>No Country for Old Men</i>)	TT (BT)
We lived in Temple, Texas for many years.	<p><u>00:23:08 --> 00:23:11</u></p> <p>我們住在天普市很多年 (We live in <i>tien-pu</i> city for many years.)</p>

4.2.4 Marked Speech

Although it is not the main focus of the current project, it is worth including some discussion of marked speech here and look at how certain instances of marked style of speech are treated in my data.

Marked speech, “speech that is characterized by non-standard language features or features that are not ‘neutral’” such as dialects, idiolects, accents, expletives, non-standard grammar and jargon, is used by script writers as a literary device to create dramatic effect and to reveal something about the characters, their personality and background (Díaz Cintas & Remael, 2007, p. 187). For example, a character with an Australian accent speaking in the language used by medical professionals tells the audience the kind of job s/he does, where s/he is from, and perhaps, his/her social status, the kind of life s/he leads, what his/her values might be, and so on. Marked speech has denotative and connotative functions in building up the story; it sets up the mood for the film. Failure to get it across to the target audience could affect the viewing experience and appreciation of the film. However, most of these elements are culturally or regionally bound, so finding TL counterparts can be quite challenging. Along with the technical and textual constraints, subtitlers usually have to turn to more creative, non-literal solutions since a direct transfer is hardly a viable choice.

Marked speech differs from ordinary speech through deviant syntactic structure, rhetorical device or lexical choice. The difficulty of recreating stylistic features in the TT lies in whether there are such correspondents in the TL. A variety of solutions are found, from leaving out the stylistic features of the original text completely to a close imitation of them (cf. Díaz Cintas & Remael, 2007, p. 188; Schwarz, 2002). If the features are reflected through wording and rhetoric, TL correspondents can be used to replace their ST counterparts, e.g. literary terms for literary terms, euphemism for euphemism etc. When subtitling different registers in speech, e.g. language used in advertising, sports and medical or legal situations, translators can usually render it properly through the choice of words as, according to Trudgill (1999), register variation is “almost exclusively a matter of lexis” (as cited in Díaz Cintas & Remael, 2007, p. 189). Although Trudgill refers to English, this is true in many other languages (ibid).

Jargon, archaic language and terminology of different fields can often be replaced by TL equivalents, as these variations exist in many languages. Some examples can be found in *Kingdom of Heaven*, an epic action film set during the crusades of the 12th century, where the choice of words in TL reflects the archaic style of the ST: “lord”, used by the servant to address his master (the baron of Ibelin) is rendered as “主公”, a historical term to address a Chinese feudal baron; “wait” is rendered as “且慢”, a classical Chinese expression for “wait”.

Díaz Cintas and Remael also give an example of subtitlers resorting to creative solutions when a TL counterpart cannot be found. In the following case, the morphological contrast of formal and informal address forms in Spanish is missing in English.

A: Gina...¿Usted siguió dando clase? [Gina...Did you (formal) carry on teaching?]

B: Ay, no me trates más de usted. [Oh, do not address me with ‘usted’]

A: ¿Seguiste dando clase? [Did you (informal) carry on teaching?]



A: Gina! Do you still teach, Professor?

B: Gina will do.

A: Still teaching?

(Díaz Cintas & Remael, 2007, p. 190)

If the utterance is marked by non-standard grammar and a distinctive accent, as is often the case with dialects, the situation will be more complicated. The biggest problem posed by dialects is that one is unlikely to find equivalents in another language. In addition, dialects may change with time – a dialect spoken at the time the story took place may not even exist today. Deviations related to grammar are almost always

neutralised, most commonly, the ‘correction’ of double negations (see examples 4.48 and 4.49 in 4.2.2.6). This is especially hard to handle as deviant grammar may not be accepted in the TL and alteration of sentence structure can cause problems of intelligibility. Besides, it may be problematic to replace the ST dialect with a TC dialect throughout the film (imagining a Scot speaking fluent idiomatic Hokkien). As the choice of a pastiche of black American slang to replace *Verlan* (a type of French back slang) in subtitling the French film *La Haine* drew much criticism (see Jackel, 2001), Hamaida (2007) suggests that a direct translation to convey the meaning rather than the form is more appropriate in some cases. As a result, translators often choose to occasionally hint at the linguistic variation instead of reproducing it in full – a safer and conventional choice, because subtitles full of non-standard expressions will slow down viewers’ comprehension and reduce readability. The balance has to be sought to deliver the colourfulness of the ST to target viewers without hampering their understanding and diminishing enjoyment of the film.

Like non-standard grammar, accents are usually ignored in the TT. Apart from the fact that accents can hardly be represented in writing,⁴³ whether a replacement in the TL will be accepted is another issue. However, subtitlers may alter the spelling of the target word to suggest that – a method named “improvised phonetic transcription” (Díaz Cintas & Remael, 2007, p. 194). Generally speaking, the treatment of a marked style of speech will largely depend on its relation to the plot and the surrounding messages. If it is central to the plot or it carries the local message forward, subtitlers will make extra efforts to deal with the situation. A range of solutions may be employed, including distorted pronunciation, and the use of slang, vulgar or trendy expressions in the TL. In the following excerpt, Shrek tries to persuade Artie, a teenage boy and an heir to the

⁴³ It is hard to show accents in writing, however, non-standard grammar and dialectal features can be seen in the English subtitles, e.g. y’all, ain’t got nothin’, howdy, tell ‘em stories etc.

throne, to take up the challenge and be the king of Far Far Away. In order to do so, Shrek changes his tone and tries to imitate the manner of talk between teenagers (in this case, American teenagers, as the film targets originally American viewers). Shrek's change of talking style is obvious in the TT. The words/phrases in bold font belong to the vulgar idiom of the younger generation. The copying of "yo" gives the TT a taste of the hip-hop culture, which is familiar to Taiwanese viewers of the younger generation.

(4.70)

ST (<i>Shrek the Third</i>)	TT (BT)
If you think this whole mad scene ain't dope, I feel you, dude.	<p><u>00:42:57 --> 00:43:02</u> 你覺得這一點都不酷，我很瞭 (You think this is not cool, I get it.)</p>
I mean...I'm not trying to get up in your grill or raise your roof or whatever.	<p><u>00:43:03 --> 00:43:07</u> 我也不想整你或是跟你噲聲 (I do not intend to give you a hard time or provoke you.)</p>
But what I am screamin' is, yo... check out this kazing thazing, bazaby!	<p><u>00:43:07 --> 00:43:09</u> Yo，我只想告訴你 (Yo, I just want to tell you...)</p>
	<p><u>00:43:09 --> 00:43:12</u> 你夠膽就試試看 (...try if you dare)</p>

In example 4.71, the distinction between formal and informal expressions reflects the characteristics of different speakers. The excerpt is from a conversation between Carter, an African-American policeman whose speaking style is characterised by African-American slang and coarse language, a catholic nun who speaks in a polite and formal manner, and a professional killer who speaks French. The nun is interpreting for Carter and the killer, both hurling swearwords at each other, which contrasts sharply with the nun's talking style. "He/him" in the ST refers to the killer. Example 4.71 shows only part of the conversation. The purpose here is to demonstrate that the subtitler attempts to show the contrast through lexical choice (my notes are inserted in the square brackets). The use of informal "老媽" (old mum) and grandmother in Taiwanese adds an earthy flavour to the TT, which matches Carter's style.

(4.71)

ST (<i>Rush Hour 3</i>)	TT (BT)
Nun: ...this time he mentioned your grandmother.	...他還提到你祖母 (...he also mentioned your grandmother [formal])
Carter: You tell him that his mama's a...	跟他說他老媽是...(tell him his mum [informal] is...)
Carter: ...his grandmama's a two-bit...	...他阿嬤更是一隻... (his grandmother [in Hokkien] is more of a [a numerary adjunct for a hen, pigeon or bird]...)

Compensatory solutions may be applied; in which case some subtitles are made more colourful than the original. For instance, in *Kung Fu Panda*, an animated action film with comic style, “what”, “dead” and “hard” are rendered as “啥米” (“what” in Hokkien), “囍屁” (slang for “dead”) and “粉硬” (“very hard” in Mandarin with a perverted pronunciation) to support the cute and silly image of the Panda. As it is common to use *Chengyu* (a type of traditional Chinese idiomatic expression, usually consisting of four characters and often referred to as Chinese idioms or four-character idioms) and proverbs in Chinese writing and speech, they may be employed to add flavour to the TT, e.g. “unusual” in the phrase “unusual but effective”, a compliment given to a secret agent in *Get Smart* about his way of handling an urgent situation, is rendered as “不按牌理出牌”, a Chinese proverb meaning “do not play by the rules”. In these examples, distorted pronunciation, local dialects, slang and Chinese idioms are utilized to increase the flavour of the TT. The colourful language in the ST may be lost in some places but compensated somewhere else with a more stylistic TT to make the overall effect of the translation as close to the ST as possible.

4.2.5 Frequency and Distribution of Solution-Types in Individual Films

A complete record of the distribution of solution-types in each film is shown in Appendix A. Referring to this record, it appears that the films with a higher density of TUs do not usually have a lower percentage of subtitled units. In other words, dense dialogue does not naturally result in more cases of total omission. Therefore, the density of TUs is not necessarily related to the percentage of subtitled units (or total omission), neither is the genre of the film. Rather, the percentage of total omission depends more on what the ST unit consists of, e.g. if the ST unit contains many stand-alone interjections or dialogue in foreign language, it is more likely to be omitted completely.

The time and space constraints do have some impact on the percentage of subtitled units, as 16.02% of total omission cases are due to these constraints, i.e. dense passages and overlapping voice. However, total omission only accounts for 4.06% of the total number of TUs, which means only 0.65% of ST units (16.02% out of 4.06%) are left out due to limited time and space on the screen. If the ST is dense, it may be condensed or partially omitted, but is seldom removed completely.

As for the frequency of equivalent translation, it does not seem to relate to the percentage of subtitled units either; the films with a higher percentage of subtitled units do not necessarily have a higher percentage of equivalent translation, and vice versa. In other words, more ST units translated does not mean more equivalent translation found. However, the density of TUs does seem to relate to the frequency of equivalent translation. It appears that, as a general trend, the films with denser dialogue tend to have a lower frequency of equivalent translation, and vice versa. That is to say, a higher percentage of ST units are translated equivalently if dialogue is less dense. Furthermore, if we add up the frequency of reductive solutions, we find that the films with denser dialogue tend to have a higher frequency of reductive solutions, and vice versa; that is, a higher percentage of ST units are reduced if dialogue is denser.

The trend observed here is not exact mathematics, e.g. the film with densest dialogue has the lowest percentage of equivalent translation and the highest percentage of reductive solutions. It is a general trend, and there are some outliers – films that do not follow the trend. For example, *High School Musical 3* has number four densest TUs, the second highest frequency of equivalent translation and the fifth lowest frequency of reductive solutions. This film is a musical-style film and most of the dialogue is sung rather than spoken. Although it contains a high percentage of TUs, the ST is presented at a slow pace, which means that there is plenty of time for most of the ST units to be

subtitled. Similar situations are found in *Miss Potter*, whose dialogue is dense but presented at a moderate speed⁴⁴ and the visual information on the screen is not dense (as opposed to action films). Conversely, there are films with a modest density of dialogue but a high frequency of reductive solutions and a low frequency of equivalent translation, e.g. *Next*, where the subtitler takes a more flexible approach in subtitling, as the film contains a higher percentage of paraphrase (more than twice the average) and reductive solutions (discourse markers and complicated sentences are usually condensed, and dialogue in French is omitted etc.).

In summary, the density of TUs has a certain influence on the frequency of equivalent translation and reductive solutions, but it does not affect the percentage of subtitled units. It appears that most of the ST units are subtitled unless they are considered redundant or they do not need translation. If the ST is dense, it may be condensed or partially omitted, but is seldom removed completely. The distribution of solution-types also depends on the subtitler, the pace of the film and what the ST consists of. The subtitler can decide whether to follow the ST closely or to take a less literal approach. It seems fair to assume that the information provided to the subtitler will also affect the translation, as elements (including discourse markers) present in the English subtitle are more likely to be included in the TT. The pace of the film, including the visual information on screen and talking speed of the characters, is a determining factor on the time and space available for the subtitle; and what the ST consists of is definitely decisive in the solution applied, e.g. wordplay will require a creative solution, the culture-specific element may be generalised or explained by adding extra information, and so forth. These factors vary in different films and they are critical to the distribution

⁴⁴ *Miss Potter* is the biopic of Beatrix Potter, an author and illustrator of children's book. The story is set in 19th Century London. The main characters are wealthy people in the upper class, who speak elegantly, and therefore most of the dialogue is presented at a moderate speed.

of solution-types.

4.2.6 Distribution of Solution-Types and Genres

To examine the relationship between film genres and solution-types, we need to compare these films within individual categories of solution-types to see whether a certain genre tends to have a higher percentage of specific solution-types. In order to observe the trend effectively, film genres are simplified into 6 main types: action, drama, comedy, action comedy, comedy drama and horror. (Films often combine genres, and it will complicate the analytical process if we also take into consideration minor genres, e.g. biopic, crime, mystery etc.; therefore, minor genres are combined into 6 major types.) To start with equivalent translation, the following table lists the frequency of equivalent translation, grouped into 8 ranges, and the films in each range. The density of TUs of each film is also included, as it seems to have some influence on the frequency of equivalent translation and reductive solutions.

Table 4c

Frequency of Equivalent Translation	Film (Genre, Density)
> 75%	Wanted (Action, 7.55) High School Musical 3 (Comedy Drama / Musical, 15.95) Elizabeth: the Golden Age (Drama, 8.55) Atonement (Drama, 8.25) 10,000BC (Action, 6.01)
70~75%	Knowing (Drama, 8.58) Sherlock Holmes (Action, 11.08) Angels & Demons (Drama, 9.7) Miss Potter (Drama, 13.07) The Strangers (Horror, 4.06) The X-Files (Drama, 10.31) Harry Potter and the Half-Blood Prince (Action, 10.22)
65~70%	The Reaping (Horror, 9.37) Slumdog Millionaire (Drama, 9.89) Kingdom of Heaven (Action, 5.88) Zombieland (Action Comedy, 11.3) Public Enemies (Drama, 8.83) Memoirs of a Geisha (Drama, 8.88) The Simpsons Movie (Comedy, 12.02) Quantum of Solace (Action, 9.79)
60~65%	Death at a Funeral (Comedy, 17.64) Surrogates (Action, 9.27) Kung Fu Panda (Action, 10.91) Get Smart (Action Comedy, 13.37)
55~60%	No Country for Old Men (Drama, 8.79) 17 Again (Comedy Drama, 15.81) Australian (Drama, 11.41)
50~55%	Eagle Eye (Action, 15.57) The Proposal (Comedy Drama, 17.88) Rush Hour 3 (Action Comedy, 12.89)
45~50%	Sex and the City (Comedy Drama, 14.07) Next (Action, 10.96) Shrek the Third (Comedy, 11.35)
< 40%	Vicky Cristina Barcelona (Comedy Drama, 16.45) Ray (Drama, 15.21)

In table 4c, action films are distributed evenly in each range (except 55~60% and <40%), which means this genre does not have a clear tendency towards the frequency of equivalent translation. Each action film has different levels of density of TUs, and it is hard to see that action films, in general, tend to have a higher or lower percentage of equivalent translation. Similar situations apply to drama films – no clear tendency towards the frequency of equivalent translation due to different levels of density of TUs and different elements in the ST. The drama films on the list include historical drama, romantic drama, crime drama and biopic drama, and it is hard to see a trend here.

As for five comedy dramas on the list, they all have dense dialogue and a low frequency of equivalent translation (except for *High School Musical 3*, which is an outlier as mentioned above). As for three action comedies, they all have an above-average density of TUs and the frequency of equivalent translation ranging between 53% and 67%, which is on the lower side. As for two horror films, they both have a low density of dialogue and a higher frequency of equivalent translation. The results shown here further support the statement in the previous section that the density of TUs does have some bearing on the frequency of equivalent translation, as the genres with denser dialogue tend to have fewer cases of equivalent translation, and vice versa.

The exceptions are two comedies included here – *The Simpsons Movie* and *Death at a Funeral*. They both have dense dialogue but a slightly higher-than-average frequency of equivalent translation, as other solution-types are applied less frequently in these films than in those with dense dialogue. It is due to the subtitler's approach and the ST. *The Simpsons Movie* has a very low percentage of omission (hence making the percentage of equivalent translation higher), as the subtitler tends to include as much information as possible in the TT. *Death at a Funeral* has a very low percentage of paraphrase, because most of the ST can be translated directly.

After examining equivalent translation and film genres, we will move onto reductive solutions and genres. Similarly, the frequency of reductive solutions is grouped into 8 ranges. The films in each range and the density of TUs of each film are outlined in the following table.

Table 4d

Frequency of Reductive Solutions	Titles of the Film (Genre, Density)
10~15%	Wanted (Action, 7.55) Elizabeth: the Golden Age (Drama, 8.55) Angels & Demons (Drama, 9.7)
15~20%	Atonement (Drama, 8.25) High School Musical 3 (Comedy Drama / Musical, 15.95) 10,000BC (Action, 6.01) Sherlock Holmes (Action, 11.08) The X-Files (Drama, 10.31) Kingdom of Heaven (Action, 5.88) Slumdog Millionaire (Drama, 9.89)
20~25%	Knowing (Drama, 8.58) Kung Fu Panda (Action, 10.91) The Strangers (Horror, 4.06) Miss Potter (Drama, 13.07) The Reaping (Horror, 9.37) Harry Potter and the Half-Blood Prince (Action, 10.22) Zombieland (Action Comedy, 11.3) Memoirs of a Geisha (Drama, 8.88) The Simpsons Movie (Comedy, 12.02)
25~30%	Get Smart (Action Comedy, 13.37) Public Enemies (Drama, 8.83) Surrogates (Action, 9.27) Quantum of Solace (Action, 9.79)
30~35%	Death at a Funeral (Comedy, 17.64) Australian (Drama, 11.41) No Country for Old Men (Drama, 8.79) Sex and the City (Comedy Drama, 14.07)
35~40%	17 Again (Comedy Drama, 15.81) Eagle Eye (Action, 15.57) Rush Hour 3 (Action Comedy, 12.89) Next (Action, 10.96)
40~45%	Shrek the Third (Comedy, 11.35) The Proposal (Comedy Drama, 17.88)
> 45%	Ray (Drama, 15.21) Vicky Cristina Barcelona (Comedy Drama, 16.45)

When comparing the results shown in table 4d with those shown in table 4c, we find they coincide closely. The films with a higher frequency of equivalent translation almost definitely have a lower frequency of reductive solutions, and vice versa. As equivalent translation and reductive solutions account for 90% of TUs, they have significant influence on each other. Accordingly, the results regarding film genres are similar referring to these two tables.

Again, action films and dramas are found in all ranges of frequency (except 40~45%), and hence it is hard to see a clear trend towards the frequency of reductive solutions. As for comedy dramas, they all have dense dialogue and a high frequency of reductive solutions, with the exception of *High School Musical 3*. As for action comedies, they have a higher-than-average density of TUs and the frequency of reductive solutions is on the higher side. Comedies also have denser dialogue and a higher frequency of reduction. The density of TUs again proves to have some bearing on the frequency of reductive solutions, as the genres with denser dialogue tend to have more cases of reductive solutions, and vice versa.

The exceptions here are two horror films – *The Reaping* and *The Strangers*. They both have a low density of dialogue, but the frequency of reductive solutions is not as low as expected. It seems the elements which tend to be omitted in the TT (such as interjections and discourse markers) will be omitted, irrespective of the density of dialogue. If dialogue is not dense, the translator will have more room to decide whether to include these elements, although the decision is often to exclude them. That is to say, what the ST consists of and the translator's approach are also crucial in the frequency of reductive solutions.

Besides equivalent translation and reductive solutions, the distribution of other solution-

types has little to do with the density of dialogue; rather, it depends more on the ST and the translator's approach to subtitling (referring to Appendix A). The genre plays a part here. If we examine paraphrase, we find that action comedies usually have a higher frequency of paraphrase. As these films focus on humour, more TL-oriented solutions are applied, and thus a higher percentage of paraphrase is found. Action films also tend to have a higher-than-average frequency of paraphrase. The subtitles of action films are particularly required to be comprehended immediately so that the target viewer can focus on the image; therefore, the ST is more often rephrased into a simplified or explicit version to achieve this goal.

As for expansion, comedy dramas tend to have a lower-than-average percentage of it,⁴⁵ as these films already have dense dialogue. Action thrillers and crime dramas also have a lower-than-average percentage of expansion, and action comedies tend to have a higher-than-average percentage of it. These figures do not have much indicative value towards the relationship between film genres and the frequency of expansion, as the latter appears to depend more on the ST and the translator's approach. It is not accurate to say that a certain genre has more ST elements that facilitate expansion, and vice versa; rather, it is on a case-by-case basis. However, there seems to be a connection between the frequency of expansion and that of paraphrase: films with a higher frequency of expansion usually have a higher frequency of paraphrase, and vice versa. As these two solution-types are often used to make the TT more explicit and to adapt the ST into TL usage, if the translator's general approach is to create an idiomatic and more explicit version of the TT, higher frequencies of both solution-types are expected.

⁴⁵ The exception is *Sex and the City*, which has a percentage of paraphrase and expansion much higher than average. It may be due to differences in language usage. The characters in this film use more succinct expressions, and extra words are added to adapt these expressions to idiomatic Mandarin. Besides, the film is full of funny and witty talk of modern working women, which will be difficult to comprehend if transferred directly; therefore, paraphrase is often adopted to increase intelligibility.

As for neutralisation, it is applied when the ST contains deviant grammar, stylistic expressions, swearwords and words in other languages, so its frequency is on a case-by-case basis, depending on the ST (e.g. whether it has these elements; how essential are these elements to the plot) and the translator (e.g. his/her approach to subtitling; does s/he have enough time to come up with creative solutions); the genre of the film is irrelevant. Similarly, the frequency of generalisation, resignation and annotation depends on the ST and the translator, and hence is not connected to the genre of the film. The frequency of adaptation is on a case-by-case basis and is generally low; many films do not even have any instance of adaptation. However, a relatively high percentage of it is observed in *Kung Fu Panda* (action adventure), *Get Smart* (action comedy) and *Shrek the Third* (comedy adventure). As humour is a central element of these films and the translators have adopted a more flexible approach, more creative and TL-oriented solutions are applied throughout these films.

In summary, the density of TUs has some influence on the frequency of equivalent translation and reductive solutions, and hence the frequency of these solutions is related to film genres to a certain extent, as certain genres tend to have a higher density of dialogue and certain genres tend to have lower. The frequency of paraphrase has some relevance to genres as films which depend on action tend to have a higher-than-average percentage of paraphrase. The frequency of expansion and adaptation is less connected to the genre but tends to relate more to the translator's general approach to a film. The frequency of other solution-types is dependent on the elements in the ST and differs from film to film, so no clear trend is observed. The elements in the ST have decisive influence on the frequency of solution-types, as certain elements encourage certain types of solutions, e.g. discourse markers are usually omitted, culture-specific elements are generalised or paraphrased etc. The top five films with the highest percentage of equivalent translation comprise a high percentage of ST elements that can be translated

directly to the TT, and a more literal approach of subtitling is also observed in these films, e.g. in comparison, a larger portion of swearwords and discourse markers are preserved in the TT. Similarly, the bottom five films with the lowest percentage of equivalent translation comprise a high percentage of ST elements that cannot be translated directly to the TT, and thus encourage other solution-types. It appears that the density of dialogue, ST elements and the translator's approach are major factors determining the distribution of solution-types.

4.3 Captions and Displays

4.3.1 The Translation Unit of Written Verbal Elements

Written verbal elements in the film are captions and displays (see 1.2). As mentioned in 4.2.1, the boundary of a TU for written verbal elements is slightly different from that for spoken verbal elements. The segmentation of the former is more straightforward than that of the latter, as the former is already presented on the screen in a segmental manner. Captions are presented in two different forms. One is like intertitles, usually consisting of several narrative sentences, and the other is like a short note, usually inserted to indicate the place and year of a scene. If a caption contains several sentences, a sentence/clause is considered a TU, which is the same as the criterion for spoken verbal elements. If a caption is like a short note, a single caption is considered a TU.

Displays are presented in various ways. They can be signs, titles on TV and different kinds of writing. A single display basically corresponds to a TU, e.g. "Ray Charles and his ORCHESTRA", a sign on the side of Ray's private bus in *Ray*. However, a single display may contain much text, such as a newspaper page or a web page, and not all the information is relevant to the story of the film or intended to be read in full. In this case,

the number of TUs depends on how many pieces of information the display has that are relevant to the plot. The corresponding subtitle can also be used as an indication, as it often summarises the information contained in the display for the target viewer. If a display represents a single message, it is treated as a TU, as shown in Fig. 8, where the words on different placards are summarised in the TT.



Fig. 8: In this scene, the crowd are protesting against the segregation laws in America. The Mandarin subtitle, showing “end racial segregation”. (*Ray*)

If a display contains separate messages, it is treated as separate units. In the following examples, Harry Potter is reading a newspaper. Only two pieces of information on the newspaper are related to the plot, the headlines on the right-hand page: “FALLEN FROM GRACE, MALFOY’S WIFE AND SON LEAVE THE TRIAL” and “AZKABAN’S LATEST RESIDENT”. Mandarin subtitles are provided for both headlines, showing “*ma-fen* (Malfoy) father and son leave the court disgracefully” (in which “wife” is mistranslated) and “*a-zi-ka-ban* prison’s latest resident”.



Fig. 9-10 (*Harry Potter and the Half-Blood Prince*)

Most of the time, the part of the display that is essential to the plot and intended to be read is made clear to the audience through filming techniques such as close-up, and the subtitle will focus on the part that stands out. In Figure 11, the line that is emphasised by the producer is highlighted and subtitled.

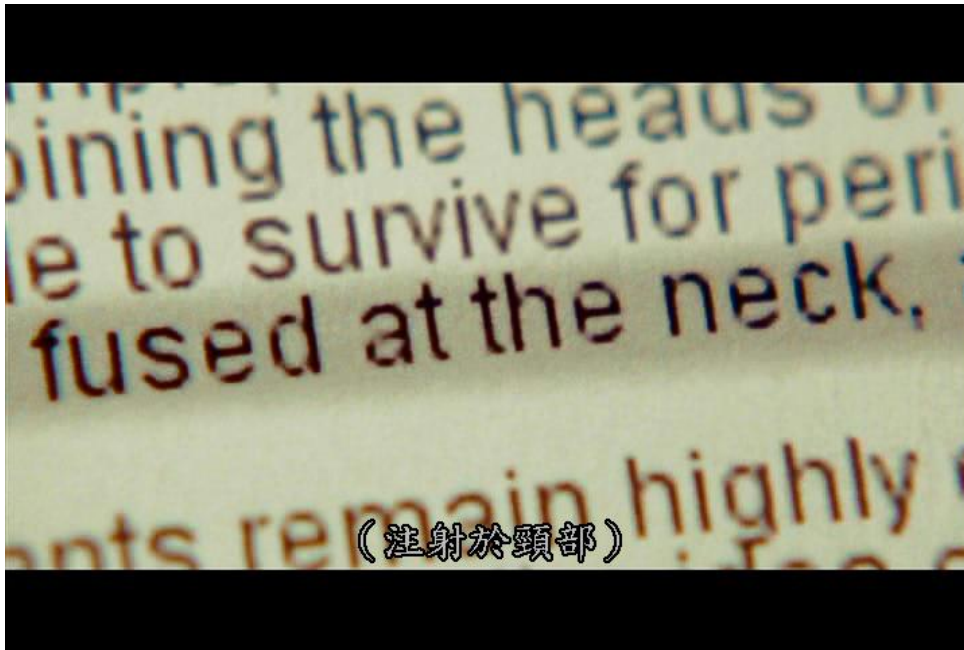


Fig. 11: The Mandarin subtitle is a literal translation of the ST highlighted.

(The X-Files: I Want to Believe)

It is easier to locate captions than displays. Captions are artificial notes made for the film, similar to subtitles and presented on the screen line by line. All captions are relevant to the plot, and Mandarin subtitles are usually provided. Displays, on the other hand, are spontaneous text representing different types of writing in everyday life. They are bits and pieces within the image, and not all of them are essential to the plot; therefore, not all of them are subtitled in Mandarin. Subtitling for displays is done selectively, depending on the translator. The display that is unimportant to the understanding of the story is usually ignored, although it may be subtitled at times. For

instance, there is a scene in *X-Files* where Mulder finishes enquiring about an animal tranquilizer at “Nutter’s Feed”, a shop selling pet food and medicine, and is leaving. When he leaves, he drives by a signboard listing all the shops in that small shopping block, which are “up”, “Gas Diesel” and “NUTTER’S FEED”. Among them, only the last one is relevant to the story; however, the second one is also subtitled. Since subtitles are not always provided, it is hard to judge whether certain written elements within the image should be included as TUs, especially when the display is not emphasised in the film but just a natural part of everyday life, e.g. the word “Police” on a police car, “FBI” on FBI’s uniforms or “ATM” on an ATM machine. These elements are relevant to the story, but they are not highlighted by the film producer; therefore the subtitle is provided at the translator’s discretion. Some translators prefer to include as much information as possible, and some prefer a concise version. This can also be seen from the translator’s general approach to subtitling, i.e. in films where the translators seem to adopt a more literal approach, some displays that are not relevant to the story are also subtitled.

For the analysis to be comprehensive, the present study will include as many displays that are relevant to the story as possible, even if they are not subtitled in Mandarin. However, it is not meant to be exhaustive. It is not necessary to include all written-verbal-elements in the subtitle, because they are everywhere in the film and subtitling all of them will cause great disturbance to target viewers. Beside, some displays such as the ones shown in figures 9 to 11 are presented on the screen for a short period of time; they are not meant to be read in detail. Therefore, only the parts that are relevant to the story will be counted as TUs.

Displays are found in 33 films selected for the present study. Only *Kingdom of Heaven* and *10,000BC* do not have any unit of display, which is expected as these two films are

set in a pre-literate culture. Captions are found in 22 films; in other words, 13 films do not have any unit of caption. To sum up, there are 1,102 units of displays and 256 units of captions – that is, 1,358 TUs of written verbal elements in my data.

4.3.2 Solution-Types and Selective Cases

The solution-types used for spoken verbal elements are used for written verbal elements, except for annotation because inserting notes for displays or captions is not found in my data (an example of this is given in Díaz Cintas 2005, shown in 3.1.3 Fig. 3). However, subtitles of displays are often put in parentheses or quotation marks to distinguish them from the subtitles of dialogue; this may be seen as a kind of annotative technique. The application of these solution-types for written verbal elements is similar to that for spoken verbal elements. As it has been discussed in 4.2.2, the following section will only look at some special cases.

Direct copying of the ST item is found in the subtitles of written verbal elements; however, it is unusual, as it is not necessary to duplicate what can be seen on the screen. Figure 12 shows a case where the TT repeats the ST so it can be seen clearly. In this case, Holmes uses his pistol to inscribe the letters “VR” (Victoria Regina) by bullet-holes in the wall, to show his patriotism. This piece of information does not have much relevance to the plot as Holmes does this to kill time (he is bored because there is no challenging mystery for him to solve). The subtitle here tells the target viewer that the bullet-pocks are alphabetical letters. However, it does not explain what it means, so it does not help target viewers.



Fig. 12 (*Sherlock Holmes*)

The subtitle may rewrite a display which combines text, pictures and signs. The following display informs the viewers of the time and social background of the scene (but has no direct relevance to the development of the story). The subtitle here is “愛森豪和尼克森競選連任” (*ai-sen-hao* and *ni-ke-sen* run for a second term), which tells target viewers the political event that the advertisement is for so they can get some idea of the time immediately.



Fig. 13 (*Ray*)

In another display, the symbol is spelt out and the sign is rephrased into idiomatic Mandarin. Figure 14 shows a scene where people are protesting against using surrogate robots. The subtitle says “stinky robot”; “stinky” is a Chinese way of expressing dislike and rejection.



Fig. 14 (*Surrogates*)

A subtitle may be a summary of a display consisting of several pieces of information when the time and space available are not enough for all the information to be included in the subtitle. This kind of summary is more common in the subtitles of displays than those of dialogue, as a display containing much information is designed to provide a general idea instead of giving details. Figure 15 shows a notice board of the school canteen. The top four lines are summarised as “menu” in the TT since it is not important what exactly the canteen offers. In fact, the bottom line is more important, and it is translated directly in the next subtitle.



Fig. 15 (*High School Musical 3*)

About condensation, it is less common in the subtitles of displays and captions, as elements of oral features that are often trimmed in the subtitles of dialogue (such as discourse markers, tag questions and elements of interpersonal functions) are not common in displays and captions. Condensation is usually found when there is repetitive information, e.g. the second “Indiana” in “INDIANA STATE PENITENTIARY, MICHIGAN CITY, INDIANA” (a caption in *Public Enemies*) is trimmed in the subtitle. In general, captions are designed to be read in full, so they seldom include redundant information. Displays containing much information are not expected to be read in detail by either SL or TL viewers, so they are more often partially omitted or summarised than condensed.

Omission is much more frequently found in the subtitles of displays, especially when a scene is packed with information, e.g. dense dialogue, fast-moving action and written information all over the place. Various kinds of text may appear everywhere in the film;

if they are not central to the plot, they can be easily ignored, even by English-speaking viewers. Moreover, information in displays may be repeated in dialogue or can be retrieved from the context or the image, so it may not be necessary to provide subtitles. For example, when Beatrix Potter is reading the story she wrote about Peter Rabbit in *Miss Potter*, the image of a book with the title “The Tale of Peter Rabbit” is shown on the screen. The title of the book is not subtitled, as this piece of information can be grasped from the context.

Displays in a language other than English are usually untranslated. However, if they are central to the plot, they will be translated, such as “ARCHIVIO VATICANO”, the sign at the entrance of the Vatican archives in Italian in *Angels & Demons*. For English-speaking viewers, the sign is not hard to understand, but for Chinese-speaking viewers, translation is required.

Captions, on the other hand, are seldom omitted. There is only one film *Slumdog Millionaire* which has an exceptional high frequency of total omission because a large number of captions are repeated in dialogue. Figure 16 shows an instance from the film.

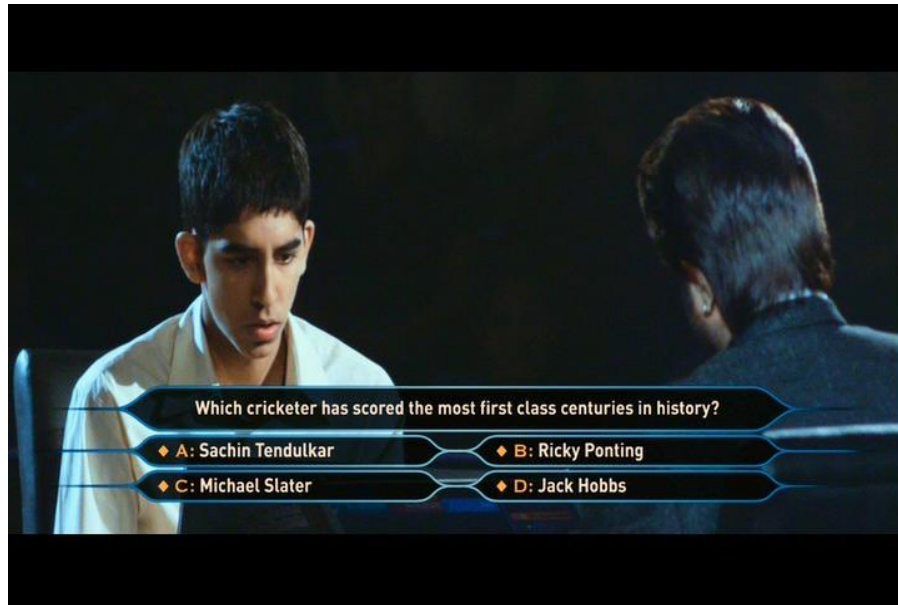


Fig. 16: The scene is set in the TV game show “Who Wants to Be a Millionaire”, and the caption here imitates the TV show in real life. There is no Mandarin subtitle for the caption because its content is repeated in the dialogue and subtitled. (*Slumdog Millionaire*)

Lastly, there are several cases of display involving wordplay and puns, and the subtitler has to re-create his/her own version of the TT. An example of this is shown in figure 17 where a term is invented for the situation of Springfield. It appears in Springfield News when the town is sealed/trapped in a dome by the government. “TRAPPUCCINO” is an imitation of “Frappuccino” (trap + Frappuccino), the trademark of a line of blended ice beverages sold by Starbucks, and the shape of the cup lid resembles a dome. The Mandarin subtitle is “圓頂風暴” (dome storm), in which “風暴” (storm) is a catchphrase, often used in combination with other words to describe different kinds of crises. In this case, Taiwanese viewers may learn from the image that Springfield in a dome is analogous to Starbucks’ Frappuccino (or other kinds of blended ice beverages), but the wordplay is lost in the TT.



Fig. 17 (*The Simpsons Movie*)

In another example, the road sign “stop” is spelt wrong (Fig. 18). The subtitle here tries to imitate the spelling error by removing the left half of the word “停” (stop). The word “亭” means pavilion; however, it can be easily understood from the context and the image (the truck stops suddenly when the driver sees the sign) that it is a spelling error. “停” and “亭” also have the same pronunciation *ting* in Mandarin. In this case, the humorous effect is retained in the TT.



Fig. 18 (*The Simpsons Movie*)

4.3.3 Frequency and Distribution of Solution-Types

The overall frequency of each solution-type is summarised in the following tables, including how many times each solution-type is observed (the second column), the percentage of each solution-type with regard to the total number of solutions (the third column), and the percentage with regard to the total number of TUs (the last column). Table 4e is about displays, table 4f captions and table 4g displays and captions together.

Again, the percentage with regard to the total number of solutions tells us how frequently a certain solution-type is applied in relation to the other types. The percentage with regard to the total number of TUs tells us what percentage of ST units is transferred equivalently, condensed, paraphrased etc. The total number of solutions is larger than the total number of TUs because there may be more than one solution-type observed in a TU, so the total percentage in the last column is slightly over 100%. The tables are arranged according to the times each solution-type is applied.

Table 4e

Solution-Type (Displays)	Times	% of T. Solutions	% of T.U. (1102)
Omission	523	46.45	47.46
E. Translation	467	41.47	42.38
Expansion	57	5.06	5.17
Paraphrase	34	3.02	3.09
Condensation	22	1.95	2
Generalisation	7	0.62	0.64
Neutralisation	7	0.62	0.64
Adaptation	7	0.62	0.64
Resignation	2	0.18	0.18
Total	1,126	100	102.2

Table 4f

Solution-Type (Captions)	Times	% of T. Solutions	% of T.U. (256)
E. Translation	129	49.24	50.39
Omission	60	22.9	23.44
Expansion	38	14.5	14.84
Paraphrase	26	9.92	10.16
Neutralisation	4	1.53	1.56
Condensation	3	1.15	1.17
Adaptation	2	0.76	0.78
Total	262	100	102.3

Table 4g

Solution-Type (Displays + Captions)	Times	% of T. Solutions	% of T.U. (1358)
E. Translation	596	42.94	43.89
Omission	583	42	42.93
Expansion	95	6.84	7
Paraphrase	60	4.32	4.42
Condensation	25	1.8	1.84
Neutralisation	11	0.79	0.81
Generalisation	7	0.5	0.52
Adaptation	9	0.65	0.66
Resignation	2	0.14	0.15
Total	1,388	100	102.2

Regarding the subtitles of displays, 42.38% of ST units are translated equivalently into the TT; however, 49.46% of them are handled with reductive solutions, and 47.46% suffer a loss of referential content (omission). That is to say, nearly half of the displays in my data are either ignored completely or partially missing in the TT. Compared with the subtitles of spoken verbal elements (equivalent translation – 62%, loss of referential

content – less than 5%), a much bigger portion of displays is not reproduced in the TT. It is because: (1) displays can often be retrieved from the context or visual image, e.g. the sign “pharmacy” in front of the store where the actors buy pharmaceutical products; (2) some displays are not central to the development of the story – they are circumstantial supplements to make the film scene close to real life (e.g. “Police” on a police car or writing on the uniforms), and leaving such information out in the TT will not hinder the target viewer’s comprehension of the plot; (3) some displays contain much information and are not supposed to be read in detail – they are displayed on the screen for a limited period of time (enough for the viewer to have a quick glance), so not all of the information is important. Written texts are ubiquitous in the film, just as they are everywhere in real life. It is not feasible to subtitle all of them, and hence those which do not have direct relevance to the plot are often neglected. Moreover, it is easy to pass over a display if it does not stand out. If the target viewer hears a voice but does not see the subtitle, it is disturbing; but s/he is less sensitive to text within the image, especially when it is in a foreign language. In other words, the feedback effect (the conflict between the ST and the TT) is less obvious when a display is not translated in the TT.

Regarding the subtitles of captions, most of the captions are transferred equivalently to the TT. 24.61% of them are handled with reductive solutions; however, this figure is affected by a peculiar case *Slumdog Millionaire* as 3 out of 4 instances of omission are found in this film (the contents of many captions in the film are repeated in dialogue, as mentioned above). That is to say, if we exclude *Slumdog Millionaire*, reductive solutions are seldom applied. As captions always stand out in the film, they will not be overlooked; and as they are designed to be read in full, condensation or omission is not required.

Besides equivalent translation and reductive solutions, other solution-types are used for 10.35% of display units and 27.34% of caption units. Among them, expansion and paraphrase are the majority; they are applied to make the TT more explicit or easier to read, or to adjust the ST to TL usage (see 4.2.2.4 and 4.2.2.5). The frequencies of expansion in the subtitles of displays and captions are much higher than that in the subtitles of dialogue. This is because a big portion of displays and captions are proper nouns and years (especially captions); it is typical for translators to add extra information to clarify proper nouns in foreign languages (a practice that is common in any kind of translation and in most languages), and it is also customary in Mandarin to include “年” (year) when referring to years, e.g. Harlem -> *ha-lin* District, Rocking Chair -> rocking chair jazz pub, and 1969 -> 1969 Year.

The distribution of solution-types for displays and captions in each film is shown in Appendix B. The frequency of each solution-type is mostly determined by the content of the displays and captions, their importance in the plot and their dependence on other filmic signs. For example, if the content of the display can be retrieved from the context or other non-verbal signs, or it is not central to the plot, it tends to be left out in the TT; if there is a clash of information between written and spoken elements, the written ones are usually sacrificed; if the ST has a proper noun, expansion is often applied, or the cultural item has to be generalised. The application of solution-type is on a case-by-case basis, depending on these variables.

The translator’s general approach to subtitling will also affect the frequency of solution-types. For example, a more literal approach is observed in *Wanted* and *Atonement*, where displays that are not central to the plot and are usually ignored in other films are subtitled in these two films. They also have a high percentage of subtitled units and equivalent translation in the subtitles of both written and spoken verbal elements.

Conversely, a less literal approach is observed in *Rush Hour 3* and *Next*, where displays that are usually subtitled in other films are ignored in these two films. They also have a low percentage of subtitled units and equivalent translation in the subtitles of written and spoken verbal elements.

4.4 Song Lyrics

The challenges subtitlers face when subtitling dialogue and lyrics are different. The technical constraints are less of a problem in subtitling lyrics as lyrics are presented at a slower pace (the examples in 4.4.1 show that many of the subtitles of lyrical lines are displayed on the screen for more than 5 seconds).⁴⁶ However, other issues such as rhyming, the formal metre/rhythm and non-standard syntax are more of a challenge here, especially when the lyrics are poetry. In this regard, translating lyrics is analogous to translating poetry in some ways. Although lyrics do not usually involve language complexities of poetry, the issues related to content, form, and musical rhythm make translating lyrics tricky. If the translation is meant to be sung, the task becomes more complicated as “the target text must fit the pre-existing music – its rhythms, note-values, phrasings and stresses – while still retaining the essence of the source text” (Low, 2005, p. 185).⁴⁷ Further, there are problems of intertextuality. If the lyrics are familiar to SL viewers but not TL viewers, or they are adapted from a song that is only known to SL viewers, it is unlikely to reproduce the viewing experience SL viewers have for TL

⁴⁶ When subtitling the lyrics of rap music which are spoken or chanted at a fast speed, the technical constraints will have great impact on the TT. However, none of the songs in my data belong to this type, so the technical constraints are less of a problem here.

⁴⁷ If a film is dubbed, the lyrics in the film may be translated and sung in the TL. In the dubbed Mandarin version of *Shrek the Third*, the lyrical lines sung by the characters as part of the fictional scene are translated and sung in Mandarin. In this case, the target version only conveys the gist of the ST rather than following it line by line, as the TT has to go with the musical rhythm and melody.

viewers. The issues involved in translating songs are multifaceted; however, they have received little attention in Translation Studies and most of the discussion focuses on singable translations (especially the translation of operas) and surtitling (subtitling for operas) (Bosseaux, 2012). The subtitles of lyrics in films and TV programmes are rarely investigated.

By and large, there are three issues related to subtitling lyrics – content, rhythm and rhyme (Díaz Cintas & Remael, 2007, p. 211). In most cases, content is preserved in the TT. Content of the lyrics is usually given priority as it carries messages that relate to the plot or suggest the mood of the scene. The rhythm of the song is also respected to a large extent, as subtitlers will strive to follow the metre/segmentation of the ST. As for rhyming, it will depend on the translator's intelligence and resources s/he has, i.e. time and if there happens to be a solution that delivers the message and creates rhymes at the same time. As emphasised by Díaz Cintas and Remael, “subtitles that respect the rhythm of a song are easier to read because of the parallelism or synchrony between words and soundtrack” (ibid). A smooth parallel rhythm and rhyming scheme that follow the original will facilitate reading and will not distract target viewers too much from the image and sound. Therefore, subtitlers should pay attention to different aspects when translating lyrics and create a TT that harmonises with the overall ambience of the film.

4.4.1 Subtitles of Lyrics in the Current Project

Songs are presented in films in different ways. There are songs sung by the personae of the film; they are the main focus of the scene and part of the story (not background music), so they are always subtitled, e.g. a choir singing on stage, a mother singing to her children, and songs in musical films. There are songs appearing on TV or video in

the film, e.g. singing programmes on TV or an advertisement including lyrical lines. They are part of the fictional scene but may not be the main focus of the scene. The subtitling of these lyrical lines depends on their importance to the story. There are also songs used as background music. They may be used to reflect the actor's mood or create an atmosphere, or they may serve as narration. They may be part of the fictional scene, e.g. songs played by a band in a restaurant. They may be outside the fictional scene, added to the film after the actual shooting (post-production) as a filming technique to add atmosphere to the scene; for example, a New Year's song *Auld Lang Syne* is played throughout a scene in *Sex and the City* where the image shows how the main characters celebrate New Year's Eve (the song is the main voice here with scattered conversation in the background). Again, the subtitling of background songs depends on how they fit into the overall presentation of the film. Some of them are not subtitled because they are not central to the story or they cannot be heard clearly; some may be played in the background and overlap the main voice (e.g. Ray Charles' songs are often used between the change of scenes in *Ray* to introduce a new scene, and the songs will then fade away or stay softly in the background when the actor's voice comes in; these songs are not subtitled); and some are in a foreign language (in which case subtitles are seldom provided). Besides, the theme song of a film is usually played at the end of the film and overlaps the credits. In this case, the song may be subtitled and the credits ignored (such as in *The Simpsons Movie*), or the song is ignored and the credits subtitled (such as in *Shrek the Third*), or both the song and the credits are ignored (as in most of the films selected for the present study). Díaz Cintas and Remael point out that some songs do not require subtitles (2007, p. 208). For example, some songs/lyrics are in a language which the SL audience is not familiar with, some are not included in the dialogue list and the subtitler decides that they are not important for the plot, and some overlap dialogue, in which case speech is usually given priority over lyrics (unless the film provides clear clues that lyrics are more important than dialogue). In this section, we

will focus on songs that are subtitled.

There are 54 song excerpts that are subtitled in 16 (out of 35) films collected. Among them, songs play an important part in *High School Musical 3* and *Shrek the Third*; some dialogue is sung rather than spoken, and songs are used as narration to express the protagonist's feeling. If we break all the song lyrics into lines, there are 897 lyrical lines that have subtitles, and 671 of them are from *High School Musical 3* and 81 from *Shrek the Third*. Apart from these two films, the other 14 have sporadic lyrical lines (145); most of them appear as part of the fictional scene (such as choirs singing in a concert or a funeral, singers performing in a pub, songs played on CD or TV, people singing to their lovers etc.), three songs are background music to reflect the mood of a scene, and one song is played at the end of *The Simpsons Movie* along with the credits.

The solution-types found in the subtitles of song lyrics are equivalent translation, paraphrase, expansion, condensation, neutralisation, adaptation and omission. The following table summarises the overall frequency of each solution-type.

Table 4h

Solution-Type (Lyrics)	No. of Times	% of Total Solutions	% of TUs (897)
E. Translation	704	78.14	78.48
Condensation	93	10.32	10.37
Paraphrase	33	3.66	3.68
Omission	28	3.11	3.12
Expansion	26	2.89	2.9
Neutralisation	12	1.33	1.34
Adaptation	5	0.55	0.56
Total	901	100	100.45

Equivalent translation is the most frequently found solution-type, which means most of the lyrical lines are transferred directly to the TT in terms of content and wording. Compared with the subtitles of spoken and written verbal elements, more lyrical lines are transferred equivalently to the TT. The percentage of equivalent translation rises mainly because the percentage of reductive solutions drops. As technical constraints are reduced and interpersonal elements in speech (i.e. discourse markers) are less frequently found in lyrics, these results are expected.

As for condensation, it is the second most frequently used solution-type. Compared with the subtitles of spoken and written verbal elements, it is less frequently found in the subtitles of lyrics than in those of speech (10.37% to 21.89%), but more frequently found than in those of captions and displays (10.37% to 1.89%), because the elements that tend to be condensed are more in spoken language and less in lyrics, and even less in written language. Elements in lyrics that are often trimmed include address terms (e.g. “son” in “When you coming home, son?” in *Shrek the Third*), repetitive words/phrases, and interjections such as “oh” and “yeah”. Although the technical constraints are reduced in subtitling lyrics, the tendency to produce a concise target-version is clear.

In general, the wording and style of the lyrics are mostly reflected in the subtitles. Lyrics in my data are often more literary and less colloquial than spoken dialogue, and so are their subtitles in Mandarin. However, if the lyrics are in a colloquial style, it is also reflected in the TT. The following are two excerpts of songs sung by a group of soldiers at the beach on the Dunkirk evacuation in the Second World War. They appear as background singing in the scene when the protagonist is looking for something to drink and some other soldiers are shouting about ending the war and going home. Although the songs are not the focus of the scene, they support the ambience and reflect the protagonist’s mood on the day before the evacuation. The first excerpt is from the

hymn *Dear Lord and Father of Mankind*, whose words are taken from the poem *The Brewing of Soma*. The second excerpt is from the soldiers' song *Fuck 'Em All*.

(4.72)

ST (<i>Atonement</i>)	TT (BT)
Take from our souls the strain and stress,	<p><u>01:07:45 --> 01:07:49</u> 釋放我們心中的沉重的壓力 (Free us from the strain in our hearts.)</p>
And let our ordered lives confess The beauty of Thy peace....	<p><u>01:07:49 --> 01:07:54</u> 讓我們生命告解 (Let our lives confess)</p>
	<p><u>01:07:54 --> 01:07:58</u> 祢美麗的和平... (the beauty of your peace...)</p>

(4.73)

ST (<i>Atonement</i>)	TT (BT)
<p>Fuck 'em all! Fuck 'em all! The long and the short and the tall;</p>	<p><u>01:10:24 --> 01:10:31</u> 去他們的！去他們的！ 長的、短的、高的* (Fuck them! Fuck them!) (The long, the short, the tall)</p>
<p>Fuck all the Sergeants and WO 1s, Fuck all the corporals and their bastard sons;</p>	<p><u>01:10:31 --> 01:10:35</u> 去他媽的士官與准尉 去他媽的下士* (Fuck them sergeant and warrant officers) (Fuck them corporals)</p>
<p>'Cause we're saying goodbye to them all, <u>As back to their billets they crawl.</u></p>	<p><u>01:10:36 --> 01:10:37</u> 還有他們的雜種兒子 (and their bastard sons)</p> <p><u>01:10:37 --> 01:10:43</u> 因為我們要向他們告別 他們將連滾帶爬回營區* (Because we're saying goodbye to them) (They will roll and crawl back to the billet)</p>
<p>You'll get no promotion this side of the ocean,</p>	<p><u>01:10:44 --> 01:10:47</u> 在海的這邊不會升官 (at this side of the ocean, you won't be promoted)</p>
<p>So cheer up, my lads, Fuck 'em all!</p>	<p><u>01:10:47 --> 01:10:51</u> 開心點，大夥，去他們的！ (Cheer up, lads, fuck them!)</p>

As can be seen from the TT, the language used for these two excerpts are different. The wording of the first excerpt is more formal and elegant, and for the second is more vulgar and casual. In the first excerpt, the use of “祢”, a second person pronoun associated with god or spiritual being, and “告解”, a term typically connecting to Catholicism, give the translation a sacred and hymnal flavour. Generally speaking, the TT in both cases is a near-literal rendering of the ST (which is consistent with the subtitler’s general translation approach to this film); the meaning of the words is closely transferred, and the formal metre is to a certain extent preserved. However, the rhyming patterns in both songs are not revealed in the TT,⁴⁸ and neither do the informal variations and non-standard syntax (underlined) in the second song.

⁴⁸ The first two and the last lines of the TT in example 4.73 end with the same word (in bold), which may be seen as some kind of rhyming. However, strictly speaking, the rhyming pattern is not obvious here.

In example 4.74, the subtitler takes more freedom in rephrasing the lyrical lines and strives to recapture the poetic rhythm of the ST.

(4.74)

ST (<i>Sex and the City</i>)	TT (BT)
How can you mend a broken heart?	<u>01:54:07 --> 01:54:17</u> 破碎的心，能否再次癒合 (A broken heart, can it be mended again)
How can you stop the rain from falling down?	<u>01:54:19 --> 01:54:25</u> 心雨綿綿，可有終止之日 (Continuous rain, can it be stopped someday)
How can you stop the sun from shining?	<u>01:54:30 --> 01:54:37</u> 炙熱豔陽，是否不再耀眼 (The burning sun, does it stop shining)
What makes the world go round?	<u>01:54:38 --> 01:54:45</u> 少了愛，世界如何運轉 (Without love, how does the world operate)

This song excerpt is not part of the fictional scene but added to the scene in the post-production process to reflect the protagonists' mood and add zest to the scene. The first part of the song overlaps the narrator's lines and is played softly in the background, so the subtitles are not provided until the narrator finishes and the song becomes the main voice. The TT is in a poetic style with parallel structure. The subtitler inserts extra words in the last line to complete the parallel structure, somehow making the TT more explicit. We can also see that the language and literary style used here are very different from the conversational language adopted in subtitling dialogue of the same film. The rhyming pattern is not strict but is observed in the last two lines of the TT (*yan* and

zhuan, in bold).

In another example from the same film, the parallel structure is used again in the TT. This excerpt is from the song *Auld Lang Syne*, whose lyrics are from a Scots poem of the same name, meaning “long long ago” (literally “old long since”). The TT reproduces the poetic style of the ST and is with a clear rhyming pattern – the words in bold font rhyme on the syllable ending *-ang*.

(4.75)

ST (<i>Sex and the City</i>)	TT (BT)
<i>Should auld acquaintance be forgot, and never brought to mind?</i>	<u>01:34:31 --> 01:34:37</u> 老友豈能遺忘 (Should old friends be forgot)
<i>Should auld acquaintance be forgot, and auld lang syne?</i>	<u>01:34:37 --> 01:34:42</u> 時時憶記心扉 (Should be constantly on our minds)
<i>Should auld acquaintance be forgot, and auld lang syne?</i>	<u>01:34:42 --> 01:34:48</u> 老友豈能遺忘 (Should old friends be forgot)
<i>For auld lang syne, my jo,</i>	<u>01:34:48 --> 01:34:53</u> 昔日美好時光 (Good old days)
<i>For auld lang syne, my jo,</i>	<u>01:34:54 --> 01:34:59</u> 感念昔日美好時光 (Remembering gratefully good old days)
<i>for auld lang syne,</i>	<u>01:34:59 --> 01:35:04</u> 往日情懷永誌難忘 (Past feelings will never be forgot)
<i>we'll tak a cup o' kindness yet,</i>	<u>01:35:04 --> 01:35:10</u> 讓我們把酒言歡 (Let us converse cheerfully over a glass of wine)
<i>for auld lang syne.</i>	<u>01:35:11 --> 01:35:16</u> 感念昔日美好光 (Remembering gratefully good old days)

The lyrics may be metaphorical and hard to understand when interpreted directly, especially for an audience who is not familiar with the song. In this case, the subtitler may alter the ST and create a translation that is less abstract, because subtitles that do not make much sense are disturbing. In example 4.76, the song *9 Crimes* is used as an interlude, played while Prince Charming releases Artie and imprisons Shrek after Shrek says something that upsets Artie in order to save Artie's life. *9 Crimes* is a duet about an affair wherein both of those involved are ashamed.

(4.76)

ST (<i>Shrek the Third</i>)	TT (BT)
...	<u>01:02:48 --> 01:02:52</u>
<i>It's a small crime</i>	我犯了錯 (I did something wrong)
	<u>01:02:52 --> 01:02:55</u>
<i>And I got no excuse</i>	沒有任何藉口 (There is no any excuse)
	<u>01:02:55 --> 01:02:57</u>
<i>And is that all right, yeah?</i>	這樣行不行? (Is this all right?)
...	...
	<u>01:03:06 --> 01:03:10</u>
<i>If I give my gun away when it's loaded,</i>	如果我把心給了你 (If I give you my heart)
	<u>01:03:13 --> 01:03:17</u>
<i>If you don't shoot it how am I supposed to hold it?</i>	你不向我回應，我該怎麼辦? (If you do not respond to me, what should I do?)
	<u>01:03:21 --> 01:03:23</u>
<i>Is that all right?</i>	這樣行不行? (Is this all right?)
...	...

In the ST, the “gun” is a reference to the female’s heart, which is filled with love for her current boyfriend, yet she is thinking about giving it to the man she is cheating with. “Shooting the loaded gun” means to end either relationship, and she is hoping that the other man will do so as she does not have the courage to choose. “Holding it” means to hold on living the lie and the conflict of having feelings for both men. “Loaded gun” and “shoot” have the connotation of hurting people as everyone involved in the affair will be hurt when it is exposed. The lyrics do not have direct relevance to the story (the relationship between Shrek and Artie is different), but the struggle, self-reproach, betrayal and a sense of helplessness in some way mirror Shrek’s mood. As the interlude functions as background music and has no direct reference to the plot, it is acceptable for SL viewers if they do not understand the lyrics. However, subtitles automatically draw target viewers’ attention to the lyrics, so it will disturb them if the subtitles are not intelligible. The TT here is more direct, but the symbolic meaning of shooting a loaded gun is lost, along with the complex emotions that reside in the lyrical lines.

To sum up, subtitling lyrics is similar to subtitling dialogue in that subtitlers will strive to reproduce the original, especially in wording and content, although the challenges involved are different. Subtitles of lyrics in my data are usually more literary than those of ordinary speech, and subtitlers may restructure the sentence to fit the poetic rhythm of the TT.

4.5 Summary

Interlingual subtitling differs from traditional translation (from written ST to written TT) in many ways; therefore, it was traditionally regarded as adaptation rather than translation (see 2.1). It requires consideration not only of the linguistic factors but also the non-verbal elements involved in communication, along with the technical and

textual constraints and the target viewer's processing effort. The transference is multimodal and goes beyond linguistic transfer, and it is observed in quite a few instances that non-linguistic information is incorporated in the subtitles. The TT is structured and segmented in a way that coordinates the linguistic elements as well as other filmic signs. On the one hand, subtitling requires a freer approach, not only in abridging dense passages but also in treating problematic items (e.g. wordplay); on the other hand, the freedom is restricted because the ST is presented simultaneously with the TT – the TT has to follow the ST closely, segment by segment, and cannot contradict what is presented on the screen. That is to say, subtitling is subject to various kinds of constraints which give grounds for a more flexible translation while at the same time restricting it. Rather than adaptation, the majority of the subtitles are in fact close renderings of the ST.

Table 4i sums up the overall frequency of each solution-type found in the subtitles of all the verbal elements in 35 films. The percentages in the last two columns basically correspond to those of the subtitles of spoken verbal elements (shown in 4.2.2) since written elements and lyrics only account for a small portion of total verbal elements. Although the distribution of solution-types varies in different types of text (due to differences in ST content and situations, e.g. dialogue has more linguistic fillers, captions have more names of places, or many displays have no direct reference to the plot, see 4.2.2, 4.3.3 and 4.4.1), the application of solution-types is similar, e.g. discourse markers and repetitions are often trimmed, proper nouns are clarified with additional words, and culture-specific items are generalised. That is to say, subtitlers' decision-making is to a certain extent consistent. The way ST is translated depends largely on what it consists of. Certain elements encourage certain solution-types; this is consistent with different subtitlers and in subtitling different kinds of information, whether spoken or written. The consistency in subtitling is also observed by Hartama

who compares two different translations of the same film and finds that about a quarter of the ST segments are translated with exactly the same or nearly identical wording (1996, p.35). Besides, the tendency to omit repetitive information and to create a compact version of subtitle is coherent even with written ST. Interestingly, if we turn on the English subtitles on DVD (closed captions) or look at the open English captions superimposed in the image, we find that many of the Mandarin subtitles are more condensed than the English ones (e.g. Fig. 6 in 4.2.2.2). Discourse markers that are included in the English subtitles are often omitted in the Mandarin ones. The tradition of eliminating information of interpersonal function is more obvious in Mandarin subtitles than in English ones.

Table 4i

Solution-Type (Total)	No. of Times	% of T. Solutions	% of TUs (46506)
E. Translation	28,547	60.4	61.38
Condensation	9,855	20.85	21.19
Omission	3,619	7.66	7.78
Paraphrase	2,559	5.41	5.5
Expansion	1,206	2.55	2.59
Neutralisation	912	1.93	1.96
Generalisation	184	0.39	0.4
Adaptation	184	0.39	0.4
Resignation	136	0.29	0.29
Annotation	61	0.13	0.13
Total	47,263	100	101.63

The figures suggest that the majority of the TT units are close renderings of the ST ones. The referential content of 7.25% of the ST units is altered to various degrees (omission, generalisation, adaptation and resignation). Apart from equivalent translation and

reductive solutions, other solutions are used sparingly, which indicates that subtitlers attempt to stay close to the ST (even with condensation, the content basically remains the same) and that most of the ST can be transferred directly to the TT (as the need to employ content-changing solutions is low). Although subtitling involves many kinds of constraints, SL-oriented solutions are adopted for most of the cases.

It should also be emphasised that solution-types describe the relationship between the ST and TT segments, but they are not evaluations of the quality of TT. The frequency tells us the proportion of ST units which is rendered closely, condensed or paraphrased etc.; it is an indication of how a certain ST unit is handled and demonstrates the subtitler's routine in the choice of solution. The figure shows that 61.38% of the ST units are rendered with the most SL-oriented solution-type, but it does not imply that equivalent translation is always the best kind of solution or that 61.38% of the ST messages are delivered successfully to the target viewer. In many cases, solution-types such as paraphrase, expansion, generalisation and adaptation are necessary measures to convey the ST message and there are instances where direct transfer does not get the message through to target viewers, e.g. direct transfer of culture-specific items. The quality of subtitling needs to be evaluated against various criteria; this requires a different methodology and is not the purpose of the present project.

Generally speaking, subtitlers endeavour to recapture the original whenever possible, especially in wording and meaning. Nevertheless, variations in social, ethnic and geographical dialects, accents and oral features can hardly be reproduced in the subtitles. The switch of mode – from spoken to written, seems to be the main reason that causes the neutralisation of style as problems like these seldom occur in subtitling displays and captions. If we compare the dubbed version with the subtitled one, we find that the former reflects the variation and stylistic features in speech more. In the dubbed

versions, the original character's accent is replaced by the TL accent; each character has distinctive voice and talking style that matches his/her image in the film. The dubbed versions depart from a literal rendering of the ST but focus on creating a similar effect, which results in a target version that has the same story as the original but is told in a domesticated way. The subtitled versions, on the other hand, stick to the original closely, although in a condensed manner. The adoption of different translating approaches has become a convention and a translator's overall strategy is strongly affected by this convention. As there are only a few foreign-language films/TV programmes dubbed in Taiwan, it is inconclusive to say that the dubbed version is always very different from the subtitled one. However, the choice of subtitling over dubbing as the main method of translating foreign-language films shows that Taiwanese viewers favour the authenticity of subtitled films (as mentioned in 1.2), even though the stylistic features in speech are seldom re-presented in subtitles.

Similar investigations comparing the ST unit with its corresponding subtitle are found in three works (first mentioned in 2.5.1), which also include figures indicating the distribution of each solution-type. They are: Gottlieb (1992), looking at the Danish TV subtitles of *Young Frankenstein* (1974), an American comedy directed by Mel Brooks and subtitled for Danish TV in 1989; Hartama (1996), looking at the Finnish video subtitles of *Disclosure* (1994), an American thriller/drama directed by Barry Levinson; Sandrelli (1997, as cited in Taylor 2000), looking at the English subtitles of the Italian film *Caro Diario* (1993), an autobiographical film in the style of a documentary directed by Nanni Moretti. Gottlieb's ten categories of solution-types are adopted in all three works. Although these works are based on small samples, the figures generated are worth mentioning here for comparison, as they look at different languages and are based on a similar kind of analysis – solution-types focusing on the sentence/clause level. The following table is a summary of the frequency of solution-types in these three works.

The results from my data are also included for comparison. As the categories used for my data and in these works are different, the figures and solution-types in the following table are reorganised, and similar ones are juxtaposed, e.g. Gottlieb's transfer, transcription and imitation will be compared with my equivalent translation, and so on. Gottlieb's dislocation is not compared with any of my category, as it is not clearly defined. My annotation is also excluded from the comparison, as there is no similar type found in Gottlieb's categories.

Table 4j

Gottlieb's categories	Gottlieb <i>Young Frankenstein</i>	Hartama <i>Disclosure</i>	Sandrelli <i>Caro Diario</i>	This project 35 Films	My categories
	Frequency (Number of verbal segments)				
Transfer + Transcription + Imitation	50.4% (493)	52.6% (1004)	70%	61.38% (28547)	Equivalent translation
Paraphrase	14.5% (142)	20.1% (384)	4%	8.25% (3839)	Paraphrase + Neutralisation + Adaptation + Generalisation
Condensation	12.9% (126)	12.9% (246)	17%	21.19% (9855)	Condensation
Decimation + Deletion	15.5% (151)	11.6% (221)	9%	7.78% (3619)	Omission
Expansion	4.9% (48)	2.3% (43)	1%	2.59% (1206)	Expansion
Resignation	0.5% (5)	0.1% (2)	0.5%	0.29% (136)	Resignation
Dislocation	1.3% (13)	0.4% (8)	0.5%		
				0.13% (61)	Annotation
Total	100% (978)	100% (1908)	102%	101.63% (47263)	

These figures do not give us conclusive answers about the application of subtitling solutions in different languages or countries, as the size of the data, the genre of the films, and the definition of TUs in these works are different, and the demarcation of solution-types is subjective. However, suggestive conclusions can be drawn from comparing these figures. Equivalent translation, paraphrase and reductive solutions are the dominant types. They together take up about 95% of the solutions in all these works, although there are discrepancies regarding the frequencies of these types. Equivalent translation is the most frequently found type, which means that the majority of the TT segments are very close to the ST ones in content and expression. The percentage of my equivalent translation is notably higher than Gottlieb's and Hartama's transfer but is lower than Sandrelli's, and the results of paraphrase counterbalance the results of equivalent translation/transfer, i.e. my results show a higher percentage of transfer and a lower percentage of paraphrase than Gottlieb's and Hartama's, and the opposite when compared to Sandrelli's. The divergence may be related to the genre of the film. The documentary-style autobiographical film in Sandrelli is expected to have a higher percentage of transfer than the comedy in Gottlieb does. The comedy dramas and comedy actions in my collection also show a lower-than-average percentage of equivalent translation (55% and 59%, which are still higher than the percentage of transfer in Gottlieb). However, the drama thrillers show the highest average percentage of equivalent translation in my data (69%), which is quite different from Hartama's result. The generally high percentage of equivalent translation in my data suggests that Taiwanese subtitlers prefer not to alter the ST. The tendency towards ST-orientedness (as mentioned in 2.5.2) in recent years may also be a factor, as the films in Gottlieb and Hartama are subtitled much earlier than the ones collected in my data.

Besides, my results show a higher percentage of condensation and a lower percentage of omission, which implies that more interpersonal information of the ST is sacrificed in

my data and more referential information is preserved. In other words, Taiwanese subtitlers tend to condense the ST rather than making extensive cuts. However, the discrepancies may be due to differences in judgment, e.g. Hartama gives an example of condensation through paraphrase which he thinks of as paraphrase but will be treated as condensation in the current project. If we combine reductive solutions (condensation + omission), the results are similar in all these works (my results and Gottlieb's are slightly higher than the other two).

To answer some of the questions raised in 3.3, although the English and Chinese languages and cultures are very far from each other, the adoption of the most SL-oriented solution-type in subtitling English films to Mandarin is no less frequent than that in subtitling between more closely related language pairs, and the use of more TL-oriented solution-types – paraphrase, generalisation and adaptation – is not more frequent in Mandarin subtitles. Increased globalisation that breaks down cultural and language boundaries, the strong influence of American popular culture on Taiwanese viewers, their openness towards foreign cultures on the screen (political constraints as mentioned in 2.3 are virtually non-existent in Taiwan), and the subtitling convention of SL orientedness are believed to be major factors. Further, various kinds of audiovisual signs on the screen, actor's tone of voice, facial expression and body language and the viewer's film literacy will facilitate comprehension; hence the need to explain every detail verbally is reduced.

Chapter 5 Subtitling Extralinguistic Cultural References

This chapter will focus on the subtitles of ECRs found in my data. We will look at how ECRs are subtitled from the perspective of translation challenges. Different types of solutions will be investigated, as well as how certain solution-types are more popular for certain types of ECR, taking into consideration the polysemiotic nature of film text, and the target audience's viewing behaviour. The way ECRs are treated with regard to different film genres will also be discussed to find out whether genres have influence on the translator's choice of solution on the micro-level – when dealing with specific issues such as ECRs. Norms that govern a subtitler's decision-making under different kinds of constraints will be observed.

5.1 Extralinguistic Cultural References

As discussed in 2.5.2, ECRs are elements outside the language system that are tied up with a country's culture, society, history or geography. It may be an entity (e.g. Taj Mahal), a concept (e.g. Christianity) or a practice (e.g. garage sale). It may also be fictional elements from existing literature, films, or ancient mythology etc. (e.g. James Bond and the Muses). ECRs may cause translation challenges in that they are tied up to a particular country/culture. If the viewer does not know the ECR in question, s/he will miss the implication associated with it; and it will be problematic if the implication of the ECR is crucial to the understanding of the passage. With subtitling, the issue of translating ECRs becomes more complicated. Due to the technical constraints, a convenient solution for translating ECRs in written materials – adding notes – is hardly feasible in subtitling. The presence of other filmic signs may support the comprehension of ECRs while on the other hand limiting the translator's choice, as there may be a clash between the subtitle and the image and sound that are presented simultaneously. By

investigating how ECRs are treated in subtitling, we can extrapolate the norms that govern a subtitler's decision-making under different kinds of constraints and the priorities in his/her mind when translation problems arise.

Culture-bound problems exist both within and outside the language (Snell-Hornby, 1988; Hatim & Mason, 1990). There has been some research on culture-specific elements (although many of them have reached a status that is no longer culture-bound, see 5.2) and translation, covering different language pairs and dealing with both written works and audiovisual texts, e.g. subtitling from French to Danish and Swedish (Nedergaard-Larsen, 1993), and literary translation between English and Spanish (Franco Aixela, 1996). When culture-specific elements are discussed with regard to translation, they are often referred to as “the non-linguistic sphere”, as “different phenomena or events that exist in the source language culture” (Nedergaard-Larsen, 1993, p. 209). Florin talks about “realia”, which are “words or combination of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation” (1993, p. 123). Franco Aixela speaks of “culture-specific items”, which are usually expressed “by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits” (1996, p. 56). “Words denoting objects and concepts” or “systems of classification and measurement” are elements outside the language system. Culture-bound problems inside the language deal with problems pertaining to the language. They may be problems caused by differences between languages (e.g. grammatical categories that exist in one language but not in another such as vocative forms and singular and plural forms; intonation that can be interpreted differently in different languages), or different usage of the same language (e.g. rhetoric, idioms, slang and dialects). Culture-bound problems outside the language, on the other hand, deal with problems beyond the language barrier. One may

know the language in question but does not know the ECR referred to. That means, if the ECR is translated directly to the TL, for instance “Meritorious Service Award”, the target viewer who has no knowledge of this ECR will miss the message that relies on the understanding of the ECR and its connotation (even though s/he may get the gist of the ECR in this case). This is why ECRs cause translation problems as a direct transfer may not be a viable choice and the translator will have to resort to other solutions.

In this chapter, we will deal only with extralinguistic cultural matters. We will not look at problems caused by varieties of use of language or different ways of expression. That is to say, dialect words, idioms and proverbs will not be included if they denote elements that are not specific to a particular country/culture. For example, billabong, an Australian English word of Aboriginal origin meaning “a branch of a river forming a backwater or stagnant pool, made by water flowing from the main stream during a flood” (“Billabong” in *Oxford Dictionary of English*, 2010), is not an ECR as this kind of geographical feature is not unique to Australia; nor are “lay pipe” (a vulgar expression for having sex) and “he puts his pants on one leg at a time” (a proverb meaning the person referred to is only an ordinary person) ECRs. Nevertheless, dialect words, idioms and proverbs will be included if they denote elements or concepts that are bound to a particular country/culture, e.g. “boong” – an Australian slang term for an Australian Aboriginal.

The same word or expression may be an ECR in one place and not in another. It will depend on the context as to what this word/expression indicates. For example, “god” is not culture-bound when it is used as a generic term for a supernatural being or spirit who has power over nature or human fortune; but it is culture-bound when it refers to the Judaeo-Christian God. The ECR included here concerns the element referred to, not how it is expressed.

5.2 ECRs and the Level of Transculturality

Many attempts have been made to establish an exhaustive list of cultural references that covers every aspect of community life, grouped into several types as outlined in 2.5.2 and more (e.g. Newmark, 1988). The types commonly seen are references related to geography, biology, history, society, politics, ethnography, religion and mythology, arts and literature, and customs and leisure. Different ways of grouping may be useful for different kinds of analyses, however, they do not seem to relate to the way an ECR is rendered; rather, the target audience's familiarity with the ECR is the primary concern. The present study will approach ECRs from the perspective of translation challenges, relating to the level of "transculturality". Welsch proposed the concept of "transculturality" to explain how cultures in the modern world "are extremely entangled with and penetrate one another" (1994, p. 23). With globalisation and increasing cultural interconnection, many elements that used to belong to a specific country/culture also appear in other countries/cultures. Systems are shared between countries, literature and art works are circulated around the globe, food and culinary dishes which originated in one country are found in other countries (and even 'domesticated' by incorporating local flavours, e.g. Chinese-style spaghetti and Australian-style sushi), and endemic plants or animals are exported to different countries/areas. From the viewpoint of translation, many cultural items are no longer unique to the source country/culture and unfamiliar to the target audience. Even if the elements do not exist in the target country, the target audience will usually learn these things through the wide circulation of information and education, as history, geography, society, literature and arts of different countries/cultures are taught in schools. That is to say, many ST ECRs have become general knowledge which the target viewer is expected to have.

It is also to be noted that cultural elements may not be bound by national or cultural

boundaries. For instance, religious elements can hardly be said to belong to a certain country or culture (e.g. Christianity) as religion is usually cross-national and cross-cultural. Some geographical objects are regional and cross several countries (e.g. the Sahara desert), and some historical events involve many countries (e.g. the invasion of Normandy). Furthermore, culture is not bound by national, regional or even ethnographical boundaries. We often talk about people who share the same interest as sharing the same culture. The culture here refers to a field that goes beyond geographical and ethnographical boundaries. People who share the same culture share the knowledge related to that culture, e.g. pop music, computer games, sports etc., and this shared knowledge may overcome language barriers, e.g. the terminology used in a computer game is known to players who speak different languages. A TL viewer may have more knowledge of an ECR than an SL viewer if s/he is interested in the field related to that ECR. These factors show that national and cultural boundaries are blurred in a globalised world that is booming with information. Many of the elements which used to be considered culture-bound are now transcultural. The translator has to have in mind the kind of audience the TT aims at when dealing with ST ECRs, and the way an ECR is translated is usually related to its level of transculturality.

Applying Welsch's (1994) notion of transculturality and Leppihalme's (1994) work on allusion, which distinguishes between elements known in the SC society but not in the TC society and elements known in both societies, Pedersen proposes a model concerning the degree of transculturality in relation to the ST and the TT viewer's familiarity with an ECR, i.e. "how easily an ECR can be accessed by the ST and TT audience, respectively, through their encyclopaedic or intertextual knowledge" (2011, p. 106). It includes three levels of transculturality – transcultural, monocultural and

infracultural (ibid, p. 107). Transcultural ECRs are not bound to the ST⁴⁹ culture as they are familiar to both the ST and TT viewers. They may be things in the ST culture that are known to the majority of TT viewers, or things from a third culture that are known to the majority of ST and TT viewers, e.g. “pasta”. Transcultural ECRs do not usually cause translation problems, as they often have accepted translations in the TL or can even be copied directly to the TT. Monocultural ECRs are familiar to the ST audience and unfamiliar to the TT audience. They may be things in the ST culture that are unknown to the majority of TT viewers, or things from a third culture that are known to the majority of ST viewers but not to the majority of TT viewers; for example, “kebabs” are very common in English-speaking countries but not in Taiwan. Monocultural ECRs are the ones that often cause translation problems and require more creative solutions. Infracultural⁵⁰ ECRs are usually bound to the ST culture but are assumed to be unknown to the majority of both ST and TT viewers, as they may be too local or too specialised to be known even by most of the ST viewers, e.g. “Point Piper”, which is generally regarded as the most expensive residential area in Sydney but is presumably unfamiliar to most of the people in Australia. Infracultural ECRs also include those which are from a third culture and are unfamiliar to most ST and TT viewers. Such instances are not rare, as it is not uncommon that a film includes elements of different cultures or even centres on a third culture (e.g. *Slumdog Millionaire*, an English-language film centring on the life and love story of an Indian young man who grew up in the slums and thus containing many cultural elements of Indian). Infracultural ECRs are usually explained in the context or they are not important to the understanding of the plot (mentioned in passing and having not much informative value), and thus they seldom cause translation

⁴⁹ The “source-text culture” is adopted here rather than the “source culture”, because the ST or SL may be different from the SC, e.g. an English-language (SL) film about Japanese culture (SC).

⁵⁰ As emphasised by Pedersen, “infracultural” does not mean subcultural and there is no negative connotation intended. It simply refers to the ECRs which are “known at a level below the relevant ST audience level” (2011, p. 108).

problems. Pedersen considers the degree of “transculturality” the most basic factor that influences a subtitler’s decision-making when dealing with ECRs.

It should be added that the three categories of transculturality are defined from the perspective of translation and it is the ST and TT viewers that are relevant here. A transcultural ECR needs not to be known universally, but is expected to be within the cultural knowledge of both groups of viewers in question. Similarly, an infracultural ECR may be well-known to viewers from another culture but not to the majority of ST and TT viewers. Besides, the primary viewers the film producer has in mind, i.e. the ST viewers, will affect the level of transculturality an ECR is defined – they will affect the way an ECR is presented in the ST and whether it causes translation problems. This primary audience may be confined to a certain country or the film producer may have a larger audience in mind when s/he produces the film. For example, a film targeting primarily American viewers may involve ECRs that are unknown to, say, Australian viewers; in this case, the ST viewers are Americans rather than pan-Anglophone viewers. A more complicated case is *Australia*, which contains some cultural references that are familiar to Australian viewers but not to Anglophone viewers from other countries, e.g. Northern territory, rainbow serpent and Arnhem Land. These references are made clear through the context as the primary audience the producer has in mind also includes Anglophone viewers from other countries. These ECRs do not cause translation problems in this case because they are presented/treated in the ST as if they are infracultural ECRs. Issues like these will arise when determining the transculturality of an ECR; therefore, the relevant ST and TT viewers need to be carefully defined.

The degree of transculturality is relative and the audience’s familiarity with the ECR is a matter of judgement; therefore it is sometimes hard to distinguish between a transcultural ECR and a monocultural ECR, or a monocultural ECR and an infracultural

ECR – it is a subjective decision. A subtitler’s treatment of an ECR is expected to be largely based on his/her judgement of the TT audience’s knowledge of the ECR – it is also a subjective decision. Even if a transcultural ECR is assumed to be known to the majority of both the ST and TT viewers, the level of familiarity and how it is perceived vary between different viewers. We cannot expect the ST and TT viewers to have equal knowledge of a transcultural ECR, and it is possible that the TT viewer has more knowledge of a transcultural ECR than the ST viewer, especially when the ECR is from a third culture that is closer to the TT culture. It may also be the case that certain TT viewers have more knowledge of a monocultural ECR than some ST viewers, if these TT viewers are interested in the field related to the ECR. Some ECRs are better known to the younger generation than to the older generation, and vice versa. Similar issues occur when distinguishing between a monocultural and an infracultural ECR, as it is sometimes difficult to determine if an ECR is well-known enough among ST viewers. Some ECRs are easier to define, and some are not. For example, “Boy George”, a British singer and songwriter whose androgynous appearance is used in *17 Again* as a cultural reference, is not as well-known as President Obama, but is not unknown to the target audience, especially for fans of western popular music – which are not a small population in Taiwan. Establishing the degree of transculturality is not an exact science, but it serves as a useful tool to investigate how ECRs are treated.

5.3 ECRs in My Data

Pedersen’s (2011) idea of three levels of transculturality will be used as a starting point for the analysis of ECRs and their subtitles in my data. The level of transculturality is evaluated according to whether an ECR is familiar to the majority of ST and TT viewers. In the present project, the ST viewers are native speakers of English (or to be more precise, many of the films collected target primarily American viewers and a few of

them British viewers). They are the primary viewers and will affect how ECRs are presented in the ST. If an ECR is assumed to be unfamiliar to the ST audience, it is usually made clear in the context or is too peripheral to be of much informative value, and thus causes fewer problems for translation. The TT viewers are Taiwanese who are native speakers of Mandarin and Hokkien. They will determine how ECRs are presented in the TT. In this regard, transcultural ECRs are those known to most American/British/Anglophone and Taiwanese viewers; monocultural ECRs are those known to the former but not the latter, and infracultural ECRs are unknown to most of both viewers. As the films selected cover elements of various cultures, there are quite a few ECRs from a third culture in my data. How well-known a third-culture ECR is will affect how it is treated in the ST and in the TT. With the English-speaking audience as the primary audience in mind, film producers will clarify these cultural elements in the story. In addition, many English-language feature films are circulated worldwide and a large international audience is expected. This may also affect the choice of ECRs and the way they are presented in the ST.

There are 1,652 cases of ST ECRs in 35 films collected – 1,510 cases appear in spoken dialogue and 142 in written displays and captions. Some of the ECRs appear more than once in the same film and may be rendered differently in different places; some of them are found in different films and may be rendered similarly. The same ECR found in different films or rendered differently in different places in the same film is treated as separate cases in order to generalise solution patterns and for statistical purposes.⁵¹ The same ECR in different films is rendered by different subtitlers, which suggests the possibility of variant solutions, and the same ECR rendered differently in different places of the same film represents different solutions; therefore both situations should

⁵¹ If we deduct ECRs that are used repeatedly, there are 1,414 different ST ECRs in my data.

be treated as separate cases. Among 35 films, *Ray* contains the most ECRs (149 cases) and *10,000 BC* contains the least ECRs (0 case, as it is set in a pre-literate time). The number of ECRs in a film does not seem to relate to film genres. There is no clear trend showing that certain genres have more or less ECRs. It may be of some relevance to the quantity of words (verbal content) in a film, as films with more words tend to contain more ECRs. However, the trend is not obvious. These observations are consistent with Pedersen's, who investigates ECRs in the Scandinavian Subtitles Corpus which consists of 50 films and 50 TV series and finds that the number of subtitles (which he uses as a measurement for the quantity of verbal content) and genres have no obvious connection with the number of ECRs in each film or TV episode (2011, p. 61-67). Instead, the subject matter and the structure of the plot, which vary with individual films/programmes, seem to be more relevant to the quantity of ECRs (ibid).

Of 1,652 cases, 52.24% are transcultural ECRs (863 cases), covering elements related to meteorology (e.g. tornados), biology (e.g. kangaroo, coyotes), cultural or historical geography (e.g. the Grand Canyon, Pearl Harbour, Normandy), historical buildings/items (e.g. St. Peter's Basilica, the Spanish Armada), historical or current events (e.g. the Crusades, Hurricane Katrina), historical people (e.g. Mayan, Hitler), social organisations/systems (e.g. the CIA, High Court), politics (e.g. Government House, Hezbollah), military (the Pentagon), ways of life and customs (e.g. New Year's Eve, kimonos), food (e.g. croissant, doughnuts), religion (e.g. the Bible, Allah), mythology and legend (e.g. vampires, the Muses), education (e.g. Harvard University), culture or leisure activities (e.g. jazz, bowling, eBay, *The Two Towers* – the second volume of *The Lord of the Rings*), restaurants (e.g. T.G.I. Friday's), well-known figures whether fictional or real (e.g. James Bond, Oprah Winfrey) etc. These ECRs are pretty much known universally, or at least within the common knowledge of Taiwanese viewers; therefore, they do not pose problems for translation. Nevertheless, there are

borderline cases where it is hard to tell if the ECR is well enough known. The treatment of ECRs like these depends on the circumstances. If they are not central to the plot, a retentive solution (where the ECR is untouched or undergoes minimum change, see 5.4.9) is usually a convenient choice. If they are central to the plot and will affect how the passage is perceived, the subtitler may resort to other solutions to ensure the message is properly delivered.

As for monocultural ECRs, there are 593 cases found in my data (35.9% of the total cases of ECRs), covering elements related to biology (e.g. dingo, English thoroughbred), cultural or historical geography (e.g. Havasupai Reservation, outback, Dunkirk), buildings and construction (e.g. the Metropolitan Building in Detroit, the Millennium Bridge in London, penthouse), historical people (e.g. Mary Stuart, Queen of Scots), society or politics (e.g. solicitors, black operation – a covert operation by a government agent or military organisation which is typically highly clandestine), social status (e.g. cattle baron), ethnic groups (e.g. Torres Strait Islanders, Saracens), ways of life and customs (e.g. walkabout, Bring Your Kids to Work Day), religion (e.g. Pentecost), mythology and legend (e.g. Norse gods, rainbow serpent, Merlin), education (e.g. School of the Air, graduated with honours), culture or leisure activities (e.g. junior prom, the Pulitzer Prize), food or food brands (e.g. rugelach – a Jewish pastry, Twinkie, Hostess), celebrities (e.g. Vanilla Ice), characters in computer games (e.g. Princess What's-her-name), school pranks (e.g. Chinese burn) etc. There are also practices that are unfamiliar to the majority of the target audience (e.g. the colour of the smoke issued from the chimney of the Sistine Chapel during the papal conclave tells the public whether a new pope is chosen), measurement systems that are not used in Taiwan (e.g. miles, feet, pounds, and the temperature in Fahrenheit), excerpts from literature, and song lyrics.

Most of the monocultural ECRs in my data are not entirely unknown in the TT society.

In fact, they can usually be found in a bilingual dictionary or encyclopaedia, which means that a Mandarin version of the ECR is at hand. However, this readily available solution is not feasible if it does not get the message through to the target audience. Some monocultural ECRs do not cause problems if they are the centre of the story, as in films about historical events and people. Some monocultural ECRs are quite obvious when translated directly, especially government agencies, e.g. “Bring Your Kids to Work Day” and “the National Transportation Safety Board”. In some cases, the implication of an ECR that is relevant to the plot can be deduced from the context, and therefore a direct translation (or transcription if it is a proper noun) is often the solution. When a direct translation will impede the understanding of the message, the subtitler will resort to other solutions.

As for infracultural ECRs, there are 196 cases in my data, which is 11.86% of the total cases of ECRs. Most of them are names of places (e.g. “Constitution Avenue” in Washington D. C., “Steuben Club” in Chicago, “Kanha National Park” in India), people (e.g. Jack Lauderdale, the founder of Swing Time Records, which was active in the States in the 1940s; Emperor Khurram, the Mughal emperor who built the Taj Mahal), ways of life and customs (e.g. *okiya*, the lodging house in which a geisha and apprentice geisha live during the length of their career; *Dhobi Ghat*, an open air self-service laundry in Mumbai), and food (e.g. *panipuri*, a popular street snack in India). Whether the ECR is from the ST culture or from a third culture, it is assumed to be unknown to the majority of both the ST and TT viewers. Since the ST viewer is unfamiliar with the ECR, s/he will not know the implication associated with it. Therefore, if the ECR is translated directly or transcribed to the TT, it is expected to have a similar effect on the target viewer as it does on the ST viewer.

In the following section, the types of solutions for the treatment of ECRs in my data and

how they are applied will be discussed.

5.4 Types of Solutions for Subtitling ECRs

Strategies for translating culture-bound elements are discussed in several works (mentioned in 2.5.2). Different taxonomies of strategies are proposed due to discrepancies in interpreting the relationship between the ST item and its corresponding TT item. Scholars are looking for the term that best describes the relationship and is most useful for their analyses. As outlined in 2.5.2, taxonomies often overlap and the later ones are usually based on the earlier ones. Scholars adjust earlier taxonomies to suit their own analyses and perhaps add more categories to make their taxonomies more comprehensive. Despite differences in terminology and delimitation of types of strategies, most scholars try to distinguish between the types that are SL-oriented and those that are TL-oriented, so the trend in dealing with culture-bound problems can be deduced, and the results can be used for comparison between different language pairs. Similarly, the taxonomy used here is based on Pedersen's (2011) and adapted to my data (as mentioned in 2.5.2), and the solution-types can be divided according to their orientation (see 5.4.9). The term "solution-types" will be used instead of strategies as it is considered more appropriate for descriptive studies (see 3.2).

The solution-types found in my data are accepted translation, non-translation/transcription, direct translation, specification, generalisation, sense transfer, substitution and omission. Some types do not involve translation (non-translation and omission) and some types do not generate TL ECRs (generalisation, sense transfer and omission). Non-translation/transcription, direct translation, specification are more SL-oriented, and generalisation, sense transfer, substitution and omission are more TL-oriented (see 5.4.9 for more detail). The following table shows the overall frequency of

each solution-type applied for ECRs of different levels of transculturality. As non-translation/transcription may combine with direct translation (see 5.4.3), the total percentages in the last row may be over 100.

Table 5a

Solution-Type	Transcultural ECRs % of 863 cases (No. of Cases)	Monocultural ECRs % of 593 cases (No. of Cases)	Infracultural ECRs % of 196 cases (No. of Cases)
Accepted Translation	90.04 (777)	21.59 (128)	19.39 (38)
Non-Translation /Transcription	1.74 (15)	20.07 (119)	34.18 (67)
Direct Translation	0.46 (4)	14.67 (87)	19.9 (39)
Specification	2.32 (20)	7.93 (47)	20.41 (40)
Generalisation	2.9 (25)	20.91 (124)	4.59 (9)
Sense Transfer	1.04 (9)	9.61 (57)	1.02 (2)
Substitution	0.35 (3)	6.75 (40)	1.02 (2)
Omission	1.16 (10)	3.88 (23)	6.63 (13)
Total	100	105.4	107.14

These figures give us an overall idea of which type of solution is more popular for which type of ECR. The reasons behind the choice of solution are manifold as each ECR is used in different situations (see 5.6 for more detail). The results tell us general trends in dealing with different kinds of ECRs. In the following section, each type of solution will be discussed in light of the results shown above.

5.4.1 Accepted Translation

Accepted translation is a standard translation, a ready-made/pre-existing version of the ECR in the TL, e.g. McDonald -> 麥當勞 (*mai-dang-lao*). It can usually be found in a bilingual dictionary or encyclopaedia, in literature or on the internet in the target society. The solution can thus be considered a sanctioned equivalent, or, using Pedersen's words, "entrenched equivalent" (2001, p. 98). An accepted translation is more often than not a direct translation or transcription of the ECR, as these two methods are considered prototypical translation. It should be noted that a name in a foreign language may be transcribed into different written versions in Mandarin, as the same or similar sound/pronunciation is usually shared between several Chinese words/characters, e.g. *pi* can be represented by more than 50 different characters. However, only one version of transcription is normally considered accepted translation; for example, McDonald is unlikely to be represented in Taiwan by any version other than the one shown above. The use of transcription is a major difference between transferring English names into Mandarin and into most European languages (see 5.4.2).

Besides direct translation and transcription, accepted translation can be based on any type of solution, given that it is widely accepted as the way the ECR is presented in the TL. A case in point is *Pinocchio*, which is usually called "小木偶" (the little wooden puppet) in Taiwan, rather than the transcribed version "皮諾丘" (*pi-nuo-qiu*) – both versions are pre-existent and will thus be considered accepted translations, but the latter is less popular. Another case is the title of a film, TV programme or book in the TC, which may be totally different from its original title for marketing reasons. For example, the title of the film *Wanted* is transferred as "刺客聯盟" (Assassin's Alliance) in Taiwan. For Taiwanese people, "刺客聯盟" is *Wanted*; any other version will cause confusion so is unlikely to be adopted. This is to say, if an ECR has an accepted

translation, it is usually rendered as such. Accepted translation is the evidence that the SL ECR has entered the TC and it is the result of cultural penetration. As Taiwanese society is greatly influenced by American/English popular culture, most of the ECRs in English-language feature films have accepted translations in Mandarin, even though not all of them are familiar to the majority of Taiwanese viewers.

Accepted translation is the main solution for transcultural ECRs and it is a natural choice to deal with them. Unless there are other concerns (such as space and time restrictions, or how the ECR fits into the surrounding text), there is no need to render a transcultural ECR any other way. Accepted translation is also the most frequently adopted solution-type for monocultural ECRs. This is because many of the monocultural ECRs also have accepted translations in Mandarin. If accepted translation does not impede the understanding of the passage, an ECR will probably be rendered as such, which shows that the subtitler prefers not to change the ST. Accepted translation is not used in the treatment of monocultural ECRs as much as in the treatment of transcultural ECRs, because it may be problematic if the translation itself is not widely known. For example, “Make-A-Wish”, a charitable foundation founded in the USA, has a Chinese name “願望成真基金” (Wish-come-true Foundation), as the foundation also operates in Hong Kong. The Chinese name is not used for rendering “Make-A-Wish” when it appears in *17 Again*, because the majority of Taiwanese viewers do not know it and will miss the joke in that passage.

As for infracultural ECRs, accepted translation is the fourth most frequently found solution-type, following transcription, specification and direct translation. Similar to transcultural ECRs, infracultural ECRs do not usually require explanation, so they tend to be treated with retentive solutions; a high percentage of accepted translation is thus expected. However, not many infracultural ECRs have accepted translations in the TL,

as they are unknown to most of the target audience. This is why the percentage of accepted translation for infracultural ECRs is lower than that for transcultural ECRs and for monocultural ECRs.

5.4.2 Non-translation/Transcription

Non-translation is a direct copying of the ST ECR to the TT, which means the English word is blended in the Mandarin subtitle. It is used when the ECR is so well-known that translation is not needed. Examples found in my data are “NBA”, “google”, “FBI” and “Discovery” (the TV channel). Of 863 cases of transcultural ECRs, non-translation is employed 15 times. Non-translation is seldom used when subtitling an ECR from a language whose writing system is different from the TL writing system, as the target audience will have difficulty understanding the writing. Although English words may be seen in Mandarin subtitles as most Taiwanese have some knowledge of English and recognise the English alphabet, reading subtitles containing English words is still difficult given the limited amount of time a subtitle is presented on the screen. Languages which use other alphabets will not appear on the screen as most Taiwanese viewers do not recognise them. On the other hand, if the ECR is in Japanese and can be written in Kanji characters (see footnote 28 in 4.2.2.1), it will be copied directly to the Mandarin subtitle, e.g. “maiko” in *Memoirs of a Geisha* – an apprentice geisha which can be written in Kanji characters as “舞妓”.

Non-translation is also found to deal with monocultural ECRs which are proper nouns. For example, there is a scene in *Zombieland* where two friends are recalling the year of 1997 and the girl remembers the first R-rated movie she saw – *Anaconda*; the name of the film is copied directly to the TT. The target audience can deduce from the previous line that *Anaconda* is an R-rated movie, but other information about the film is lost.

Most Taiwanese viewers do not even know what ‘anaconda’ means. Non-translation is hardly used in subtitling monocultural ECRs, because it will cause problems for understanding the message. Even if the ECR is not central to the plot, general viewers are not accustomed to seeing unknown words in a foreign script in subtitles. Of 592 cases of monocultural ECRs, non-translation is only employed seven times. The application of non-translation for monocultural ECRs is unusual and it is hard to generalise a pattern.

As for the treatment of infracultural ECRs, non-translation is only used for those in Japanese which can be written in Kanji characters. There are nine instances in my data. All of them are from *Memoirs of a Geisha*. As infracultural ECRs are not expected to cause translation problems, it is natural to copy the ECRs that can be presented in a script Taiwanese viewers recognise.

Transcription is to represent the speech sounds of English words with Chinese characters that have similar pronunciation. It is mostly used to transfer proper nouns from other languages which do not use the Chinese script. It may also be used when the subtitler tries to imitate the sound of an English word to create humorous effects, although rarely. Transcription is basically a copy of the ECR but presented in a foreign script. The application of transcription for names is fundamentally the same as Pedersen’s retention for names (non-translation, see 2.5.2) – in both situations the SL item is basically intact.

Transcription is frequently used for the treatment of monocultural ECRs. However, when a monocultural ECR is transcribed into the TT, the implications of it will be lost. Although the target audience may recover some information from the context, the effect it has on the ST audience is weakened. For example in *Proposal*, Margaret, a Canadian

who works at a New York publisher as an editor, is facing deportation for an expired visa. She is trying to explain to her boss why she went to the Frankfurt Book Fair while her visa application was being processed and she was not allowed to go overseas, an action that leads to her deportation. Margaret argues that she had to go to Frankfurt because the publisher was going to lose DeLillo to Viking. Here, both “DeLillo” and “Viking” are transcribed to the TT as “迪立歐” (*di-li-ou*) and “維京” (*wei-jing*). The TT audience can guess from the conversation that DeLillo is an important author so Margaret does not want him to go to Viking, which is a prominent publisher. However, the sense of connection between fiction and real life which the script writer tries to create for the ST audience is lost, and so is the local flavour in the passage.

As for the treatment of infracultural ECRs, transcription is the most frequently adopted solution-type. The result is expected as most of the infracultural ECRs are proper nouns and they do not have ready-made versions in the TL. In this case, transcription is a natural choice, given that subtitlers prefer to preserve the ST ECR as it is in the TT.

Non-translation and transcription are the most SL-oriented solutions. The ST ECR is basically carried to the TT untouched. They are applied when the information lost does not impede comprehension of the passage.

5.4.3 Direct Translation

Direct translation is a close rendering of the ST item in meaning. It can hardly be used for proper nouns but is usually found in the treatment of names and titles that are made up of common nouns, in which case the compositional sense can be translated; for example, “Baby Let Me Hold Your Hand”, a song by Ray Charles in the biopic about him, and “Queen's Park”, an area of northwest London used in *Sherlock Holmes*. Direct

translation may be used for a culture-bound practice or process, in which case the ST ECR is expressed in a descriptive form and is translated plainly. For example, a caption that opens the film *Australia* runs “Aboriginal and Torres Strait Islander viewers should exercise caution when watching this film as it may contain images and voices of deceased persons.” This is a cultural reference to the Australian Aboriginal beliefs that reproducing deceased people’s voices and images recalls and disturbs their spirits. The sentence is translated directly into Mandarin, and why Aboriginal and Torres Strait Islander viewers should exercise caution is unknown to the Taiwanese audience. The cultural reference here is lost in the TT. Theoretically, this statement is irrelevant to Taiwanese viewers and could simply be ignored in the subtitle. However, as it is part of the film, target viewers may be disturbed if there is something noticeable on the screen that is untranslated.

Direct translation and transcription often combine in subtitling place names and nicknames. For instance, “Fotheringhay Castle”, where Mary Stuart, Queen of Scots, was tried and executed, is rendered as “法瑟林蓋堡” (*fa-se-lin-gai* castle); “Baby Face Nelson”, an American bank robber in the 1930s featured in *Public Enemies*, is rendered as “娃娃臉尼爾森” (Baby Face *ni-er-sen*).

Direct translation is an alternative to non-translation/transcription when the latter is not suitable for rendering an ECR. These two types see least intervention by the subtitler. The ECRs are preserved with minor adjustment to fit TL usage. Nothing is added or removed to change the ECR. If we add these two types of retentive solutions together, they are adopted for 2.2% of transcultural ECRs, 29.22% of monocultural ECRs and 46.94% of infracultural ECRs. Apart from transcultural ECRs for which accepted translation is the main solution, the figures show that retentive solutions are the dominant solutions, which means that a large number of ST ECRs are carried to the TT

nearly untouched. In most cases, they are applied when any relevant information in the ECR can be recovered from the context or when the information lost is not important for the comprehension of the passage. Some ECRs are essential to the plot and they are made clear to the audience in the story or with the help of visual and audio elements of the film; hence retentive solutions are natural choices. For example, “Baby Face Nelson” is one of the main characters the film centres on; “Fotheringhay Castle” is one of the main scenes in the biopic of Queen Elizabeth I; and the song “Baby Let Me Hold Your Hand” is performed by Ray Charles in the film.

5.4.4 Specification

In specification, the ST ECR is retained and extra information is added to explain it. For example, “boogie-woogie”, a style of blues which originated in African-American communities, is rendered as “黑人的布基烏基音樂” (black people’s *bu-ji-wu-ji* music); “Atlanta” becomes “亞特蘭大市” (*ya-te-lan-da* City); “Cash Box” becomes “錢櫃雜誌” (money/cash box magazine). Specification also includes completion of abbreviated forms or formal expression of a nickname, e.g. “U of A” (University of Albuquerque) becomes “阿布奎基大學” (*a-bu-kui-ji* University); “The Buffs” becomes “皇家東肯特軍團” (Royal East *ken-te* [Kent] Regiment).

Specification is occasionally used for transcultural ECRs. In this case, the main purpose is to disambiguate the ECR so it can be comprehended immediately, e.g. “Cambridge” to “劍橋大學” (Cambridge University). Although transcultural ECRs cause no difficulty for comprehension when transferred directly to the TT, translators still tend to minimise ambiguity for maximum readability – explicitation, generally referred to as one of the universal features of translation (Pápai, 2004, p. 143).

For monocultural and infracultural ECRs, specification is employed to explain the ECR. It is quite frequently used to treat infracultural ECRs. As many of the infracultural ECRs are proper nouns and they tend to be retained in the TT, specification is an expedient choice to clarify proper nouns.

Specification is useful when the ECR needs to be retained and also requires explanation. As TL-oriented solutions may change the ECR, specification seems like a good compromise between SL-oriented and TL-oriented treatment.

5.4.5 Generalisation

Generalisation is when a specific element is replaced by something more general, and the replacement is obtained by inference from that specific element. The replacement may be a superordinate term of the ECR, e.g. the title of the opera “Tosca” becomes “歌劇” (opera), or may in a wide sense cover the ECR, e.g. “made in Poughkeepsie” (a city in New York State) becomes “紐約製造” (New York made). There are similarities between specification and generalisation, as specification is often made by adding a general term to explain the ECR. The difference is that with generalisation the ECR is removed and replaced by the general term.

A ST ECR may be replaced by a pronoun, such as “it”. In this case, the ECR may be recovered from the context or the image on the screen. In *17 Again*, Ned is asking Mike if he is fine having “Cap’n Crunch”, an American brand of breakfast cereals. Ned says to Mike “You good on the Cap’n?” while holding a box of Cap’n Crunch. The subtitle says “吃這個合你口味嗎？” (Does this suit your taste?) In this case, the subtitler takes advantage of the image to dodge the trouble of rendering the ST ECR. Although Taiwanese viewers are not familiar with Cap’n Crunch, the message is somewhat

delivered with the help of the visual image. The presence of other filmic signs is an advantage of AVT, which can be useful when dealing with ECRs.

Generalisation is the most frequently used TL-oriented solution-type for transcultural and monocultural ECRs, and also the second most frequently used TL-oriented solution-type for infracultural ECRs. It clarifies and simplifies an ECR in a few words. It often represents the ST ECR in a more condensed form; therefore, it may be adopted for a transcultural ECR if the accepted version takes up more space on the screen. For example, “World War II” in *Australia* is rendered as “大戰” (big war) rather than the accepted TL version “第二次世界大戰” (the Second World War), which needs much more space. In this example, generalisation does not involve a loss of information. As the story is set during World War II, the target audience will have no problem understanding what “big war” refers to. The use of generalisation to create a shortened target version of the ECR echoes Pedersen’s report, which also finds that generalisation is the most frequently used non-retentive solution for transcultural ECRs (2011, p. 156).

Generalisation usually entails a loss of cultural flavour in the passage, and it may twist the ECR as it focuses on a certain attribute of the ECR. For example, “U-Haul” is a rental company whose business includes the hire of trucks, trailers and removal equipment, and other services. When it appears in *Sex and the City*, it is rendered as “搬家公司的車” (moving company’s car/truck) which covers only part of the services the company provides. However, generalisation is a practical solution for subtitling. Besides the factor that subtitling calls for brevity, the image and soundtrack will help recover the loss of information. For example, the leading actor in *Zombieland* is telling his friend that he met a girl in the back of an abandoned FedEx truck. The “FedEx truck” is subtitled as “快遞卡車” (express truck) while the camera is showing a FedEx truck. Fortunately, Taiwanese viewers are familiar with the FedEx logo and truck.

Generalisation without losing much information is a unique advantage of AVT, and it is evident that the subtitle works together with other filmic signs to deliver the message to the target audience.

5.4.6 Sense transfer

In sense transfer, the ST ECR is removed and replaced by something that retains the sense or relevant implications of the ECR in the TT. Sense transfer is often adopted when the ST ECR is used as a figure of speech, which means that the relevant connotation of the ECR is more important than the ECR itself for understanding the passage. On the other hand, it is seldom adopted if the ECR is used as documentation, in which case the denotation of the ECR is more important than the connotation and changing the ECR may cause a credibility problem, e.g. a historical person, places or event in a biopic. An example of sense transfer is in *The Proposal* where Margaret is surprised when she visits Andrew Paxton's family in Alaska and finds that the Paxton family is prominent there. Margaret says to Andrew, "Why didn't you tell me you were some kind of Alaskan Kennedy?" The subtitle is "你怎麼沒說你來自超級大家族?" (Why didn't you say you are from a super big/prominent family?) In this case, "Kennedy" is used to describe the Paxton family; the real Kennedy family is not mentioned in the passage. Theoretically, the social status of the Kennedy family is not unknown to Taiwanese viewers, but the subtitler seems to prefer a safer option to ensure the message is properly delivered.

Sense transfer often involves explaining a practice or custom in plain words. For example, in *Zombieland*, a young man is telling the girl he likes that he was not invited to the high school dance because it was a Sadie Hawkins dance. A Sadie Hawkins dance is a less formal dance sponsored by high schools, in which female students invite male

students. It is rendered as “女邀男舞會” (female-invite-male dance). Another example is in *Ray* where Quincy Jones, an African-American musician featured in the film as a social activist denouncing racial discrimination, says to Ray, “I’m never playing to Jim Crow again.” Jim Crow Laws were laws mandating racial segregation in all public facilities, in effect between 1876 and 1965 in the US. “Playing to Jim Crow” is rendered as “為種族歧視者表演” (playing for racists).

Sense transfer also involves adapting a passage and making it more explicit. It is a kind of paraphrase that fits the situation or the context and is easier for the target audience to grasp. In the following example, Mr. Flynn, the accountant of the landowners Lord and Lady Ashley, is telling Lady Ashley that Fletcher (the land manager) wants him to forge a ledger to mislead Lord Ashley. Fletcher is a traitor who actually works for Lord Ashley’s opponent. The passage is based on a cultural reference to a history book by Edward Gibbon, the English historian, *The History of the Decline and Fall of the Roman Empire*, which is little known in Taiwan. The TT here explains the cultural reference and spells out the hidden message – “to destroy his hope”.

(Example 5.1)

ST (Australia)	TT (BT)
This, um, ledger, which Fletcher had me keep for the benefit of your husband, is a tale of decline and ruin redolent of the great Gibbon.	這本帳簿是佛萊契要我為妳丈夫編的 (This ledger is what Fletcher wants me to forge for your husband.) 捏造出嚴重虧損 (making up severe loss... 要完全摧毀他的希望 ...to completely destroy his hope.)

Sense transfer may alter the meaning of the ST ECR, but it is necessary when a direct translation will not convey the message. It is mostly applied to treat monocultural ECRs,

especially when specification and generalisation do not seem to solve the problem. Although rarely, it may be adopted to treat transcultural ECRs to facilitate immediate apprehension. An example to demonstrate this is from *Zombieland* where “*Tour de France* bikes” is rendered as “專業腳踏車” (professional bikes). In this example, the speaker tells the way a zombie is killed while he is on “one of these *Tour de France* bikes”. *Tour de France* is known to the target audience, but “professional” captures the sense and requires less processing effort. With sense transfer, the cultural flavour is lost in the TT. As it is often used to deal with ECRs that are used as figurative expressions rather than the main theme of the passage, it is unlikely that the ECR can be recovered from the context or other filmic signs.

5.4.7 Substitution

With substitution, the ST ECR is removed and replaced by another ECR. In a less marked form, the replacement may be another SL ECR that is transcultural – known to the target audience. In a more marked form, the replacement may be a TL ECR. Here is an example where a monocultural ECR in the ST is replaced by a transcultural ECR in the TT. In *The Proposal*, the immigration officer asks Margaret what kind of deodorant her fiancée uses, and Margaret answers “Men's Speed Stick”, an American brand of deodorant and antiperspirant which is unfamiliar to the Taiwanese audience. “Men's Speed Stick” is replaced by “男仕蕊娜” (Men's Rexona) in the TT. Taiwanese viewers are familiar with the brand Rexona because it is sold in Taiwan. The replacement is sensible as Rexona is also a popular brand that American men will use. Besides, “Men's Speed Stick” is just one of the answers among a list of questions the immigration officer asks. It does not play an important role in the scene, so the replacement in the TT will not affect the plot.

Another example is more marked as the ST ECR is replaced by a TL ECR. In *Sherlock Holmes*, Holmes describes his dozing off as “carried off in the arms of Morpheus”, which is rendered as “夢到周公” (dreaming of *Zhou Gong*). *Zhou Gong* is a duke of the ancient Chinese *Zhou* Dynasty. In Chinese culture, *Zhou Gong* is known as the “God of dreams” and “dreaming of *Zhou Gong*” is a Chinese expression meaning “dozing” or “falling asleep”. It may be argued that, in a strict sense, it is a bit strange that Holmes dreams of *Zhou Gong*; however, as “in the arms of Morpheus” is a metaphor and Taiwanese viewers will understand that “dreaming of *Zhou Gon*” is an idiomatic way of saying “dozing”, the replacement will not disturb them much – unlike, say, replacing ‘New York University’ with ‘National Taiwan University’ when the latter is obvious not fitting in with the scene, which will create a credibility gap (instances like this are not found in my data).

An example that is probably the most marked substitution choice found in my data is from the action comedy *Rush Hour 3*. In the following excerpt, Carter is intimidated by a huge Chinese man whom he describes as “Barry Bonds”, a former Major League Baseball outfielder who was involved in the baseball’s steroid scandal. In the TT, “Barry Bonds” becomes “Yao Ming”, who was a professional basketball player in the NBA and the tallest player in the NBA when the film was released. The analogy between the big tall Chinese man and the referent is essential to the joke, and the replacement in the TT fits the situation really well (although the other aspect of the joke that is based on the steroid scandal is not reproduced). Since Yao Ming is very well-known in America, the substitution will not create a credibility gap. Provided that Taiwanese viewers do not usually have good English listening skills, they will probably not notice the substitution. In this case, the SC ECR is replaced by a TC ECR which is transcultural – a solution that has more potential in a globalised world.

(5.2)

ST (<i>Rush Hour 3</i>)	TT (BT)
This boy's on steroids. He got a head like Barry Bonds.	他吃錯藥，比姚明還要高 (He took wrong medication/drugs; he is taller than Yao Ming.)

Substitution may involve using a transcultural ECR to explain a monocultural ECR. For example, in *17 Again*, Mark is explaining to Ned that the clothes he wears are fashionable, saying, “I have a picture of Kevin Federline wearing exactly the same thing.” Kevin Federline is an American celebrity, best known for his short marriage to the popular singer Britney Spears. Kevin Federline is less known to Taiwanese viewers, so his name is replaced by “布蘭妮她前夫” (Britney’s ex-husband) in the subtitle.

Some instances of substitution with TL ECRs are found in dealing with ST ECRs regarding government agencies or social systems. Although replaced by TL ECRs, the replacement is unnoticeable, as many of the government and social systems in the TC are similar to those in the ST culture. Examples are the substitution of “環保署” (Environmental Protection Administration) for “Environmental Protection Agency” and “老人年金” (old-age annuity) for “Social Security”. The TL ECRs here have similar functions in the TL society to those of the ST ECRs in the ST society, and the target audience may not aware that the ST ECR has been replaced by a TL ECR. As stated by Pedersen, cultural substitution that is frequently applied for ECRs “from the domains pertaining to titles, food and beverages, government, education and institution names” does not cause credibility gaps, because it is so common in these domains that the target viewer will assume that what s/he sees in the subtitle is a TL equivalent of the ST ECR – the solution has a quasi- accepted translation effect (2011, p. 182).

Measurement systems that are not used in the TL society may be replaced by the ones used in the TC, e.g. Fahrenheit to Celsius, miles to kilometres and pounds to kilograms. In this case, the figure will also be converted. In my data, foreign measurements in the ST are more often than not retained in the TT; in which case, the comprehension of the message is obtained through intratextual references. Substitution is used when the figure is crucial for the understanding of the message, especially when a joke is involved. The treatment of foreign measurements is another proof that Taiwanese subtitlers prefer to preserve the ST ECR as it is, even if this runs the risk of failing to convey the message.

Substitution is a TL-oriented solution. It changes the ST ECR and may create a credibility gap if the replacement clashes with other information or seems illogical. It is hardly used for transcultural and infracultural ECRs, and it is the second least frequently used solution-type for monocultural ECRs. Instances of substitution found in my data are presented in an unobtrusive form so a clash with other information is avoided. In most cases, a transcultural ECR is used to replace the ST ECR. Substitution with a TL ECR is only found when the ST ECR is used as figurative expression (as in the example of “Morpheus”), or when similar systems, concepts or food also exist in the TC, so the credibility problem is minimised. Despite possible credibility gaps, substitution is effective in recreating the effect of the ST ECR, as in the other TL-oriented solutions (generalisation, sense transfer and omission), the effect is either neutralised or lost.

5.4.8 Omission

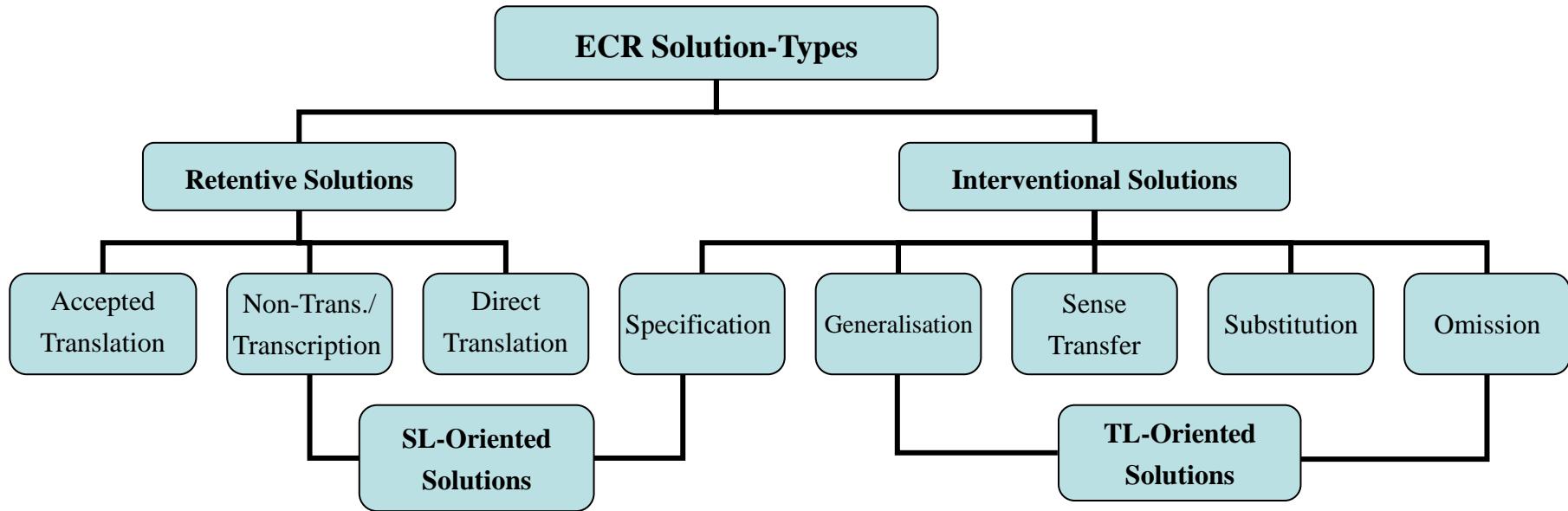
Omission means that the ST ECR is not rendered in any form in the TT; it is simply missing in the TT. Omission is applied when the relevant implication of the ECR can be retrieved from the context or other filmic signs, or when the ECR is not important for the comprehension of the plot. In *Public Enemies*, the FBI bureau chief Melvin Purvis

tells his team how they are going to find the bank robber Dillinger by tracing his coat. He says, “The coat was bought in Cicero, Illinois, a few doors down from Berman's dealership.” “Cicero, Illinois” is omitted in the TT. The point of the passage is to tell the audience that there is a connection between Dillinger and the car dealer Berman. This point is clear from the context, and thus the omission does not impede comprehension.

Omission is a valid solution, especially if rendering the ECR makes the situation more complicated. Considering spatial and temporal issues, subtitlers will evaluate what is best for the target audience. Omission is more often used for monocultural and infracultural ECRs than for transcultural ECRs, as monocultural ECRs are more difficult to handle (e.g. “a kangaroo court” in example 4.30 in 4.2.2.3) and infracultural ECRs are usually marginal at both global and local levels. It may also be applied to save space on the screen, especially when the ST is dense.

5.4.9 Orientation of Solution-Types

The solution-types can be grouped according to the level of intervention and the orientation towards SL or TL (see the following chart). In retentive solutions, ECRs are basically unchanged; interventional solutions show different degrees of modifications to the ECR. In specification, the ST ECR is preserved, so it is considered an SL-oriented solution, although some degree of intervention is involved. In generalisation, sense transfer, substitution and omission, the ST ECR is removed, so they are considered TL-oriented solutions. Although the orientation of omission is debatable, the decision to adopt omission is usually based upon target-oriented considerations. Accepted translation is a kind of retentive solution; it is neither SL- or TL-oriented as its orientation depends on individual cases (however, the majority of accepted translations are based on SL-oriented solutions).



It is worth mentioning Pedersen's (2011) findings, which focus on Scandinavian subtitling and are believed to be applicable to subtitling in most European countries, for comparison with my findings, as the current project is based on similar methods of analysis to Pedersen's, and both works investigate a large corpus. The following table shows the frequency of solution-types that are grouped into retentive, interventional and TL-oriented. SL-oriented ones are not included because they overlap retentive solutions to a large extent. Pedersen's results are based on Swedish and Danish subtitles, and the figures are very similar between these two countries; therefore, the figures shown below are the average frequency. There are two blanks in the last column as Pedersen does not provide figures in these two fields.

Table 5b

	% of Retentive Solutions		% of Interventional Solutions		% of TL-oriented Solutions	
	(Mine)	(Pedersen)	(Mine)	(Pedersen)	(Mine)	(Pedersen)
Transcultural ECRs	92.2	90	7.8	10	5.4	
Monocultural ECRs	50.9	49.5	49.1	50.5	41.1	45.3
Infracultural ECRs	66.3	78	33.7	22	13.3	

It can be seen from the table that Pedersen's results are fairly similar to mine. Except the results for infracultural ECRs, the discrepancies of the other two categories are mostly within 3%. This means that there is not much difference in the treatment of transcultural and monocultural ECRs in English-language programmes⁵² between Mandarin, Swedish

⁵² Pedersen's corpus includes 50 films and 50 TV programmes (including various genres such as drama, comedy, documentary and reality shows).

and Danish subtitles, even though the closeness between the SL/SC and TL/TC in these two works is different. Further, Pedersen finds that the treatment of ECRs does not seem to differ much between feature films and TV programmes as well as between Swedish and Danish subtitles. This is to say, subtitlers' handling of ECRs is to a large extent consistent between different genres and different languages whether the TL and TC are closely related to the SL and SC or not.

Nevertheless, there is a noticeable difference in the treatment of infracultural ECRs between two works. The discrepancies are mainly found in the frequency of specification and omission. The frequency of specification is about 19% more in my data than in Pedersen's data, and the frequency of omission is at least 7% more in Pedersen's than in mine. The high frequency of specification in my data shows that these infracultural ECRs are retained in TT but some explanation is considered necessary. It seems customary to specify proper nouns (by adding "city", "road", "restaurant" etc.) in Mandarin subtitles, while in Scandinavian subtitles the proper nouns may simply be copied to the TT without further explanation. This does show some difference in the conventions of dealing with proper nouns which are unfamiliar to the target audience between Mandarin and Scandinavian subtitling.

As for infracultural ECRs being omitted most frequently, Pedersen states that it is due to them being peripheral relatively often (2011, p. 200). Indeed, infracultural ECRs also have the highest frequency of omission in my data; however, omission is applied noticeably less frequently in my data for both monocultural and infracultural ECRs (in both cases, the frequency of omission in Pedersen's is three times as much as that in mine). This indicates that Taiwanese subtitlers do not tend to omit ST ECRs. In fact, a lower percentage of omission is also found when investigating subtitling at sentence/clause level in my data and comparing with two other works (reported in 4.5).

These situations show that elements of referential function (as opposed to those of interpersonal function) are seldom omitted in Mandarin subtitles in Taiwan, even if they are marginal. It is probably due to subtitling conventions in Taiwan – subtitling being more ST-oriented.

Despite minor differences, both Pedersen's and my results show that the level of transculturality is a crucial factor that influences a subtitler's decision-making when dealing with ECRs, as it determines how much intervention is required. The figures show clearly that monocultural ECRs are the only type that needs more intervention as they cause translation problems. Intervention is rarely needed for transcultural ECRs; and for infracultural ECRs, intervention is kept to a minimum (specification accounts for nearly 2/3 of the interventional solutions in my data). TL-oriented solutions represent a higher degree of intervention, which is seldom needed for transcultural and infracultural ECRs. How an ECR is handled also depends on other factors (see 5.6); however, the level of transculturality does play an important part.

The results also tell us that most of the ECRs are retained in the TT (74% in total in mine and 71% in Pedersen's). Even for monocultural ECRs, about half of them are retained. In other words, not many of the ECRs require special treatment. Besides the fact that many of the ECRs will become clear in the context, or at least the relevant connotations can somewhat be deduced, the high frequency of retentive solutions in my data is largely due to increasing penetration of US culture that breaks cultural and linguistic boundaries, although the Chinese and English cultures and languages are far from each other. As a general trend, subtitlers are reluctant to intervene unless necessary, and TL-oriented solutions are not favoured. This trend of source-orientation in subtitling English-language films and TV programmes is also observed in other countries, e.g. Spain (Díaz Cintas & Remael, 2007, p. 205).

Having looked at types of solutions used in my data, the following section will examine the adoption of solution-types in relation to film genres.

5.5 Film Genres and Solution-Types

As mentioned in 3.3.2, the genre of a film is believed to play an important role in the subtitler's general strategy at the global level, and will thus influence decision-making at the local level. That is to say, the treatment of ECRs is affected by the subtitler's general approach to the film, and is therefore related to its genre. Speaking of the genre of the film and its relation to the treatment of ECRs, Pedersen generalises two trends: if it is a documentary, minimum change (retentive) strategies may be adopted as information is the most important aspect; if it is a comedy, interventional strategies may have to be adopted to preserve the humorous effect, as humour is the most important aspect (2005, p. 127). The treatment of an ECR thus depends on whether it is used to inform, to prompt humour or to produce a certain effect. The argument here is that the way an ECR is used in the ST is related to the genre, and so is the way it is rendered. Following the argument, if we link the distribution of solution-types and genres, documentaries are expected to have more SL-oriented solutions, and comedies more TL-oriented solutions.

When the way genres influence a subtitler's decision-making is discussed, the genres referred to usually include a wider range, such as TV genres. Genres such as documentary, news, educational television, children's programmes, classical drama and situation comedy have clear distinctions regarding their text functions – whether it is to provide information, to educate or to entertain. Different types of programmes also have different target viewers. Functions and target viewers are decisive in a subtitler's general approach to subtitling and the way an ECR is handled. However, such

distinctions are not clear in feature films, which often contain elements of different genres, and the function of different passages in the same film will be different. Therefore, a subtitler's approach to subtitling may not be consistent throughout the film. In other words, the general approach at the global level and the local level does not always coincide. These factors should be taken into consideration when examining the distribution of solution-types and film genres. Although different genres of feature films do not have such clear distinctions of text functions as TV genres, some trends are observed regarding the application of solution-types. The results can give us some insight into the correlation between film genres and a subtitler's choice of solution.

A complete record of the distribution of solution-types in each film is shown in Appendix C. As it shows, for the treatment of transcultural ECRs, the percentage of TL-oriented solutions is generally low. A slightly higher percentage of TL-oriented solutions happens mostly in action thrillers, which contain more instances of generalisation and omission than other genres. These instances are found in places where the ST is packed with information (e.g. dense dialogue and action scenes), so these solutions are adopted to condense the subtitle. In other words, action thrillers tend to have more scenes that require time- and space-saving solutions, even for transcultural ECRs, which are typically retained in the TT. As action thrillers are often presented at a fast pace, subtitlers are expected to minimise the audience's processing effort.

For the treatment of monocultural ECRs, the trend is more obvious. Higher percentages of retentive solutions are found in different kinds of dramas (romantic dramas, historical dramas, biopic dramas, crime/thriller dramas and scientific dramas, but not comedy dramas) and action adventures, while higher percentages of TL-oriented solutions are found in comedy dramas, action comedies and action thrillers. Among them, comedy dramas and action comedies have more instances of generalisation, sense transfer and

substitution; comedy dramas have fewer instances of omission; action thrillers have more instances of generalisation and fewer instances of sense transfer. The results show that the distribution of solution-types may be in some way related to film genres, as certain genres tend to have more instances of certain types of solutions. This is not because subtitlers prefer certain solution-types for certain genres, but rather because certain genres have more ECRs that suggest certain solution-types. If we look at the treatment of transcultural and infracultural ECRs, about 90% of them are dealt with by SL-oriented solutions regardless of genre, which implies that the ECR itself determines a subtitler's decision more than the genre of the film. Certain genres have higher percentages of TL-oriented solutions because they have more monocultural ECRs that require explanation, and it is often the case that specification does not seem to solve the problem. ECRs requiring explanation are the ones used as metaphors or rhetorical expressions or with humorous intent. In these cases, the implication of the ECRs is essential for the understanding of the message. On the other hand, historical, biopic, scientific and thriller dramas contain more informative ECRs such as historical events, people, names of places and organisations, in which case the denotative meaning of the ECR is more important than the connotative meaning and hence retentive solutions are adopted.

A higher percentage of generalisation found in comedy dramas, action comedies and action thrillers shows that these genres have more monocultural ECRs that need clarification and most of them can be dealt with by generalisation. Sense transfer and substitution are more frequently used in comedy dramas and action comedies, as they have more ECRs that are used in witty dialogue and these two solution-types seem to fit the situation well. On the other hand, action thrillers have fewer ECRs used with humorous intent and hence a lower percentage of sense transfer. The percentage of omission is generally low, and it is especially low in comedy dramas. Although comedy

dramas have denser dialogue, most of the monocultural ECRs in this genre are relevant to the story line and thus omission may be problematic.

Like transcultural ECRs, the percentage of TL-oriented solutions for infracultural ECRs is generally low. A slightly higher percentage of TL-oriented solutions – mostly omission, is found sporadically across different genres and no clear tendency is observed. Omission is used when the scene is packed with information and the ECR is of little relevance to the plot – a situation that can happen in any film regardless of its genre. To sum up, how an infracultural ECR is rendered does not seem to relate to film genres.

Generally speaking, the correlation between films genres and solution-types is not strong. Although certain trends are observed in the treatment of transcultural and monocultural ECRs, they are not obvious. Besides, there are outliers in different genres – some films have very different results from others in the same genre. For example, *Australia*, a historical/romantic drama, has high percentages of TL-oriented solutions in the treatment of transcultural and monocultural ECRs, which is contradictory to other historical, biopic or romantic dramas. This is because *Australia* has more ECRs in situations that require intervention, such as the one shown in example 5.1 in 5.4.6. Outliers are also found in action thrillers and crime dramas, and the application of solution-types depends on the context of the individual ECR. That is to say, the way an ECR is rendered in the TT depends more on the ECR itself and how it fits in with the surrounding text than on the genre.

Different ECRs are used differently in different parts of a film, and therefore the solutions applied are not consistent – it is not the case that a certain kind of solution is applied throughout the film for different circumstances. ECRs are treated according to

different situations and how they can be clarified effectively given the technical constraints. The choice between retentive solutions and interventional solutions depends on whether the relevant implication of the ECR needs to be made explicit. If not, retentive solutions will be applied; if so, interventional solutions will be applied. Different types of intervention solutions are adopted to clarify different kinds of ECRs as the subtitler sees appropriate. The way the target version of the ECR fits into the context and interacts with other filmic signs will also be considered. For example, ECRs referring to food may be generalised (“jalapeno” becomes “辣椒”, chilli pepper) or replaced by a similar kind of food in the TC (“tripe soup” replaced by “牛雜湯”, beef offal soup) depending on which solution best explains the ECR and works best with the other elements.

Interventional solutions are used to clarify the ECR whenever needed; this does not seem to relate to the genre or whether the ECR is used to inform or for humorous effect. A biopic may have some ECRs used to provide information as well as some used for humorous effect, and so may a comedy or any other genre. In addition, the same type of solution may be used to deal with ECRs whose informative aspect is given precedence, as well as those whose humorous effect is desired. There is no clear tendency indicating that informative ECRs are treated with SL-oriented solutions and others with TL-oriented solutions. The subtitler’s prime concern is to explain the message to the target audience, even though accuracy may be sacrificed or humour weakened. For example, sense transfer is applied for “Jim Crow” and “Alaskan Kennedy” (see 5.4.6). The former is of an informative nature and the latter is a figurative expression in witty dialogue. The desired effects in both cases are weakened, but the message is delivered to the target audience.

To summarise what has been discussed regarding film genres and solution-types, some

genres tend to contain a bigger proportion of certain type of ECRs that encourage certain solution-types, and thus higher percentages of certain solution-types are found in some genres. However, the distinction is not prominent, as feature films often mix elements of different genres. The treatment of an ECR is determined more by the level of transculturality, how it is used in the ST and the way it fits in with the surrounding text and other elements; there is no consistency in the solutions applied throughout the film.

Besides transculturality and film genres, there are other factors that determine how an ECR is treated. In the following section, these other factors in relation to the adoption of solution-types will be discussed.

5.6 Other Factors

Subtitling is about priorities and restrictions. This is more evident when translation problems occur. Besides the level of transculturality, there are other considerations when choosing the optimal solution for ECRs, including centrality of the ST ECR, its function, the medium and paratextual factors. In this section, we will look at these factors and how they affect a subtitler's decision-making. Some tendencies observed in my data will be generalised. Although discussed separately, these factors interact and connect closely to influence the subtitler's work. During the process of decision-making, all kinds of factors come into play to produce an end product that is the result of prioritisation and compromise.

5.6.1 Centrality of the ST ECR

It seems the transculturality of an ECR is usually the first question the subtitler thinks of,

and the next question is often whether an ECR is central to the story line. The question of centrality rises mostly when the ECR is monocultural as the subtitler needs to decide whether to intervene and how; and the centrality determines the level of intervention. Speaking of the centrality of an ECR, Pedersen considers that it works on multiple levels (2005, p. 124). If a monocultural ECR is the centre of the story (central on the macro level), it is unlikely to be rendered with TL-oriented solutions. In this case, the ECR is part of the subject matter of the film and will be made clear in the context, so intervention is not required or may cause credibility problems. For example, it is not sensible to render Ray Charles, his songs and important people in his life appeared in his biopic with solutions that do not retain the original item.

If the ECR is not central to the story but is central to the local discourse (on the micro level), in which case it is not part of the subject matter but its relevant implication is important for the understanding of the scene or the delivery of the humorous effect, interventional solutions may be adopted to ensure the message is conveyed. Since the ECR itself is not central to the story on the macro level, accuracy is less of a problem.

If the ECR is peripheral both on the macro and micro levels, SL-oriented solutions and omission are likely to be adopted. In this case, it may be mentioned briefly in the dialogue line or among a list of ECRs and does not play much role in the understanding of the plot; therefore, intervention is not necessary and is kept to the minimum. As this kind of ECR is trivial, omission is also a valid solution when time and spatial constraints are apparent.

5.6.2 Function of the ST ECR

How an ECR is used in the ST will affect the way it is subtitled. The function of an

ECR will determine which type of solution is more suitable. The same kind of ECR may be treated differently according to how they are presented in the ST. For example, the name of a city or town is normally retained in the TT, or on some occasions it may be replaced with a bigger area that covers the city/town and is more familiar to the target audience, e.g. “Poughkeepsie” is replaced by “New York” when the subtitler wants to give target viewers a rough idea of the place. However, it may be treated with a different solution if the function of the ECR is not to denote the location but for other purposes. An example of this is in *Zombieland* where Columbus feels embarrassed because his friend talks too loud about him wearing perfume to attract the girl he likes and the girl and her sister are in the vicinity. Columbus then says to his friend discontentedly, “Why don’t you speak up a little? I think they might have missed it in Santa Fe.” The second sentence is rendered as “我想她們太遠沒聽到” (I think they are too far to hear it). The purpose of mentioning “Santa Fe” in this passage is because it is distant from the location of the speaker. The real location of “Santa Fe” (the capital of the State of New Mexico) is not important to the plot.

If an ECR is used as a metaphorical expression to describe the main subject, in which case the function of the ECR is to create a certain effect rather than providing information, it tends to be dealt with by sense transfer and sometimes substitution, as in the cases of “Alaskan Kennedy” (see 5.4.6) and “Morpheus” (see 5.4.7). In this situation, the credibility issue is less significant and the anticipated effect relies on the relevant connotation of the ECR than on its denotation.

If an ECR is used to make up a fictional scene and the ECR itself does not carry much information for the plot, it is usually dealt with by retentive solutions, or sometimes specification and generalisation if a certain level of explanation is needed. For example, a chasing scene in *Eagle Eye* happens at Dayton International Airport. It is a location

borrowed from the real world for the fictional scene and any information associated with Dayton International Airport is not relevant to the story, so retentive solutions (transcription for “Dayton” + direct translation for “International Airport”) are used here. In another place of the same film, the leading character is directed to the home theatre centre of a “Circuit City”. Circuit City is used here because it is an electric appliance shop with a private showing room for the customer, which is required for the scene; but the brand name itself is not relevant to the story. However, “Circuit City” is generalised as “電器賣場” (electric appliance store) in this case because a literal translation will not make any sense to the target audience.

Many of the ECRs are used to add cultural flavour to the story, and they also provide some information. For ECRs like these, generalisation is a popular solution. It means that the informative aspect of the ECR is given priority, because generalisation is more about providing information than preserving the cultural flavour. It also has something to do with the spatial and temporal constraints of subtitling, as retaining the ECR will require extra words for clarification, which is not favoured in subtitling. An example of this is in *Sex and the City* when the leading actress tells her fiancée that their wedding news is on Page Six, the well-known gossip section in the New York Post. “Page Six” is generalised as “八卦專欄” (gossip column), and the local flavour of the ST is lost in the TT. There are quite a few ECRs like these in *Sex and the City*, making the film full of local colour, and most of them are generalised. Similarly, substitution is not favoured here due to credibility issues.

In general, the function of the ECR is respected. If it is used to inform, the subtitler will endeavour to deliver the information. If it is used to create humorous effect, this will also be observed. However, it is hard to retain the foreign flavour of a monocultural ECR in subtitling as adding an explanatory note is usually impossible.

5.6.3 Media-Specific Constraints

Media-specific constraints in subtitling refer to the technical constraints and the presence of the ST that consists of information from audio and visual channels, which have been discussed in 2.3. The presence of the ST, although sometimes restricting a subtitler's choice, is often advantageous when dealing with ECRs. Audio and visual information on the screen assists the target audience's comprehension and shares the subtitler's burden of having to explain the ECR within limited time and space. With the help of information in the image and on the soundtrack, a monocultural ECR can be dealt with by retentive solutions and the target audience will have some ideas of what the ECR is. For example, "Kennedy Centre" appears in *Eagle Eye* as the concert hall the leading actress's son performs in. The viewer may not know how prominent the centre is and how many important performances it hosts, but s/he can tell from the image and also through intratextual references that the centre is significant in the American society. Other cultural items such as songs, places or customs can also be made clear through the image and soundtrack. Generalisation is another solution that is often used in subtitling and takes advantage of non-verbal audio and visual elements. Many examples of generalisation are found to deal with specific models of cars, brands of fashion items or types of food, in which case the image certainly facilitates a subtitler's work. For instance, "Charger", a model of the American automobile brand Dodge, is rendered as "道奇" (Dodge) when a silver Charger is shown on the screen.

On the other hand, the technical constraints may be disadvantageous to subtitling ECRs. The reason is obvious. When explanation is needed, detailed description is out of question. Even with the help of other filmic signs, the recovery of the relevant implication is limited, as in the "Kennedy Centre" example. The result will not be as good as adding a note that provides relevant information. Due to the limitation on the

screen, the solution applied for an ECR that requires special treatment often involves compromising accuracy, i.e. TL-oriented solutions more or less distort the ECR. All in all, the constraints of subtitling prevent the subtitler from explaining the ECR thoroughly, and in circumstances where the scene is filled with action and/or dense conversation, ECRs may be omitted altogether. The impact can be seen from the treatment of monocultural ECRs, in which about 40% of them are dealt with by TL-oriented solutions. The figure is believed to be much lower when dealing with ECRs in printed texts, in which the time and space constraints are non-existent. However, the constraints seldom lead to the omission of ECRs as omission only accounts for 2.8% of the total cases of ECRs. If we look at the result of subtitling in general in 4.2.2 (at sentence/clause level), 28.69% of ST units are handled with reductive solutions, which involved the omission of various kinds of information. The elements which tend to be omitted are discourse markers and repetitive words or information – elements of interpersonal function rather than referential function. ECRs, whether central or peripheral to the plot, are referential; therefore, they are not popular candidates for omission in subtitling.

The medium is one of the main factors that make subtitling different from other kinds of translation, and it certainly has major influence on a subtitler's decision-making at the global level as well as the local level. The interaction and collaboration of subtitles and other filmic signs are decisive in the way an ECR is rendered. How the message can be delivered to the target audience as a whole is the main concern of the subtitler. There are several cases in my data where the subtitles disclose cultural references that are hidden in the original dialogue but appeared in the image and on the soundtrack. For instance, there is a scene in *Rush Hour 3* where the male lead Carter (an African-American) is forcing a French taxi driver to sing the American national anthem by pointing a gun at his head because the driver keeps insulting Americans. The conversation goes like this,

with my own description in the parentheses:

Carter: Say you love America. (With a gun pointing at the driver's head.)

Driver: I love America. Please, don't kill me.

Carter: Sing the national anthem!

(The driver then sings the French national anthem.)

Carter: Not that one, man! Sing the American one.

Driver: Don't know it.

The conversation contains a joke relying on the ambiguity of “the national anthem”. “Not that one” is rendered as “不是法國國歌” (not the French national anthem) in the TT, as most Taiwanese do not know the French national anthem, and they do not know the American one well enough to grasp the joke immediately.

ECRs appear in the film not only in the verbal message but also in the non-verbal visual or audio messages. The non-verbal cultural references are presented on the screen to support the plot, setting up the background and atmosphere for the story, or as a parody to create comic effect. For example, *The Simpsons Movie* uses many cultural references and allusions throughout the film, including scenes, songs and characters from other films and references to political figures and social events. Many of these cultural elements are presented through the image and soundtrack without verbal content. Generally speaking, non-verbal cultural references will not be made clear in the subtitles, unless they are essential for the understanding of the plot as in the “national anthem” example. As American popular culture has penetrated Taiwanese society, some of these non-verbal cultural references can be delivered to the Taiwanese audience without the help of subtitles. However, the references unfamiliar to the target audience will be lost.

5.6.4 Paratextual factors

Paratextual factors concern translation situations and other considerations together to form the overall translation goals. Pedersen lists a series of paratextual questions (2005, p. 126). The ones related to DVD film subtitling include the national norms for subtitling, the distribution company's instructions, types and ages of the target audience, and subtitlers' working conditions. Regarding some of these factors and the way they influence a subtitler's decision-making, some trends are observed in the treatment of ECRs in my data. First of all, 74% of the ECRs are retained in the TT, which shows that the subtitler is reluctant to change or add anything to the ECR due to two main reasons: convenience and national norms. Transferring ECRs directly is easier than looking for other solutions. As subtitlers usually work to a very tight schedule, interventional solutions (except omission), which are more time-consuming, are less favoured. This situation is echoed by Pedersen, who points out that "the problems of rising volumes, shortened deadlines and falling prices" are pragmatic considerations subtitlers have when dealing with ECRs; this means, subtitlers are not always able to "set aside the time it takes to use interventional strategies, nor to research all ECRs properly" (2011, p. 118). As for national norms, translation is generally viewed as subordinate to the original. Translators are not supposed to take too much freedom in modifying the original. Therefore, retentive solutions, which are less time-consuming and safer, are more favoured. (This is indeed an interesting phenomenon – an audience who generally does not have sufficient English listening skills to understand film dialogue still prefers an SL-oriented approach.)

Translation norms in Taiwan are greatly influenced by Yan Fu's ideas about translation – *xin* (faithfulness or fidelity), *da* (fluency or comprehensibility) and *ya* (elegance or

polish) (Chan, 2004, p. 67).⁵³ Besides faithfulness, fluency or comprehensibility is valued highly. The idea of fluency is reflected in the translation practice in the view that the TT should be idiomatic, especially in subtitling when readability is of prime concern. Although retentive solutions are more frequently applied for rendering ECRs, the TT version should conform to Chinese language usage, i.e. being faithful by conveying the meaning and wording of the original without compromising the fluency and comprehensibility of the TT. In other words, unless it is an accepted version that has been lexicalised in the TL, a strict literal translation that is not idiomatic Chinese and will thus sound strange to the Taiwanese audience is hardly seen. An example of this is given by Pedersen in which ‘Police Captain’ is rendered as “*politi-kaptajn*” in the Danish subtitle (2005, p. 117). Pedersen explains that this neologism would seem odd to the target audience because the corresponding title in Danish “*kommissær*” is normally used for the equivalent rank. No such instance is to be found in my data. A deliberately foreignised solution is hardly employed in Mandarin subtitles because it may reduce the fluency of the TT. In addition to carrying the message to the target audience, fluency is an important concern when it comes to the treatment of ECRs.

As for the use of substitution, it has the danger of causing credibility gaps, especially when a TL ECR is used to replace an ST ECR. Substitution is seldom used to deal with ECRs in my data, accounting for only 2.7% of the total number of the ECRs. The low percentage of substitution shows a tendency towards SL-oriented approach, as extreme TL-oriented solutions (substitution and omission) are less favoured. Furthermore, the use of substitution shows that credibility is a big concern for Taiwanese viewers. As

⁵³ Yan Fu was a Chinese scholar and the most important translator in the 20th century Chinese society. His ideas of *xin da ya* are often regarded as the most important statement on translation in China. However, it has been argued that these ideas are borrowed from Alexander Tytler’s *Essay on the Principles of Translation* (Chan, 2004, p. 67).

mentioned above, all of the cases of substitution in my data are presented in an unmarked manner so the issue of credibility is minimised. This phenomenon has become more obvious in recent years. Substitution of a TL ECR that causes credibility gaps is sometimes seen in the films subtitled earlier but is rarely seen in those subtitled more recently. As the films selected here were mostly produced and subtitled after 2007, such examples are not found in my data.⁵⁴

The tendency towards an SL-oriented approach is also observed if we compare the treatment of the same ECR in films subtitled in different periods. For example, “Facebook” is generalised as “社群網站” (social network website) in *Eagle Eye*, produced in 2008, but copied directly to the TT in *Zombieland*, produced in 2009, because Facebook was not widely known in Taiwan in 2008 but had become well known by 2009 that most people would have heard it. Pedersen also claims that the level of transculturality may vary over time and gives an example of a monocultural ECR which is generalised in the earlier Swedish subtitled-version of *Cocktail* but has become transcultural and is retained in the more recent subtitled-version (2011, p. 109). The increasing level of transculturality will encourage the use of retentive solutions.

The trend towards an SL-oriented approach is an indication that the SC is well accepted in the TL society, as the result of globalisation and wide circulation of information. The more familiar the SC is to the TL society, the more frequently SL-oriented solutions are adopted. Gottlieb (2009) compares the Danish subtitles of ECRs in American films and the English subtitles of ECRs in Danish films, finding that more ECRs in English are retained in Danish subtitles and more TL-oriented solutions are adopted for Danish

⁵⁴ Cultural substitution that causes a credibility gap is also rare in Scandinavian subtitles. There are only eleven cases in Danish subtitles and zero case in Swedish subtitles out of 100 films and TV programmes investigated by Pedersen (2011, p. 184-185).

ECRs in English subtitles. This is because general American viewers (predominantly monolingual Anglophones) avoid non-English films and they are not familiar with other cultures. On the other hand, the high percentage of SL-oriented solutions in the treatment of English ECRs coincides with my results.

5.7 Summary

ECRs appear in a film to set the background of the story and the characters, create ambience and add local flavours. The use of ECRs in audiovisual products introduces the SC to the target audience and it is an effective way of doing so with the help of information from audio and visual channels. However, the sociocultural connotation of ECRs, particularly monocultural ones, can hardly be reproduced for a target audience who does not share the knowledge and experience of the SC audience. A target version can never duplicate the viewing experience of the SC audience. Even if a certain degree of explanation is provided, the sociocultural background of an ECR cannot be summarised in a few words. That is to say, a certain level of loss as a result of translation is inevitable, starting from a loss of cultural flavour to failure in delivering the message to the target audience. Having realised the limitations of translation and of subtitling, subtitlers endeavour to find the best possible solution to convey the message, which involves not only the linguistic aspect but also the cultural aspect. Nevertheless, the cultural aspect is usually compromised when problems of comprehension arise, e.g. generalisation and sense transfer clarify the message but entail the loss of the cultural item. The cultural flavour and the speech style may be sacrificed due to the constraints and the need to increase readability.

The challenge of subtitling ECRs is not necessarily greater than that of translating ECRs in written works. Although adding notes is not feasible in subtitling, information on the

image and the soundtrack sometimes tells more than just words. The overall presentation of the film, including the costumes, the settings and actors' body language, brings the viewer into the social and cultural environment of the SC and compensate to a certain extent for what is not conveyed in the translation. For example, the biopic *Ray* is full of cultural references related to Ray Charles and American popular music in his time (especially between 1948 and 1965). Most of them are made explicit with the support of audiovisual components including songs, singers, different types of music and performance venues, and the conflict between black and white people. The filmic signs are of great help in bringing to a target audience without much knowledge of Ray Charles the sociocultural experience of his time.

On the other hand, the constraints of subtitling, i.e. the impracticality of adding notes and possible conflicts between the subtitle and what is presented on the screen, make the subtitle a neutralised version in comparison with the two extremes, namely translation of written works, in which an ST-oriented approach is often adopted, and dubbing, which is typically extremely TL-oriented. This can be seen clearly in the treatment of monocultural ECRs. A monocultural ECR is often generalised or neutralised with sense transfer in subtitling when explanation is needed, or it may be dealt with by retentive solutions and run the risk of missing the connotation of the ECR, as it is a norm to preserve the original and avoid feedback from the ST. Both cases involve levelling of the stylistic feature of the ST. An example of the former situation is found in *The Simpsons Movie* where the head of the Environment Protection Agency describes a monster's many eyes "like Christmas at the Kennedy compound". The phrase is subtitled as "像聖誕節的裝飾燈泡" (like Christmas decorating light bulbs), and the cultural flavour is neutralised. Alternatively, the dubbed version replaces the ST ECR with a TL ECR, saying that the monster's appearance (angry eyes and giant teeth) looks like "許純美", a public figure and buffoon type of character in Taiwan. The

dubbing translator makes drastic changes to the ST, trying to create an equivalent effect. Although the replacement will cause a credibility gap, the extreme TL-oriented approach to dubbing will result in a more colourful version than the neutralised one in subtitling.

An example of the latter case is found in *Shrek the Third* where a dinner theatre show put up by Prince Charming, the villain in the story, is mocked by Gingy (one of the audience) as “worse than *Love Letters*”, a play by A. R. Gurney, nominated for the Pulitzer Prize for Drama, which centres on two characters sitting at the table and reading letters. “*Love Letters*” is translated literally (with quotation marks to show it is a title) in the subtitle even though most Taiwanese viewers do not know the play. The dubbed version replaces “*Love Letters*” by “news”, saying that the show is “more boring than news”, which seems clearer to the target viewer. Whether it is to replace an ECR with a more general comment or to retain it and lose the implication of the message, both examples demonstrate the predicament of subtitling – neither extreme ST-oriented solutions (such as preserving the ECR and inserting notes) nor extreme TL-oriented ones (as shown in the dubbed version) are fully satisfactory. The middle-of-the-road approach to subtitling, which results in a neutralised version, deprived of distinctive characteristics of the ST, is a compromise between the constraints and the target audience’s expectation. The choice of translating *Love Letters* literally, along with several similar cases found in my data, confirms the tendency to keep the ST ECR, sometimes to the extent of losing the implication of the utterance, while an alternative solution may have the ECR removed (e.g. “the show is boring”) and make the message clearer.

Despite being neutralised, subtitling is the preferred method of film translation in Taiwan as it preserves the original taste of the film, a sense of foreignness that brings

the target audience an exotic experience (see 1.2). In contrast, most Taiwanese viewers are uncomfortable with the artificial tone of the dubbing actor and the extreme domesticated approach of replacing the ST ECR with a TL one that defies logic. Films in Taiwan are dubbed only if they are for children, when the issue of literacy arises and the credibility problem is less of a concern. In the present collection, only the animated films have both dubbed and subtitled versions, and we can see completely different styles of translation in the different versions.

The situation also relates to the fact that Taiwan is very open to American, English and European cultures. Delabastita considers that the norm governing an audiovisual translator's choice is related to the openness of the TC towards other cultures (1989, p. 210). Taiwanese society shows a positive attitude and acceptance towards American culture and cultures of Western European countries (however there are different levels of acceptance), and the Taiwanese worship American popular culture. They are zealous about learning American culture and the English language, and it is becoming a fashion to blend English words with Chinese in news and talk shows, as well as in daily conversation. News programmes may sometimes educate the viewer about an English word/phrase, concept, cultural item or catchword, e.g. the 'fiscal cliff' in the US. These phenomena will revolutionise subtitling, or more accurately, the whole translation practice in Taiwan in the future, especially the translation, or, non-translation of ECRs. Although the English culture and language are very different from the Chinese culture and language, and Taiwanese viewers on average have only a smattering of English, the openness towards American/English culture is reflected in the preference for subtitling over dubbing as well as the treatment of ECRs.

Besides the target society's attitude towards other cultures, the cultural imperialism of American culture and the information boom are crucial factors for the way an ECR is

handled. As shown in my results, 52.24% of the ST ECRs are transcultural, which means that most of the ECRs can remain basically untouched in the TT. This figure is expected to be much lower when looking at, say, Chinese films with English subtitles. As for the rest of the ECRs – monocultural and infracultural ones, most of them are treated with retentive solutions. This is because most of them do not require intervention from the subtitler, but it also shows that the SC is well accepted in the TL society, hence the tendency to preserve the local colour of the film. Moreover, most of the ECRs in my data have accepted translations (pre-existing versions) in Mandarin, which proves that they have entered the TL society as a result of wide circulation of information. With the increased globalisation and US cultural penetration, the trend towards an SL-oriented approach is observed in recent years across different languages. Similar findings are reported in studies which focus on Flemish, Dutch, Spanish and Danish subtitles, e.g. Díaz Cintas and Remael 2007, Gottlieb 2009, Nedergaard-Larsen 1993, and Pedersen 2007 & 2011; most of these works look at the subtitles of English-language films, while Nedergaard-Larsen's looks at subtitling from French to Danish and Swedish.

To answer my questions in 3.3.1 about how the closeness of cultures and languages influence the treatment of ECRs, it is found that cultural influence is a more important factor than cultural affinity in determining a subtitler's choice of solutions. Compared with other studies focusing on language pairs that are more closely related, e.g. English-Spanish, English-Danish, English-Swedish and French-Danish, the results are quite similar: (1) most ECRs in the ST are transferred successfully to the TT, and what is missing in the subtitle can usually be recovered from the context or compensated by non-linguistic information delivered through the audio and visual channels; and (2) most ECRs are dealt with by retentive solutions. These studies highlight the fact that shared knowledge between the SL and the TL audience has crucial impact on the way an ECR is rendered. Although Chinese and American/English cultures are not close to each

other, American/English culture has great influence on Taiwanese society. Hence many ECRs in English have become shared knowledge between American/Anglophone and Taiwanese viewers. The treatment of ECRs is different if the TL society does not have much knowledge of the SC, as found in the English subtitles of Chinese films or Danish films (see Gottlieb, 2009), where more TL-oriented solutions were adopted. That is to say, cultural distance is offset by cultural influence.

Regarding the situation that most ECRs are retained in the TT, there are other factors at play. It appears to be a universal norm that subtitling is expected to be more SL-oriented than dubbing. Subtitling is for viewers who want to experience the exotic flavour of foreign films. Dubbing will be the choice for those who prefer a more domesticated approach. Besides, the majority of the ECRs in my data are transcultural and infracultural ones, which do not require special treatment. Among monocultural ECRs, many of them are used to add local colour to the film and are not central for the understanding of the plot, which also justifies the choice of leaving them unchanged in the TT. Even if they are essential to the local discourse, the viewer can often grasp the gist of the message from the context, as shown in the example of “*Love Letters*”, where the target viewer will understand that Gingy is jeering at Prince Charming’s dinner theatre show even though *Love Letters* is not made clear. All these factors contribute to the high percentage of retentive solutions. These situations are also reflected in other studies mentioned above, which is why similar trends are observed when looking at subtitles of ECRs in different languages. The major difference is then in the treatment of English proper nouns or personal names where transcription or direct translation is adopted for Mandarin subtitles and non-translation for languages using alphabets.

To sum up, 22.46% of the ST ECRs in my data (371 cases out of a total of 1,652 cases) cause translation problems and require intervention from the subtitler, whether by

adding information to the ECR or by replacing it. In most cases, the messages are conveyed to the target audience with the application of different solution-types or made clear from the context and other filmic signs. There are only a few cases (less than 3%) where the message fails to come across. In about 15 of them, the subtitle leaves the target viewer wondering what it refers to, as the ECR is not clarified in the TT and other elements do not support comprehension. However, these situations do not affect the overall reception of the film. Although different levels of loss as a result of subtitling are unavoidable, it does not make subtitled films less enjoyable. In fact, English-language feature films are very popular in Taiwan and they occupy a major portion of Taiwan's film market. The problem of transferring culture-bound elements is not specific to viewers who speak a different language. Some of the ECRs in my data are restricted to American viewers and will require 'subtitling' for English speakers in other countries. Subtitles facilitate comprehension and are a good way to learn foreign cultures through subtitled audiovisual products. The more knowledge the target viewer has about the SC, the better the ECRs survive translation.

Chapter 6 Subtitling Humour

This chapter will focus on the subtitles of humour in the 35 films selected. The difficulty of humour translation lies in the fact that humour is often culture- or language-bound. In order to bring it across to the target audience, the cultural and language barriers have to be overcome. Although difficult, humour is translated constantly, and many instances of humour travel successfully to the TL. Globalisation and increased cultural exchange (although mostly the penetration of US culture into other cultures) certainly help the translation of humour, as cultural and language barriers start to break down. In subtitling, the visual image and other filmic signs often contribute to the understanding of humour, while the technical and textual constraints will limit a subtitler's choice of solution. Further, many instances of humour in audiovisual products rely on the interaction of the verbal elements and other non-verbal signs, or even on the image and soundtrack alone. Bearing in mind the multi-semiotic nature of film text and the limitations of subtitle translation, the purpose of this chapter is to find out how humour is subtitled and what solution-types are adopted. By examining the treatment of humour, possible norms governing a subtitler's decision-making and the priorities of subtitling will be observed.

The definition of humour and the qualities that provoke laughter have been discussed in 2.5.3. As humour is designed to amuse, instances of humour selected for investigation are based on this criterion. Qualities of humour as discussed in 2.5.3, i.e. incongruity, superiority and norm acceptance/opposition, are essential features in these instances. Generally speaking, jokes are not hard to spot as the intention to amuse will make the utterance stand out, and funny lines usually deviate from ordinary speech or behaviour. However, the selection of humorous instances is subjective as everyone has different perception of fun. Veiga writes of humour as a "subjective and relative concept", stating

that “even within the same culture or community humour can play diverse roles in terms of reception, acceptability and viewers’ reaction” (2009, p. 163). Díaz Cintas and Remael also stress the fact that humour “is not only rooted in its co-text [...] but also in socio-cultural, linguistic and even personal contexts” and therefore “the universality of humour is relative” (2007, p. 214). In other words, humour is interpreted in different ways depending on social, cultural, linguistic and personal circumstances. As humour is perceived differently, the sender’s intention may result in diverse effects on the viewer – some utterances provoke laughter unintentionally and some fail to deliver the intended humorous effect or amuse only a limited group. The perception of humour is without doubt a complicated issue that is beyond the scope of the present study, and we may not always grasp the film director’s or the scriptwriter’s intention. In selecting examples of humour for analysis, the present study tries to cover different types of humour as long as the sender’s intention is detected – although the detection is subjective.

In this chapter, instances of humour in my data and the corresponding subtitles will be investigated using the classifications proposed by Díaz Cintas and Remael (2007), Martínez-Sierra (2005) and Zabalbeascoa (1996). They categorise humour from the perspective of AVT, including seven categories, as outlined in 2.5.3: (1) bi-national (or international) jokes, (2) cultural-reference jokes, (3) community-sense-of-humour jokes, (4) language-dependent jokes, (5) pure visual and/or audio jokes, (6) paralinguistic jokes, and (7) complex jokes that combine any two or more of the types from (1) to (6). It should be noted that many of the jokes in audiovisual products involve visual and/or audio elements. The actor’s facial expressions and body language are part of the joke, and linguistic information alone does not complete the joke. Therefore, joke types (1) to (4) and (6) often combine with (5).

In the 35 films selected for the present study, there are 1,538 occurrences of humour that

involve linguistic information such as a humorous line or dialogue exchange. 1,500 of them happen in spoken dialogue and 38 in written displays. Pure visual and/or audio jokes are not included in this figure because they are not subtitled. Besides, they appear everywhere in the film, e.g. funny facial expressions, behaviour and habits, so it is hard to quantify the exact occurrences. Unlike ECRs, which are distributed evenly in different genres of film, jokes are mostly found in comedy dramas and action/adventure comedies, which account for 78% of the total number of jokes. The following table shows the number of occurrences of each type of joke and its percentage against the total number of jokes. Joke types are indicated with numbers, e.g. jokes combine culture-bound references and visual elements are 2+5.

Table 6a

Type	No. of cases	%
1	716	46.55
1+5	593	38.56
2	37	2.41
2+4	3	0.3
2+5	24	1.56
2+4+5	3	0.2
3	11	0.72
3+5	3	0.2
4	104	6.76
4+5	30	1.95
6	5	0.33
1+6	3	0.2
2+6	1	0.07
6+5	5	0.33
Total	1,538	100

As we can see from the table, many of the jokes rely on non-verbal information for their

full effect, and non-verbal elements are found to combine with all types of jokes. This is an important feature in audiovisual products and its influence can be seen clearly from the subtitles, which confirms that subtitlers pay attention to the connection between audiovisual and linguistic components. (Instances of subtitles influenced by other filmic signs will be discussed in the next section.)

If we focus on the linguistic elements, the number of occurrences of each type of joke is shown as follows. As some jokes combine types and are counted twice, the total number of cases here is larger than the total number of jokes (1,538) and the percentages adding together are slightly over 100%. The figures in the bottom row give us an idea of how frequently each type of joke is employed.

Table 6b

Type	1	2	3	4	6	Total
No. of cases	1,312	68	14	140	14	1,548
%	85.31	4.42	0.91	9.1	0.91	100.65

Bi-national jokes are the most frequently found type of joke. This type of joke may be employed recurrently in various forms (see 6.1.1) without overloading the viewer. Other types of jokes either require more processing effort (types 2 and 4) or may be offensive if overused (type 3). The frequency of joke types shows that most of the jokes do not cause translation problems as the troublesome ones (types 2-4) account for less than 15 % of the total number of jokes. This is also because the films selected are exported worldwide. They target international viewers, so they do not contain many culture-specific jokes. On the other hand, TV genres such as situation comedies that target mainly domestic viewers will include more cultural references and senses of humour that are restricted to local viewers.

The types of solutions found in my data to treat humour include transcription, direct transfer, annotation, expansion, paraphrase, adaptation, cultural substitution, resignation and omission. The solution-types for dealing with ECRs and dealing with humour are different, as solutions for ECRs focus on smaller units while those for humour look at the whole utterance or sometimes several lines of a conversation. In direct transfer, the content and wording of the TT are basically the same as the ST, although minor modifications may be adopted to fit TL usage. Omission refers to the situation where the whole humorous utterance is missing in the TT, which is rarely found in my data, or as in two cases where the culture-specific items adopted as humour stimuli are removed. The other types of solutions overlap those discussed in 4.2.2 and 5.4, and are explained there. Among these solution-types, transcription, direct transfer, annotation and expansion are SL-oriented as the ST is preserved in the TT, and the others are TL-oriented as the ST is altered to meet the needs of the target side (e.g. the target audience, and TL and TT situations). In the following section, we will look at some examples of each type of joke and the solutions applied.

6.1 Types of Jokes and the Application of Solution-Types

6.1.1 Bi-National Jokes

Zabalbeascoa defines an international or bi-national joke as:

a funny story or one-liner where the restrictive force of the language and cultural differences is greatly reduced insofar as the comic effect does not depend on either language-specific wordplay or familiarity with unknown specific aspects of the source culture. (1996, p. 251)

This will include jokes based on elements that are generally perceived as funny by the SL and TL viewers, and those involving specific aspects of the SC but these aspects are familiar to the target audience, i.e. cultural references that are transcultural (see 5.2). Raphaelson-West believes that there are some situations that “a good number of cultures” would find funny (1989, p. 131). She calls them “universal” or “bicultural” jokes. The examples given by her include “a child making extremely mature, adult-like statements” and “the unexpected, unusual response” (ibid). Díaz Cintas and Remael also include jokes “breaking internationally recognizable behaviour norms” under this category (2007, p. 218). As incongruity and superiority are essential qualities of humour, utterances that contain these qualities are widely seen as funny, although the appreciation and acceptability of the elements used for humorous effect are subject to cultural and personal preferences.

There are various situations in my data that both the SL and TL audience would consider funny. The most common cases are irony, exaggeration, and utterances that contradict or deviate from what is expected. These jokes can usually be transferred directly to the TT. In the following excerpt, CONTROL (the spy agency in *Get Smart*) agents are in a meeting, listening to Maxwell Smart’s report on monitored communication between the terrorists. While Maxwell is talking, another agent, Larabee, is typing text messages because Maxwell’s report is very long and boring. The agent seating beside Larabee asks: “What are you doing? Are you texting?”, and Larabee replies:

(Example 6.1)

ST (<i>Get Smart</i>)	TT (BT)
Yeah, just to let my fiancée know we won't be able to get married in June, because I'll still be in this meeting.	對，我跟未婚妻說六月辦不了婚禮 (Yes, I tell my fiancée we can't have our wedding in June... 因為我還會在開會 (...because I'll still be in the meeting.)

The date of the meeting is not specified in the film but the audience is expected to know that “won't be able to get married in June” is an exaggeration.

Irony is another common type of humour that is fairly international. If it does not rely on language- or culture-specific features, direct transfer is usually satisfactory. Irony can be based on any topic and may target an individual, a specific group of people or the general public. For example in the opening sequence of *The Simpsons Movie*, there is a sentence written repeatedly on the blackboard that jokes about an illegal act that is international: “I WILL NOT ILLEGALLY DOWNLOAD THIS MOVIE”. The statement about something that should not be done but constantly happens brings out the ironic fact that people are breaking the law openly. As downloading pirated films is common in many countries including Taiwan, a direct transfer will convey the joke to the Taiwanese viewer.

The satirical type of humour is frequently found in *The Simpsons Movies*. It is a satirical parody of a working-class American lifestyle and contains many ingredients that mock things which happen in the everyday life of typical working-class families. The humorous elements are presented through the image of each character, how they communicate with each other and the way they act. For example, Homer Simpson

represents a stereotype of working-class American father, crude, overweight, incompetent, clumsy, lazy and ignorant. This image is reflected in his speech and behaviour, and often causes laughter. His oafish behaviour brings many troubles to the family, and his wife Marge, who puts up with her reckless husband and tolerates him good-humouredly. For example, when Homer gets his family into trouble and his daughter Lisa is very angry with him, Marge comforts Lisa, “You're a woman. You can hold on to it forever”, which satirises the enduring and helpless image of women. The stereotype of working-class families is not specific to Americans. Most Taiwanese are familiar with it. It is partly because of the influence of American culture that the American style of humour is well accepted in Taiwan, and partly because Taiwanese families also share some of the features of this typical working-class family. Therefore the elements that create a humorous effect are generally perceived as funny and the jokes can be understood by Taiwanese viewers.

Jokes based on insinuation, allusion and invented words/phrases are also under this category, if they do not rely on culture- or language-specific elements. In the following exchange, Ned is pursuing the high school principal, Miss Masterson, who accepts his love. Both characters are depicted as *The Lord of the Rings* fanatics and often talk in a peculiar way. The catchphrase-like exchange has sexual innuendo which can be grasped when translated directly to Mandarin.

(6.2)

ST (<i>17 Again</i>)	TT (BT)
Masterson: You can plunder my dungeon anytime.	你隨時可以闖進我的地牢 (You anytime can intrude my dungeon.)
Ned: I'll bring my longbow.	我會帶長弓去的 (I will bring the longbow.)

Jokes involving invented words/phrases will count on the subtitler’s creativity to preserve the humorous effect. In the following excerpt, the emcee in the jazz club – Oberon – is introducing Ray Charles to the stage. The sexual reference of “big thunder” is reproduced in the TT as the target audience will associate ‘big steel cannon’ with ‘large and powerful penis’ naturally from the context and the actor’s gesture of pushing his sexual organ forward.

(6.3)

ST (<i>Ray</i>)	TT (BT)
<p>Oberon: Now, I got something special for all you satin dolls, and I don't mean Oberon's big thunder. Now that's for another show.</p>	<p>好，我要給各位美女一個大驚喜 (Now, I want to give you beauties a big surprise.) 我不是說我歐弟的大鋼砲⁵⁵ (I don't mean me <i>o-di</i>'s big steel cannon.) 改天再秀給你們看 (Will show you another day.)</p>

Jokes based on transcultural references are also bi-national. As the target audience is familiar with the reference, the joke can be transferred directly. For example, the male lead in *Get Smart* sees a very tall and big man on the aeroplane, who he thinks is a terrorist, and says “His head looks like one of the Easter Island heads.” The joke is delivered to the TT with direct transfer. In some cases even if the cultural element is transcultural, extra words are added to clarify the ST and to ensure the message is properly delivered. There is a scene in *Sex and the City* where Samantha’s dog is

⁵⁵ “歐弟” (*o-di*) is an intimate form in Mandarin in which “歐” is the transcription of “O” in “Oberon” and “弟” (literally “younger brother”) is usually put after the name to show intimacy. In Chinese society, masters of ceremonies often use this kind of intimate form of name for themselves to draw closer a connection with the audience.

‘having sex’ with Carrie’s new pillow, and Carrie stares at Samantha, saying “that pillow costs three hundred.” It is rendered as “那個枕頭一個三百美金” (that pillow each is three hundred US dollars) to make sure that target viewers know clearly how expensive the pillow is.⁵⁶

Although direct transfer is usually applicable, the subtitler may leave out some words to make the TT more concise, which is typical of subtitling. However, the joke may be weakened or even lost as some ingredients used to strengthen the hyperbole of the joke are missing. In the following excerpt, Watson is complaining to Constable Clark that his men have ruined the crime scene, and Holmes echoes Watson’s comment. Both Watson and Holmes are mocking the incompetence of the police. The joke in Watson’s comment is lost in the TT. Without the essential part of the joke “a magnificent job”, the TT sounds like a complaint rather than sarcasm. As for Holmes’s comment, the joke is weakened without “at least” and “never”.

(6.4)

ST (<i>Sherlock Holmes</i>)	TT (BT)
Watson: Your boys have done <u>a magnificent job</u> obliterating any potential evidence. Holmes: Yes. But at least they never miss an opportunity to miss an opportunity.	你們完全破壞了任何可能的證據 (You completely destroyed any potential evidence.) 對，但是他們沒錯過… 錯失良機的機會 (Yes, but they didn’t miss the opportunity to miss an opportunity.)

⁵⁶ A 300 Taiwanese-dollar pillow is not expensive. It is about ten US dollars.

Below is another example where the joke is weakened due to reduction. In the conversation Prince Charming asks Pinocchio where Shrek is, as he knows Pinocchio cannot lie. The humorous effect relies on Pinocchio's long-winded and complicated response in order to dodge the question. However, a full translation of the conversation will compromise intelligibility as the logic and structure of the utterances are very complex and reading comprehension is slower than listening comprehension. Although the force of the joke is diminished, the humorous effect is preserved in the TT as the subtitles reproduce to a certain extent the complicated logic and wordy and evasive response.

(6.5)

ST (<i>Shrek the Third</i>)	TT (BT)
<p>Charming: You! You can't lie.</p> <p>So tell me, puppet, where is Shrek?</p>	<p>你！你不能說謊！</p> <p>(You! You can't lie!)</p> <p>告訴我，史瑞克在哪裡？</p> <p>(Tell me, where is Shrek?)</p>
<p>Pinocchio: Well... I don't know where he's not.</p>	<p>我不知道他不在哪裡</p> <p>(I don't know where he's not.)</p>
<p>Charming: You're telling me you don't know where Shrek is?</p>	<p>你不知道史瑞克在哪裡？</p> <p>(You don't know where Shrek is?)</p>
<p>Pinocchio: It wouldn't be inaccurate to assume...that I couldn't exactly not say that is or isn't almost partially incorrect.</p>	<p>假如我說...我不確定他在哪裡</p> <p>這麼說的話其實不算正確*</p> <p>(If I say...I am not sure where he is,)</p> <p>(...saying this is actually inaccurate.)</p>
<p>Charming: So you do know where he is!</p>	<p>那你知道他在哪裡囉</p> <p>(So you know where he is!)</p>
<p>Pinocchio: On the contrary, I'm possibly more or less not definitely rejecting the idea that in no way, with any amount of uncertainty that I undeniably do or do not know where he shouldn't probably be...</p>	<p>正好相反 (On the contrary,)</p> <p>我也有可能...拒絕透露他的行蹤*</p> <p>(...I also possibly reject to disclose his whereabouts.)</p> <p>不過其實我也說不準...</p> <p>我不知道他不應該在哪裡</p> <p>(But actually I am not certain...I don't know where he should not be.)</p>

Discourse markers are frequently omitted in subtitles (see 4.2.2.2). This often results in levelling of stylistic features of speech. In terms of humour translation, this entails weakening or even loss of the joke. There is a scene in *Sex and the City* where the leading couple is inspecting a penthouse apartment on sale due to a nasty divorce. The lady (Carrie) really likes it and wonders why people who live in such a splendid apartment would have anything to fight about. She then opens the closet and finds it very small. She says, “Um...well, now I understand the divorce.” “Um”, “well” and “now” are catalysts of the witty utterance. They are missing in the TT. The target audience can only rely on the actress’s facial expression to recover the missing ingredients.

The ST joke may be paraphrased so that the TT is more explicit or conforms to idiomatic TL usage. Set phrases that have no equivalent expressions in the TL will also be rephrased. As immediate comprehension is an important concern in subtitling humour, a TT which is not idiomatic will delay comprehension and often lose the joke. Even if the joke does not contain culture-specific elements or wordplay, differences in language usage will make rewording necessary, which is why a considerable number of instances of paraphrase are found in the treatment of bi-national jokes. In the following example, Holmes’s face and tongue are getting numb since he has hanged himself from the ceiling as an experiment, and he begs Watson to let him down. Watson’s response is in the typical style of conversation between these two friends as they often make fun of each other. In this case, a literal translation will fail to deliver the joke (underlined) because it is not idiomatic Mandarin, and paraphrase actually conveys the message better.

(6.6)

ST (<i>Sherlock Holmes</i>)	TT (BT)
Holmes: Oh, please, Watson, my tongue is going. I'll be of no use to you at all.	拜託，我大舌頭了 (Please, I become a lisper.) 以後不能跟你說話了 (I can't talk to you in the future.)
Watson: <u>Worse things could happen.</u>	那也不算是壞事 (That's not a bad thing.)

Difference in the use of language is one of the obstacles in rendering humorous expressions. An obvious instance is the use of coarse and erotic language in English ST that is often neutralised in Mandarin TT. As discussed in 2.4, vulgarisms and sexual references are usually toned down in Chinese subtitles due to different writing and speaking conventions, and ST jokes that rely on these may be weakened or lost in the TT. For example, when the female lead in *Get Smart* tells the chief bluntly that she does not want to be Maxwell's partner because of his inexperience and clumsiness, Maxwell refers to her comment as "that is a sucker punch to the gonads." It is rendered as "她說起話來一點都不留情" (her words show no mercy), and the force of the metaphor is greatly reduced.

Although it is often difficult to fully reproduce the strength and flavour of the ST joke due to various kinds of hurdles in translating and subtitling, brilliant solutions are constantly found. In some situations, the TT may be more colourful than the ST to make up for a loss somewhere else and balance the overall effect. In the following excerpt, Samantha is giving a toast on her friend's rehearsal dinner and one of the guests tries to embarrass the groom by speaking out and saying from his seat that this is not the groom's first marriage. The TT plays on the word "新郎" (a compound word meaning "groom") and turns it into a new word "舊郎". "新" means "new", and "郎" means

“man”. The subtitler creates wordplay by replacing “新” (new) with “舊” (old).

(6.7)

ST (<i>Sex and the City</i>)	TT (BT)
Samantha: So I'd like to make a toast to the groom.	所以我想向新郎敬酒 (So I'd like to make a toast to the groom .)
Guest: There's a word he's heard before.	他已是舊郎啦 (He's already an old-groom .)

The following table shows the frequency of solution-types applied for bi-national jokes. The right column shows the percentage of each solution-type with regard to the total number of type-1 jokes.

Table 6c

Solution-type	No. of cases	% of 1,312 cases
Direct Transfer	1,121	85.44
Expansion	23	1.75
Paraphrase	421	10.82
Generalisation	1	0.08
Adaptation	22	1.68
Substitution	2	0.15
Omission	2	0.08

Direct transfer is applied for most of the bi-national jokes, which means that most of them can be dealt with by this type of solution. Among 1,121 cases that are transferred directly, 119 of them (10.6%) are weakened or lost in the TT because the elements used to strengthen the hyperbole of the joke are condensed. Paraphrase and adaptation are mostly applied here to adjust the ST to idiomatic TT usage even if direct transfer is possible, and this often results in a more concise and explicit version of TT. This

phenomenon also appears in other types of translation but is more obvious in subtitling due to the constraints of the medium. If we compare the frequency of paraphrase here with that in 4.2.2 (the frequency of paraphrase for subtitles in general), the percentage here is twice as much as that in 4.2.2 (5.57%). If we compare the frequency of adaptation here with that in 4.2.2 (0.38%), the figure here is 4 times as much as that in 4.2.2. Both results indicate that subtitlers use more flexible approaches in dealing with jokes than in dealing with ordinary utterances.

6.1.2 Cultural-Reference Jokes

Cultural-reference jokes are those involving references that are unfamiliar to the majority of the target audience, i.e. monocultural references as discussed in 5.2. As the appreciation of the joke requires good knowledge of the reference, special treatment is expected; otherwise, the humorous effect runs the risk of being lost. In the following example, Donkey and Puss have accidentally switched bodies because of the side effect of a spell, and they are criticising their new bodies. The utterance below is when Puss in Donkey's body is judging the body. "Piñata" is unknown to the target audience, so it is generalised in the TT.⁵⁷ However, the cultural flavour of the utterance is lost. The humorous effect that relies on the viewer's imagination to associate Donkey with "bloated roadside piñata" is also weakened, although "fat donkey" is a funny description.

(6.8)

ST (<i>Shrek the Third</i>)	TT (BT)
Puss: At least you don't look like some kind of bloated roadside piñata!	至少你不像我變成一隻肥驢 (At least you are not like me, turning into a fat donkey.)

Here is another example that mocks the ignorance of politicians. It is about Lisa Simpson addressing the town meeting and urging the council members and residents to take an environmental issue seriously. The exchange between Lisa and the audience involves several humorous lines, along with ludicrous behaviour. One of the lines

⁵⁷ A piñata is a decorated figure of animal (often donkeys) made of papier-mâché, pottery, or cloth, filled with toys and sweets and suspended from a height to be broken as part of, especially Latin-America, festivities, e.g. birthday parties and Christmas. It is often associated with Mexican culture, but similar traditions of striking a container to release candy are found in other countries.

consists of a parliamentary practice that is unfamiliar to the Taiwanese audience. The reference is lost in the TT, and the joke is only partially transferred ('buying a new scissor lift' is also a humorous stimulus).

(6.9)

ST (<i>The Simpsons Movie</i>)	TT (BT)
Host: All in favour of a new scissor lift, <u>say "aye."</u>	同意買一台新升降機的說"好" (Those agreeing to buy a new lift say "okay".)

A joke may rely on an allusion that is specific to the SC. Dealing with such jokes may involve rephrasing the expression in plain language. In the following excerpt, the inspector who bails Holmes out of jail threatens to put him back in if he does not tell him what he has in mind about the case. There are two cultural references in this case; the first one is explained to the target audience and the second one (underlined) is omitted in the TT.

(6.10)

ST (<i>Sherlock Holmes</i>)	TT (BT)
If you don't fill me in, I'll have you in there playing Victoria and Albert <u>quicker than a bookie's runner</u> .	你不乖乖告訴我 (If you don't fill me in honestly, 我就送你進監獄給人姦 ...I'll put you in jail to be raped by others.)

Cultural-reference jokes cause great trouble for translation, and most types of solutions cannot fully reproduce the humorous effect, e.g. direct transfer will lose the joke; generalisation of the reference or paraphrase of the utterance often neutralises the style. In this case, solutions that take more freedom in changing the content of the joke, such

as adaptation and cultural substitution, seem to work better. For example in *Shrek the Third*, the crazy old magician offers stranded Shrek and his friends a snack which he calls “my famous Rock Au Gratin”, while the image shows an old man eating a plate of rocks. “Rock Au Gratin” is rendered as “爆石花” (pop-rock), an invented word based on “popcorn” in Mandarin. The subtitler imitates the ST by inventing a term based on a ‘foreign’ snack (although the effect depending on the use of French in menus can hardly be reproduced) and the solution matches the image perfectly.

Among all cultural-reference jokes, allusive jokes are particularly hard to handle as the cultural reference is not a concrete item that is presented outwardly but is embedded in the utterance or action, i.e. parodies of an event, expression and public figures etc. This kind of joke is sometimes even hard to detect; therefore, the humorous effect is almost always lost in the TT. There is a joke in *Get Smart* where the humorous effect lies in a mispronunciation of “nuclear”, which sounds like ‘nu-cu-lar’. The distorted pronunciation is a parody of then-President George Bush, spoken by the character who plays the US President in the film. The joke is based on a paralinguistic feature, but it also involves a cultural reference. The TT imitates the mispronunciation by altering the pronunciation of “核子彈” (*he-zi-dan*), “nuclear” in Mandarin, to “猴子彈” (*hou-zi-dan*), which conveys one aspect of the joke. However, the target audience will have no idea that the joke makes fun of President Bush’s mispronunciation.

Subtitling culture-bound jokes requires more freedom to reproduce the humorous effect. On the other hand, if the reference is linked to non-verbal audiovisual elements, the subtitler may have no room to manipulate and sacrifice the joke. Here is another example from *Get Smart* in which the vice president disregards the spy agency’s counter-terrorism effort and ignores a telephone threat from the terrorists. The chief of the agency is very angry with the vice president’s attitude, so he tackles the vice

president in a meeting and says, “I've been waiting for this since Nixon.” The joke lies in the reference that the then-Vice President Dick Cheney made his career into the White House during the Nixon and Ford administrations, so the chief has been wanting to punch the vice president (the parody of Dick Cheney) since the Nixon period. The utterance is transferred directly to the TT, leaving target viewers wondering what the utterance is about.

A compensatory method is found to explain an allusion by providing extra information in the adjacent text. The following conversation is from a scene in the court, where Ned attempts to delay the court process and just says something random without thinking. The joke is based on a famous movie quote “You can't handle the truth”, which is not familiar to most Taiwanese viewers. The target viewer may not get the joke in the first place but will soon realise that Ned is using a movie quote from the following subtitle. The Chinese word “台詞” refers to dialogue in a theatrical presentation.

(6.11)

ST (<i>17 Again</i>)	TT (BT)
Ned: You can't handle the truth!	事實非你所能承受！ (Truth is not what you can bear!)
Judge: What?	什麼？(What?)
Ned: I'm sorry, I panicked. It was the first thing that came into my mind.	抱歉，我失言了 (Sorry, my mistake.) 臨時想到這句台詞 (Just come up with this line .)

Although difficult, cultural-reference jokes are at times delivered to the TT. The situation of each joke is different. Some are easier to handle, and some are nearly impossible. Among 67 cases of this type of joke, 52 of them retain the humorous effect in the TT, although the majority of these cases suffer a loss of cultural flavour or

levelling of stylistic features. In other words, most of the jokes are delivered partially. Some aspects of the humour are preserved while the others are lost (such as in example 6.8). On the other hand, 15 out of 67 cases suffer a total loss of humorous effect, i.e. the TT line is not funny due to the loss of allusion or the removal of the whole humorous utterance. Among cultural-reference jokes, the parodic type of humour is particularly difficult to render. It accounts for a large proportion of the 15 cases that fail to retain the joke in the TT. As the cultural reference is not presented ostensibly, subtitlers will not be able to deal with the problem directly by clarifying the cultural item. Therefore, they usually have no other option but to translate the ST directly and lose the joke, as shown in the example of ‘tackling the vice president’ above. A possible alternative solution may be to create an analogous parody in the TL society. However, its applicability is subject to various conditions. There are no such examples found in my data.

The following table shows the frequency of solution-types applied for cultural-reference jokes.

Table 6d

Solution-type	No. of cases	% of 68 cases
Direct Transfer	13	19.12
Expansion	4	5.88
Paraphrase	5	7.35
Generalisation	19	27.94
Adaptation	12	17.65
Substitution	12	17.65
Omission	3	4.41

The results here are very different from those in bi-national jokes (Table 6c in 6.1.1) as TL-oriented solution-types are applied for 75% of cultural-reference jokes. Direct

transfer is not effective for this type of joke as nearly all of the cases treated by direct transfer fail to retain the humorous effect. Generalisation is the most frequently adopted solution-type here. It is a popular solution-type to deal with culture-specific items, as we can see from the subtitles of monocultural ECRs that generalisation is also the most frequently used TL-oriented solution-type (referring to 5.4). The frequencies of TL-oriented solution-types such as paraphrase, adaptation and substitution appear to be much higher than those of similar solution-types in the treatment of monocultural ECRs (sense transfer 9.61% and substitution 6.75%). The results prove that subtitlers are more flexible in changing the ST when dealing with culture-bound elements relating to humour.

6.1.3 Community-Sense-of-Humour Jokes

Community-sense-of-humour jokes generate humour at the expense of other communities or nationalities. Some communities also like to make fun of themselves. This type of joke is usually “inspired by prejudice, sometimes even racism”, and involves mostly ethnic communities or sometimes religious communities (Díaz Cintas & Remael, 2007, p. 221). To appreciate these jokes, an understanding of the community’s history and tradition, or the stereotype that others have of it is required. Zabalbeascoa considers this type of joke “probably the most controversial” as the theme of the joke may be more acceptable or popular in some communities than in others, and some may find the joke not funny at all or even offensive (1996, p. 252-253). There are only a few community-sense-of-humour jokes found in my data. Since the films collected are distributed internationally, the producers will be more cautious with jokes that may invite controversy, given that discrimination issues of various kinds are very sensitive and widely condemned these days. In fact, some of the instances in my data make fun of Americans themselves. For instance, the French taxi driver in *Rush Hour 3*

says to the male lead, an African-American detective who has just jumped into his taxi, “I don't drive Americans [...] they're the most violent people on earth, always starting wars, always killing people.” Later in the film when the French driver's attempt to join the mission that the detective invites him fails, he says, “I will never know what it's like to be an American; never know what it feels like to kill for no reason.” Both jokes are translated directly and delivered to the TT as Taiwanese viewers are familiar with the cultural background of the jokes.

Community-sense-of-humour jokes in my data include those laughing at Mexicans, African-Americans and Christians etc. They are all handled with direct transfer because they are presented in plain language, i.e. not consisting of culture-bound items or wordplay. In this case, the outcome depends mainly on the target audience's knowledge of the social and cultural subtext of the joke. Some jokes travel well like those shown above, and some fail. There is an example in *The Simpsons Movie* where Marge Simpson (the mother) asks the sales clerk in a petrol station shop to find some ladies' razorblades, and then changes her mind, saying “No, we don't. I forgot we're European.” The joke is based on the stereotypical American view that European women do not shave, and Taiwanese viewers do not know this stereotype. Although they can deduce from Marge's words that she is making fun of European women about shaving, the humorous effect is lost.

6.1.4 Language-Dependent Jokes

Language-dependent jokes such as puns and wordplay depend on “features of natural language for their effect” (Zabalbeascoa, 1996, p. 253). The features of language that wordplay exploits include phonetics, spelling, morphology, vocabulary or syntax (Leppihalme, 1997, as cited in Korhonen, 2008, p. 9). For Chiaro, wordplay includes

“every conceivable way in which language is used with the intent to amuse” and “conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories” (1994, p. 2-4). She thinks of wordplay as “inseparably linked to humour” as it is created with the intent to amuse (ibid). Her definition shows that the term wordplay can cover a great range of possibilities.

Delabastita (1996), who has researched the topic extensively, gives a rather detailed definition of wordplay. It reads as follows:

Wordplay is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*. (p. 128, Delabastita’s emphasis)

As for a confrontation of “different meanings on the basis of their formal similarity”, Delabastita generalises four types of puns, namely homonymy (words having the same spelling and sound but different meanings), homophony (words having the same sound but different meanings and/or spellings), homography (words having different sounds but same spelling) and paronymy (words having slightly different spellings and sounds). The confrontation of different meanings may exist in one occurrence, which is a “vertical pun”, or it may happen in two occurrences in adjacent text, which is a “horizontal pun” (ibid).

Various kinds of wordplay are found in my data. Most of them require some kind of re-creation on the subtitler’s part, which involves preserving the humorous effect at the expense of the meaning/content of the utterance, as it is nearly impossible to play on the

same word in two different languages, especially when these two languages are very far from each other such as English and Chinese. In other words, in dealing with language-dependent jokes, formal equivalence is usually sacrificed for the sake of dynamic equivalence – equivalent effect (see 2.5.3). The following excerpt is about the male lead (Carter) meeting the Chinese girl (Soo Yung) whom he has not seen for years and realising that she has turned into a beautiful young lady now. In the TT, “長大” means “grow up” as well as “grow bigger”. The subtitler creates a pun utilising the visual information on the screen – when Carter says “so young”, the camera focuses on Soo Yung’s breasts, which will naturally link with “長大”. Besides, Carter’s lewd image certainly helps deliver the joke.

(6.12)

ST (<i>Rush Hour 3</i>)	TT (BT)
Soo Yung. So...so young.	蘇雲,妳長大了 (Soo Yung, you have grown up/bigger.)

Although rarely, some puns happen to have equivalents in the TL. This is usually found in homonymic puns when the ST word has a TL correspondence in the same semantic field – both words denote a similar concept. In this case, both the meaning and the humorous effect of the ST can be transferred to the TT. The following comment is from Tallahassee when he finds out that Columbus likes Wichita, the girl who has been fooling Tallahassee and Columbus. The TT pun “搞” means “to do/cause/produce”. It is also a vulgar expression for “having sex” and “annoying someone/giving someone a hard time”, which matches the ST pun “fuck” aptly.

(6.13)

ST (<i>Zombieland</i>)	TT (BT)
<p>You're thinking about fucking Wichita! Wish granted. She spent the last 24 hours fucking us both.</p>	<p>你想搞威奇塔？ (You're thinking about fucking <i>wei-qi-ta</i>.) 如你所願 她過去二十四小時已經搞了咱們倆 (As you wish, she, in the past 24 hours, has fucked with us both.)</p>

Here is another example in which direct transfer of the ST pun serves the purpose perfectly. In this example, the spy agency centre is infiltrated and attacked. When Maxwell arrives at the scene, the office is full of smoke and the smell of an explosion. The word “味道” (smell/flavour/taste) resembles the English “smell” in that it is used to refer to the olfactory sense as well as a trace or aura.

(6.14)

ST (<i>Get Smart</i>)	TT (BT)
Maxwell: Bruce, Lloyd, what happened? And what is that ungodly smell?	布魯斯、洛伊德 發生什麼事？* (<i>bu-lu-si, luo-yi-de</i> , what happened?) 這又是什麼味道？ (And what's this smell?)
Bruce: Fear.	恐懼 (Fear.)

If there is something in the TL that matches partially the semantic field of the ST pun, the subtitler may adjust the meaning of the ST pun slightly. The following conversation takes place in a restaurant while Maxwell and Agent 99 (the female lead) are on a mission to collect information about the terrorist syndicate’s nuclear attack plan, and Maxwell accidentally encounters a member of the syndicate in the bathroom. The English “hot” has similar usage with the Chinese “熱” when it refers to “high temperature”, “being popular” (as in “a hot topic”) and “radioactive hot”. However, “熱” is not used to denote “sexually attractive.” The subtitler finds a similar expression in Mandarin (火熱, fiery/ardent) which includes the word “熱” to create a TL pun. The pun is preserved in the TT, however, it is a bit strange as it is unidiomatic to describe someone who is appealing/charming as ‘火熱’.

(6.15)

ST (<i>Get Smart</i>)	TT (BT)
Maxwell: There was a guy in the bathroom who's really hot. Agent 99: Okay...well...	廁所有個傢伙很火熱 (A guy in the bathroom is hot/ardent.) 好吧... (Okay...)
Maxwell: No, no, no, radioactive hot. Although, yes, he did have a certain rugged quality that some find appealing.	別誤會...我是指輻射熱 (Don't misunderstand...I mean radioactive hot.) 雖然他粗獷的外型是挺帥的 (Although his rugged appearance is quite handsome.)

Although brilliant solutions are found, it is often the case that the pun is missing in the TT and the humorous effect lost. Here is an example where the script writer invents a new word that plays on the existing word. The joke laughs at the situation that Charlotte only eats the pudding that is made in Poughkeepsie (a city in New York) when she stays in the resort hotel in Mexico, because she does not trust Mexican food. She is so cautious the whole time in Mexico but still suffers from diarrhoea in the end. The TT conveys the meaning of the ST but fails to reproduce the pun.

(6.16)

ST (<i>Sex and the City</i>)	TT (BT)
Narrative: And just like that... Charlotte "Poughkeepsied" in her pants.	夏綠蒂就這樣拉在褲子上 (Just like this <i>xia-lu-di</i> poop her pants.)

A punster can make use of sound as in alliteration, assonance and consonance, and lexical structures, e.g. "Britain going metric: give them an inch and they'll take our mile", where the literal reading of the idiom is utilised; morphological structures, e.g.

“I can’t find oranges’, said Tom fruitlessly”, where the component of the compound word is used; and syntax, because phrases can be parsed in different ways (Delabastita, 1996, p. 130). Besides punning on the sound and meaning of a single word, various forms of wordplay that exploit different potentials of language are also found in my data. An example which plays with the lexical structure is in *The Simpsons Movie* where a girl is calling the pizza boy, saying, “Hi, I’m calling about your Meat Lover’s pizza. I like meat, but I don’t know if I’m ready to love again.” “Meat Lover’s pizza” is not well-known in Taiwan, so the subtitler is free of the restriction of a preformed rendering and creates a name for the pizza that fits the situation. Here the subtitle says “我想說說你的戀愛嫩肉披薩” (I want to talk about your “love tender meat” pizza), and “我喜歡肉，不過我還不想談戀愛” (I like meat, but I am not ready to love).

There are also other kinds of wordplay which play with the order of the letters (word puzzles), including: spoonerisms, the exchange of initial letters of different words, or slips of the tongue, e.g. “tease my ears” for “ease my tears”; palindromes, words or phrases which read the same in both directions, e.g. “racecar” and “Do geese see God”; tongue twisters, e.g. “Peter Piper picked a peck of pickled peppers” (examples taken from <http://www.fun-with-words.com/>); acrostics, poems or text in which certain letters of each line form words or a message. Word puzzles are especially difficult to deal with as they are bound tightly to the formal structure of the language. They are also not easy to create. Therefore, such cases are few in my data, and none of them is delivered to the TT. Here are two instances of wordplay based on rearrangement of the letters. The first excerpt is the conversation between Ray Charles and Quincy Jones when Ray hears Quincy playing Dizzy Gillespie’s song on the trumpet. The humorous effect is lost in the TT, but it does not impede the target audience’s understanding of the passage. The second excerpt is about Ray inviting Margie’s singing group to be his backing vocalists. The TT does not reproduce the wordplay but dodges the risk of causing comprehension

problems by cutting the link (“does that mean...”) between “Raelettes” and “let Ray”, so Margie’s response is reasonable – Ray invites the girls to join him and Margie asks if they have to obey Ray.

(6.17-18)

ST (<i>Ray</i>)	TT (BT)
Ray: Uh, that's Diz. <i>Emanon</i> . Quincy: Yeah, but what's it spell backwards? Ray: Come on, man. Why don't you give me something difficult? "No Name."	迪西葛雷斯比的歌~《艾瑪儂》 (<i>di-xi-ge-lei-si-bi's song~ai-ma-nong</i>) 沒錯，反過來是什麼意思？ (Right, what does it mean conversely?) 考點難一點的嘛，《無名氏》 (Test something more difficult! "Namelessness".)
Ray: Well, look, Margie, from now on...you guys are going to be called The Raelettes. Margie: Raelettes? Does that mean we have to "Let Ray"?	從現在起…妳們是蕾蕾合唱團 (From now on, you are <i>lei-lei</i> choir.) 我們得讓你為所欲為嗎？ (Do we have to let you do whatever you want?)

An instance of acrostic wordplay is found in *17 Again* where the spectators are holding a sign to cheer for the star of the baseball team – Mike. It is shown as follows:

MAGIC
INTENSITY
KILLER
EXCELLENT!

The sign is not subtitled in the TT as signs (displays) in a film are not always subtitled, and omitting it altogether does not cause problems in understanding the plot. Besides,

creating an acrostic in Chinese is time-consuming.

Naming puns (or onomastic wordplay), which play on proper names that have meanings, are also a common type of wordplay. In general, naming puns are easier to manipulate as the subtitler can re-create another punning name rather than transcribing the original name, which is the way English proper names are usually handled in Chinese translation. Unless the name has a pre-existing version in the TL society and is so well-known that creating another version will cause confusion, re-creating the ST name will not change the meaning of the original message. The following example is a conversation between the main protagonist (Carter) and a blind Chinese man (Yu). The joke is based on the homophone “Yu” and “you”. The subtitler uses “倪” (*nǐ*) for the Chinese man’s name which puns on the Chinese word “你” (*nǐ*, you).⁵⁸ “倪” means “a beginning” or “bounds”; it is also a Chinese surname.⁵⁹ The solution here serves the purpose well, although the ungrammatical quality of Pidgin English in the ST is not revealed in the TT.

⁵⁸ “倪” (*nǐ*) and “你” (*nǐ*) have slightly different sound. The former is second tone and the latter third tone.

⁵⁹ Like English names, some Chinese names have meanings and some do not. Therefore, naming puns are also common in Chinese literature.

(6.19)

ST (<i>Rush Hour 3</i>)	TT (BT)
Carter: Who are you?	你是誰？ (Who are you?)
Yu: Yu.	倪 (<i>ní</i>)
Carter: No, not me, you.	不是我啦，你啦 (Not me! You [<i>ní</i>]!)
Yu: Yes, I am Yu.	對，我是倪 (Yes, I am <i>ní</i>)
Carter: Just answer the damn questions. Who are you?	給我乖乖回答，你是誰？ (Just answer the question honestly. Who are you [<i>ní</i>]?)
Yu: I have told you.	我跟你說了 (I have told you.)
Carter: Are you deaf?	你是聾子嗎？ (Are you [<i>ní</i>] deaf?)
Yu: No, <u>Yu is blind.</u>	不，倪是瞎子 (No, <i>ní</i> is blind.)
Carter: I'm not blind, <u>you blind.</u>	我不是瞎子，你才是瞎子 (I'm not blind. You [<i>ní</i>] are blind.)
Yu: That is what I just said.	我就是這麼說呀 (I just said so!)

Besides re-creating a name, explaining a naming pun in parentheses – annotation – may work well in delivering the message to the target audience (see example 4.62 in 4.2.2.10). However, the humorous effect is affected, as explaining a joke reduces ambiguity, which is an important aspect of humour.

Another type of wordplay – allusive or idiomatic wordplay, according to Leppihalme, is “stretches of preformed linguistic material (or frames) that have undergone lexical, grammatical, or situational modification” (1996, p. 199). It exploits the formal similarity of a preformed phrase such as an idiom, proverb or catchphrase. Veisbergs divides idiom-based wordplay into two basic groups: one involves structural transformations which “affect both the structure and meaning of the idiom”, and the other involves semantic transformations wherein “the idiom’s structure remains intact but its meaning undergoes some change” and the semantic change is activated by the

context (1997, p. 157). An example of the former is “An old fellow with one foot in the House of Lords and one in the grave” based on the idiom “with one foot in the grave”, and the latter is “They’re all so badly off these days that they can only pay compliments” based on “to pay a compliment” (ibid, p. 158). He also outlines typical devices used to transform the idiomatic phrase such as addition, ellipsis, substitution, extended metaphor etc. (see Veisbergs, 1997 for detail).

Idiomatic wordplay is culture- and language-specific. It is difficult not only to translate but also to detect, even for native speakers. Leppihalme’s (1996) experiment, carried out on twenty-one Finnish university students of English to investigate the recognition of allusive wordplay, shows that many instances of allusive wordplay are overlooked. If the subtitler misses it, it is unlikely that the target audience will get the joke. For example, “Bag Borrow or Steal”, the name of an online bag rental site in *Sex and the City* is rendered as “租名牌包的網站” (a website for renting top-brand bags). The wordplay appears in a conversation where the female lead is wondering why her assistant can afford a Louis Vuitton bag, and the assistant tells her that it is rented from the website. In this case, the problems for subtitlers are twofold and both require special treatment: the website itself is a culture-bound item and the name is an instance of wordplay on “beg, borrow or steal”. The TT explains the cultural aspect while losing the joke. It is highly possible that the ST idiom was not recognised by the translator, as it is not easily found in bilingual dictionaries.

Since allusive wordplay is based on a preformed idiomatic phrase, direct translation is seldom satisfactory unless there is a preformed equivalent in the TL. In Veisbergs’ opinion, solutions that sacrifice formal equivalence for equivalent effect achieve better results in most cases, and inventing new wordplay based on a TL idiom that is analogous to the ST idiom often results in fine translations (1997, p. 172). There is an

example from *The Simpsons Movie* where the title of Lisa Simpson’s presentation is “an irritating truth”, an allusive wordplay based on the name of the film *An Inconvenient Truth*. The TT uses the Chinese title of the film directly – “不敢面對的真相” (the truth that we are afraid to face). It does not contain wordplay but retains humour as the target audience will associate the title of the presentation with the title of the film.

Although rarely, a joke may be based on an idiom or a proverbial saying that is familiar to the target audience. In this case, it can usually be transferred directly to the TT, as in the following example, where Tallahassee wants to punish the sisters who have been giving him a hard time. In fact, this proverb is a Chinese saying, so Taiwanese viewers will have no problem understanding it.

(6.20)

ST (<i>Zombieland</i>)	TT (BT)
Columbus: You know, they say, "He who seeks revenge should remember to dig two graves."	聽說"尋求報復者應該... (It is heard, "one who seeks revenge should... 記住挖兩座墳墓" remember to dig two graves.)
Tallahassee: Right, two graves. One for the big chick, one for the little chick.	沒錯，兩座墳墓 (Right, two graves.) 一座給那個姊姊，一座給妹妹* (One for the older sister, one for the younger sister.)

Jokes which depend on a linguistic feature that is specific to the SL but do not involve wordplay come under the category of language-dependent jokes. For instance, there are two slices of intertitles inserted in the middle of *The Simpsons Movie*. The first shows “TO BE CONTINUED...” and the second “IMMEDIATELY”. The joke is accomplished with the specific syntactic structure of English, which is different from

that of Chinese, and hence the difficulty of producing an equivalent translation. The TT shows “下集揭曉” (next part will reveal) and “馬上揭曉” (immediately reveal). The solutions retain humour as the second intertitle runs contrary to what is expected – one of the humorous elements in this case. However, the language-specific aspect of the joke is missing.

The following table shows the frequency of solution-types applied for language-dependent jokes.

Table 6e

Solution-type	No. of cases	% of 68 cases
Transcription	4	2.86
Direct Transfer	35	25
Annotation	1	0.71
Expansion	6	4.29
Paraphrase	29	20.71
Generalisation	1	0.71
Adaptation	42	30
Substitution	1	0.71
Resignation	18	12.86
Omission	3	2.14

A wider variety of solution-types are found in the subtitles of language-dependent jokes, including transcription, annotation and resignation. Transcription is used to deal with naming wordplay such as “Louise from St. Louis” in *Sex and the City*, and resignation is a specific type of solution for puns and wordplay. Like the treatment of cultural-reference jokes, TL-oriented solution-types are applied for most of the language-dependent jokes (67.14%). However, the percentages of adaptation and paraphrase are much higher as language-dependent jokes require more extensive changes so they can

be transferred to the TT. Especially adaptation, which is not frequently applied to deal with other types of jokes, often yields fine results in rendering wordplay. In fact, with adaptation, most cases of ST wordplay are reproduced, or the humorous effect is retained in the TT by replacing wordplay with other rhetorical devices.

As discussed in 2.5.3, a different category of strategies focusing on rendering wordplay is summarised as follows: (1) leaving wordplay unchanged (non-translation); (2) replacing ST wordplay with different wordplay in the TL (ST wordplay => TT wordplay); (3) replacing ST wordplay with other rhetorical techniques (e.g. alliteration, irony and rhyme); (4) ST wordplay rendered as non-wordplay (the effect of wordplay is lost); (5) omission (nothing in the TT); (6) compensation (TL wordplay inserted in the adjacent text where no corresponding ST wordplay is found); and (7) inserting notes. The following table shows how ST wordplay in my data is represented in the TT based on this category.

Table 6f

Strategy	1	2	3	4	5	6	7
No. of cases	0	49	17	70	3	0	1
% of 140 cases	0	35	12.14	50	2.14	0	0.71

Direct copying of ST wordplay to the TT is not found as the chances of English wordplay being recognisable to Taiwanese viewers are practically non-existent (however, it is found in dubbed and subtitled versions in some European languages, see 2.5.3 for detail). Compensatory wordplay in adjacent TT is also not found as subtitlers do not tend to create wordplay when there is no wordplay in the corresponding ST, and the film may not provide opportunities for compensation. They will deal with the ST wordplay right away in the corresponding TT. If the wordplay is lost, it does not seem to

be compensated later on. As for three cases of omission, two of them appear in written displays and one in a dense passage, so the target audience will hardly notice the loss of wordplay. In most cases, the loss of wordplay in the TT does not impede comprehension of the plot. Even though the humorous effect is lost, the target viewer may not realise that there was supposed to be a joke. As in the example of “Bag Borrow or Steal” discussed above, target viewers will consider that the assistant is just providing information as to where she rented the bag. They do not expect the name of the website to involve any humour. Besides, the wordplay is not relevant for the following passage. Therefore, the loss of humour passes unnoticed.

Language-dependent jokes are indeed the most difficult kind to translate. As we can see from the figures shown above, 52% of ST wordplay is missing in the TT (strategies 4+5). When compared with other types of jokes, a higher percentage of language-dependent jokes are not reproduced in the TT. In cultural-reference and community-sense-of-humour jokes, subtitlers may transfer the joke directly and rely on the TL viewer’s knowledge of the cultural background to understand it, or the joke may be retrieved from the context, while in language-dependent jokes the chances of transferring the joke directly are few due to differences in languages, and Taiwanese viewers know the culture (American or English) better than the language. In other types of jokes, the joke may be weakened but partially preserved if the TT fails to retain the cultural flavour or stylistic wording. However, in language-dependent jokes, if the TT does not replace ST wordplay with TL wordplay or other rhetorical techniques (strategy 2 or 3), it often entails a total loss of humorous effect because in many cases the humorous effect of language-dependent jokes depends solely on the play on words. That is to say, subtitlers have to deal with wordplay and come up with creative solutions, or there is a high risk of losing the joke.

The strategy table also shows that a third of ST wordplay is replaced by TL wordplay and the joke conveyed to the TT. Some of these cases (14) take advantage of coincidence between English and Chinese in that there happen to be equivalents in the TL (as in examples 6.13 & 6.14), or in that ST allusive wordplay is based on an idiom that is known to the target audience (as in example 6.20). The rest of them (35 cases) demonstrate the creativity of subtitlers. When compared with Schroter's (2005, p. 231) findings, which are based on a detailed study of wordplay in 18 English-language films and their target versions in German, Swedish, Norwegian and Danish, the figure in my data is considerably lower; this may be because the TL in the current project is very different from the SL while the TLs in Schroter's are much closer to the SL. (About half of the cases of SL wordplay are replaced by TL wordplay in Schroter's work, and the percentages are similar across the languages studied.)

Strategy 3 is a good compensatory alternative and often yields good results. An example of this is mentioned in 4.3.2 (figure 17) where "TRAPPUCCINO" is rendered as "圓頂風暴" (dome crisis/storm). Among 140 cases of language-dependent jokes, 54 cases (38.57%) suffer a total loss of humour – the TT is not humorous, 37 (26.43%) suffer a partial loss – the TT is still funny but wordplay is missing, and 49 (35%) suffer no loss – the joke is reproduced in the TT. As for 54 cases suffering a total loss of humour, 48 cases pass unnoticed – the TT is fluent so the target audience is unaware of the existence of the ST joke. On the other hand, the loss is obvious in 6 cases and the subtitles leave the target viewer wondering what the message is about.⁶⁰ It appears that even if the humorous effect is lost, subtitlers endeavour to cover it so the loss does not cause

⁶⁰ A case of this is in *Ray* when the emcee introduces Ray Charles Robinson to the stage, saying "I give you Ray 'don't call me sugar' Robinson." The line involves wordplay on the name of an American professional boxer Sugar Ray Robinson, who is unknown to most Taiwanese viewers. The line is translated directly to the TT.

problems for understanding the plot.

It should be noted that these assessments are based on my perception of the way jokes are presented in the ST and the TT, and will inevitably be subjective (as mentioned earlier that humour is perceived differently depending on social, cultural, linguistic and personal circumstances). Nevertheless, these figures will provide us a general idea of how humour in English-language films is delivered in Mandarin subtitles.

6.1.5 Pure Visual and/or Audio Jokes

Pure visual/audio jokes do not contain verbal information. The humorous effect relies on the actor's behaviour, facial expressions and body language, or information on the soundtrack that is perceived as funny. This type of joke also includes visual/audio elements that parody public figures, religious practices, or characters, scenes and songs from other audiovisual products. Pure visual/audio jokes are not subtitled, as it is not customary to spell out non-verbal information in the subtitle (as shown in the example of 'the French national anthem' in 5.6.3).⁶¹ If the joke is activated by culture-bound items and acts (e.g. body language may have different interpretations in different cultures) that are unfamiliar to the target audience, the humorous effect will inevitably be lost in the target version. An instance in my data is when Mike, transformed into his 17-year-old self, tries to re-enrol in high school and what he wears to school is out of style. Ned, who pretends to be his father, asks what he is wearing, and Mike replies "this is cool, this is hip", but later in the film he is mocked by other high school students for the clothes he wears. In this case, the appreciation of the joke involves recognising what is shown in the image – Mike is wearing something that was fashionable in

⁶¹ In the early days, when subtitlers worked from film scripts alone or sometimes with the help of an audio tape, it was impossible to spell out visual information in the subtitle.

American high school many years ago but is out of style now. The target audience who do not know the cultural background here will miss the joke. Although they can somewhat recover it from the context, the humorous effect is lost in the first place. Regarding non-verbal information that includes culture-bound references, there is very little discussion in the field of AVT on how to deal with this kind of problem.

Despite cultural differences, Díaz Cintas and Remael point out that “there is [a] certain universality in gestures and mime”, as demonstrated by the success of the *Mr. Bean* series, and “some forms of visual communication may have become increasingly universal due to cultural globalization and the popularity of certain film genres” (2007, p. 227). Increasing penetration of American/English popular culture into Taiwanese society does save subtitlers much trouble, as most of the purely visual/audio jokes do not require translation, and sometimes even those involving cultural elements travel well to the target society. There is a scene in *The Simpsons Movie* where a rock band plays “Nearer, My God, to Thee” on violins as their barge sinks due to serious pollution in the lake. The scene is a parody of a similar scene in *Titanic* where the musicians are playing the same song as the ship sinks. As target viewers are familiar with the scene, they have no problem understanding the joke.

6.1.6 Paralinguistic Jokes

Paralinguistic jokes rely on paralinguistic features such as accents, mispronunciation, intonation, noises (such as screaming) and even silence. Noises and silence are not translated as they do not contain linguistic information and are self-explanatory. The same applies to intonation, since it can be grasped from the actor’s voice, usually accompanied by facial expressions. Accents and mispronunciation are normally reproduced with distorted pronunciation in the TL to achieve a similar effect, and the

results are satisfactory, as in the example of mispronunciation of “nuclear” (shown in 6.1.2). As mentioned in 3.1.2, occasional use of Hokkien in writing in Taiwan adds flavour to the writing and creates an ‘accent’ effect, and this strategy is often used to deal with jokes based on accents in subtitling or in literary translation. It should be added that accents are usually not dealt with, unless they are directly relevant to the understanding of the plot or local passages (as in the examples shown in 4.2.4).

6.1.7 Complex Jokes

Complex jokes combine any of the types discussed above. In audiovisual products, jokes often include visual and audio elements that enhance and complete the jokes. In the following example, Carrie is moving out of her old apartment so she invites her friends over to help her sort her clothes. The joke is made possible when the audience sees the image showing Carrie’s closet, which is full of clothes. For complex jokes like this, subtitlers usually deal with the verbal elements only, as non-verbal elements are self-explanatory.

(6.21)

ST (<i>Sex and the City</i>)	TT (BT)
Carrie: I'm gonna get started on the closet.	我要整理更衣間 (I want to clean up the dressing room.)
I should be done in about 17 years.	大概 17 年才會收拾好 (It takes about 17 years to tidy up.)

In some cases, the subtitle will spell out information that is not in the dialogue line but is shown in the image or on the soundtrack as subtitles often collaborate with other filmic signs in sending messages. In the beginning of *Sex and the City*, when the four

main characters are walking in the street, they see an attractive man and show great interest in him. They soon find out that the man is homosexual as they see him hug his boyfriend, and one of the ladies says “oh, well.” The subtitle shows “是同志” (a gay), which clarifies what they are laughing about.

Jokes combining cultural elements, wordplay and visual image are also found in my data. In this case, subtitlers will resort to a combination of solutions to deal with different aspects. The following excerpt is the conversation between Mark and Ned (pretending to be Mark’s father) while they are waiting to see the high school principal, whom Ned is in love with. Ned tries to get the principal’s attention by dressing up flamboyantly. The joke is based on the pun “to wear”, which serves dual functions as “to wear clothes” and “to wear perfume”, a cultural reference “Beckham”, which is a brand of perfume, and the image showing an extravagant dress. The subtitler uses “樣子” (appearance, looks or manner), which can refer to the overall presentation of a person including the smell, to cover the ambiguous meanings of “wear”, thus creating a punning effect. The subtitler also inserts extra words to explain the cultural reference. The image part is obvious here and viewers can learn from a later conversation that Ned wears the outfit to seduce the principal, but fails.

(6.22)

ST (<i>17 Again</i>)	TT (BT)
Mark: What are you wearing ?	你這是什麼樣子？ (What is this look? / What is this you show up with?)
Ned: Beckham.	貝克漢的香水 (Beckham's perfume.)
Mark: No, what?	不是啦，你… (No! You...)
Ned: Oh, the clothes. Oh, right.	你說衣服啊 (Oh, you mean clothes.)

6.2 Summary

Subtitling humour is different from subtitling ECRs, although they do share some similar features (see below). In subtitling ECRs, the choice to retain or adjust an ST ECR in the TT will relate to its function, whether it is to provide information or set the background for the story, or it is used as a metaphor (see 5.6.2). The function will determine if it is necessary to clarify an ECR. In most situations, ECRs, even monocultural ones, do not require clarification, so they are retained in the TT. When subtitling ECRs, subtitlers will endeavour to deliver the ST message to the target audience. If they decide to adjust an ECR, the aim is to explain the message. That is to say, the meaning of the message is seldom changed. On the other hand, the main purpose of a humorous utterance is to amuse, so subtitlers will strive to reproduce the humorous effect. In this case, the meaning of the original utterance may be changed completely, which is seldom the case in subtitling ECRs. It can be seen from my data that subtitlers are more flexible in modifying the ST to achieve equivalent effect, particularly when wordplay is involved. If we look at situations where translation

problems arise, i.e. monocultural ECRs, and cultural-reference and language-dependent jokes (types 2 & 4), 41.1% of the monocultural ECRs are dealt with by TL-oriented solutions while the figure is about 70% for joke types 2 & 4. This is because retaining a monocultural ECR may not affect the comprehension of the message, but direct transfer of these jokes often entails a loss of humorous effect.

Although a more flexible approach is adopted to subtitle humour, some tendencies observed in the subtitles of ECRs also appear in the subtitles of humour. First of all, subtitlers in Taiwan are reluctant to alter the ST unless necessary (in fact, the trend of source-orientation in subtitling English-language films and TV programmes is also observed in many European countries, as mentioned in 2.5.2 and 5.4.9). The following table is a summary of the frequency of each solution-type for a total of 1,538 jokes in my data.

Table 6g

Solution-type	No. of cases	% of 1538 cases
Transcription	7	0.46
Direct Transfer	1185	77.05
Annotation	1	0.07
Expansion	33	2.15
Paraphrase	178	11.57
Generalisation	21	1.37
Adaptation	76	4.94
Substitution	15	0.98
Resignation	18	1.17
Omission	8	0.52

As shown in the table, about 80% of the jokes are dealt with by ST-oriented solutions (transcription, direct transfer, annotation and expansion), in which the ST undergoes

minimum changes. This figure is close to (actually, higher than) that of the ECRs (about 74%). It is because 87% of the jokes are types 1, 3 & 6, and they are usually translated directly to the TT. Nevertheless, this does not mean all of these jokes are delivered to the TT. Some of them suffer various degrees of loss of the humorous effect as a result of direct transfer. The figures in the table tell us that ST-oriented solutions are much more frequently adopted than TL-oriented ones, even if we are talking about subtitling humour. However, the percentages of paraphrase and adaptation here are much higher than those shown in 4.5 (Table 4i), concerning subtitling in general; this does suggest that subtitlers adopt a more flexible approach in dealing with jokes.

As in the subtitling of ECRs, the constraints make the subtitling of humour a more neutralised version when compared with the ST and the dubbed version (see 5.7). Elements that strengthen the hyperbole of a humorous expression, including discourse markers, may be omitted due to the need for concision. Features of spoken language are levelled as a result of transference from speech to writing. Adding to these, the presence of original dialogue does not leave subtitlers much room to manipulate. These constraints are not present in dubbing, so dubbing translators will have more freedom for re-creation, which often leads to a more domesticated TT version (there are, however, different kinds of constraints in dubbing, i.e. different types of synchrony, see footnote 10 in 2.1). In some cases, a domesticated approach is more effective in coping with jokes that cause translation problems. A case in point is mentioned in 6.1.3, which is based on a stereotypical American view that European women do not shave. The subtitled version is a direct translation of the humorous line, and the joke is lost in the TT as Taiwanese viewers are unlikely to know the cultural reference. In contrast, the dubbed version says “we are looking for Hello Kitty magnets” and “no, no, no..., I forget this is not a 7-eleven” in Mandarin, which preserves the humorous effect by

domesticating the foreign element.⁶² The TT changes the content of the ST completely, and may create a credibility gap.⁶³ However, Marge Simpson's attempt to distract the sales clerk by ordering different things and making funny excuses for her mistakes, which is the main point of the message, is maintained.

Generally speaking, subtitling is more foreignised than dubbing. Danan calls it "an extreme form of source-oriented translation" in comparison with dubbing (1991, p. 612). Subtitlers will try to match the wording of the ST, while dubbing translators aim for equivalent effect but adapt the speech style of the ST to TL conventions. As mentioned in 5.7, Taiwanese viewers' preference for subtitling, an exotic experience, is related to the openness of Taiwanese society towards US culture. This is also reflected in the treatment of humour when compared to subtitles produced in a society which shares the same culture and language as Taiwan but is relatively closed. By investigating the subtitles of humorous elements in three comedy movies in English and comparing their traditional-Chinese versions made in Taiwan and the simplified-Chinese ones made in Mainland China, Hsieh (2010) finds that domesticating strategies are noticeably more frequently used in the simplified-Chinese versions than in the traditional-Chinese ones. In addition, some elements in humorous dialogue are omitted in the simplified-Chinese subtitles but preserved in the traditional-Chinese ones, which suggests that the latter stick to the ST more closely than the former. An example given by Hsieh in *White Chicks* is shown as follows (ibid, p. 62). The simplified-Chinese version omits "fricking

⁶² 7-eleven is very popular in Taiwan. Hello Kitty magnets are the promotional product of 7-Eleven in Taiwan when the film was released and are not available in other convenience stores. Therefore, Marge Simpson says that she had forgotten the petrol station shop does not have Hello Kitty magnets. Hello Kitty is a fictional character produced by the Japanese company which sells a wide range of products under this trademark.

⁶³ Hello Kitty magnets are unlikely to be the promotional products of 7-Eleven in America, although Hello Kitty products are popular there. Nevertheless, credibility gaps in cartoons seem more tolerable.

Russian toad” and replaces “Liza Minnelli”, an American award-winning entertainer, by “阿匹婆” (*A-Pi-Po*), a Taiwanese actress who was renowned in both Taiwan and China for her role as an interesting old lady, while the traditional-Chinese version retains both elements in the subtitle.⁶⁴

ST: And then that fricking Russian toad made me look...like Liza Minnelli or something.

TT (Simplified-Chinese): 結果她把我弄成阿匹婆

(Back translation: Consequently, she turned me into A Pi Po.)

TT (Traditional-Chinese): 結果那個蠢俄國女蟾蜍把我修得...像麗莎明妮利一樣

(Back translation: Consequently, the stupid Russian female toad made me like Liza Minnelli.)

Hsieh considers that the society and culture of Taiwan and China influence translators’ approach to the subtitling of humour (ibid, p. 67). Under democratic government, Taiwan adopts a liberal policy towards foreign products and cultures. China, on the other hand, under Communist government and a predominantly dubbing country, has “strict and autocratic policies over the development of domestic and foreign industries, although this control has been loosened in recent years to encourage economic growth” (ibid). Differences in policies can be seen from the imbalance between the number of domestic and imported films. From 2005 to 2009, the number of foreign-language films imported to Taiwan per year was 7.5 times that of films produced locally (ibid). This

⁶⁴ The connection between Liza Minnelli and the replacement of A Pi Po are not clear because Hsieh does not explain this in her thesis and I have never seen *White Chick*. However, the choice to substitute a TL ECR for the ST one suggests that the subtitle in the simplified-Chinese version is more TL-oriented than the traditional-Chinese one.

implies that Taiwanese viewers are accustomed to watching foreign-language films and acquainted with foreign cultural elements, in particular, American/English, Japanese and Korean cultures. By contrast, the number of films produced in China in 2009 was nearly 20 times that of imported films, due to the government's rigorous control and the regulation that the time which local films are shown in movie theatres should not be less than two-thirds of the total screen time (ibid, p. 67-68). This means that Chinese viewers, similar to US viewers, are less frequently exposed to and have less knowledge of foreign cultures than Taiwanese viewers. It should also be noted that foreign-language films shown in theatres in China are mostly dubbed, and subtitled versions are only available on DVDs (see 1.2). Consequently, a more TL-oriented approach to subtitling is expected in China. Different subtitling practices between Taiwan and China support the argument in 5.7 that, when talking about how the closeness of cultures and languages affect subtitlers' choice, the influence of the SC on the target society is more decisive than the relatedness between the SC and the TC.

About whether the genre of a film influences the way a humorous utterance is dealt with, it appears that the correlation between film genres and the treatment of humour is weak, even weaker than that between film genres and the treatment of ECRs (see 5.5). Subtitlers endeavour to reproduce the humorous effect (sometimes at the expense of the content of the ST) regardless of film genres. Different types of solutions are applied to deliver the message and achieve equivalent effect. There is no clear tendency showing that certain solution-types or ST-oriented or TL-oriented solutions are more popular for jokes in certain genres of film. The way a joke is dealt with is on a case-by-case basis, depending on the type of humour, the difficulty involved in rendering it (e.g. whether finding a satisfactory solution is possible, or whether the ST joke is detected by the subtitler), and the national norm for subtitling practice (i.e. Taiwanese subtitlers tend not to change the content of the ST). The genre of the film does not seem to play an

important part in this. Besides, different subtitlers may have different approaches, e.g. the subtitler of *Rush Hour 3* seems to take more freedom in his/her general approach to subtitling, including the treatment of humour and ECRs. Nevertheless, the preference is subject to individual subtitlers and does not seem to relate to film genres either, because specific cases like this are found in different genres. In fact, the majority of humorous instances are found in comedies, as might be expected. Action/adventure comedies, on average, have more cases of joke types 2-4, which require special treatment, than other genres. Therefore, it will be more accurate to say that certain genres have more instances of certain types of humour which encourage certain solution-types. However, the way humour is subtitled is determined by the type of joke and other factors (e.g. the constraints of the medium, subtitlers' personal preferences and working conditions etc.) rather than by subtitlers' general approach to different genres.

In summary, 13.85% of the jokes in my data (213 cases out of a total of 1,538 cases) cause translation problems, i.e. direct transfer of the ST will not deliver the joke. This figure is less than that of the ECRs (22.46%), because bi-national jokes account for a higher percentage of the total number of jokes than transcultural and infracultural ECRs. In most cases, jokes are realised in the TT, which echoes Martínez-Sierra's (2005) findings in the Spanish-subtitled version of the TV comedy *The Simpsons* (however, Martínez-Sierra's findings focus on this specific comedy and may not represent most Spanish subtitling practices). Only 83 cases (5.4%) suffer a total loss of the humorous effect and 228 cases (14.82%) suffer a partial loss, i.e. ST jokes are weakened, stylistic expressions neutralised or humorous elements partially omitted. Among those suffering a total loss, 68 pass unnoticed; that is, the target viewers may not be aware of the existence of the ST joke. There are only 11 cases in which the loss is noticeable and the target viewer will wonder what the original message was, when reading the subtitle (as mentioned in 6.1.4, the assessment is based on my own perception; however, these cases

are fairly clear, as the one shown in 6.1.2 that makes fun of Dick Cheney). The results suggest that humour is more often than not translatable. Although subtitling is subject to various kinds of constraints, subtitlers can usually find ways to deal with the problem, provided that the concept of equivalence is not restricted to the content. In addition, information from non-linguistic signs is of great help in delivering the joke, as screen humour relies heavily on these elements. As long as the SC and its style of humour are well accepted in the TL society, the challenge to subtitlers will be greatly reduced, even if the source and target cultures and languages are very different.

Chapter 7 Conclusions

The current project has aimed to investigate the way verbal elements (including both spoken and written) in feature films are translated/subtitled, given that interlingual subtitling is subject to various kinds of constraints and the transference from the ST to the TT is multimodal. Being descriptive in nature, this study explores the types of solutions employed by comparing the ST segment with its corresponding TT one, and by quantifying the frequency of each solution-type, certain trends about subtitlers' decision-making are generalised. For the systematic investigation to be representative, a large corpus of 35 English-language feature films imported into Taiwan has been collected. Films across different genres are chosen to see whether the genre of a film has any influence on the subtitler's choice of solutions. Films comprising diverse cultures and language styles are included to study the treatment of different elements. The compilation of a large corpus is laborious, however necessary for the empirical study to be cogent.

The corpus consists of 46,506 TUs, 1,652 cases of ECRs and 1,538 instances of humorous lines to serve the purpose of this study, which looks at subtitling in general, ECRs and humour. The focus on Mandarin subtitles in Taiwan whose language and culture are very different from the source language and culture in question further enhances the significance of the current study, as most of the research on subtitling focuses on the target language and culture that are closely related to the source language and culture. Besides, the English proficiency of Taiwanese is generally lower than that of the target audience which most other studies focus on. The results yielded will give insights to subtitling practice in a different field.

7.1 Summary of Findings

To summarise the findings in previous chapters, the most obvious result is that subtitles of English-language feature films in Taiwan are ST-oriented. Despite the technical and textual constraints (see 2.3) and inter- and intra-semiotic redundancy (see 2.4) which will make reduction in subtitling inevitable, the majority of the ST is closely rendered to the TT in terms of meaning, wording and style. 61% of the ST units are transferred directly to the TT in full. Reductive solutions are adopted for 29% of the ST units, which is typical of subtitling; however, less than 5% suffer a loss of referential information, as the elements omitted are usually those of interpersonal function such as discourse markers, repetition and interjections. The loss of referential information can often be inferred from intratextual references and non-linguistic filmic signs; likewise, the loss of interpersonal information can be recovered to a certain extent. Condensation and sometimes, the neutralisation of style, seem unavoidable, which is largely due to the switch of code from speech to writing and the need to produce an easy-to-read target version.

Although most of the ST elements are transferred directly because they do not require special treatment or cause translation difficulty, the high percentage of direct transfer suggests that Taiwanese subtitlers are reluctant to alter the ST, sometimes even in places where translation problems arise such as monocultural ECRs and cultural-reference jokes. In fact, there are several cases in my data where the ST is translated directly to the TT and the message fails to come through. Apart from the reason that direct transfer is a convenient choice, it seems to be a national norm that subtitles are supposed to stick closely to the original – subtitling, which is a preferred choice of film translation in Taiwan, is seen as a means to bring the exotic experience to the target viewer. This convention can be seen clearly by comparing the subtitled and dubbed versions of the

same ST segment where translation problems occur – on most occasions, the subtitle follows the meaning of the ST closely while the dubbed version departs from the original by creating something new to achieve an equivalent effect. Besides, extreme TL-oriented solutions such as adaptation and substitution are seldom applied, and substitutions that will create credibility gaps are not found. Even for the treatment of monocultural ECRs and cultural-reference jokes, which does show a higher percentage of TL-oriented solutions, generalisation – a less extreme TL-oriented solution – is more frequently used than other TL-oriented ones. Omission, which will be considered unfaithful to the ST, is also seldom applied.

When compared with similar studies focusing on the Scandinavian subtitling scene where the target culture and language are closely related to the source culture and language, contrary to what might be expected, subtitling in Taiwan appears to be more ST-oriented. If we look at subtitling in general, the frequency of equivalent translation in my data is considerably higher than that in Gottlieb's (1992) and Hartama's (1997) and the frequency of paraphrase is lower in mine than in theirs (see 4.5). The percentage of omission is also lower in mine. If we look at the subtitles of ECRs, 74% of the ST ECRs are retained in the TT in my data and 71% in Pedersen's (2011, see 5.4.9). Both Gottlieb's and Hartama's studies investigate films that were subtitled more than 19 years ago, so the percentages of direct transfer are expected to be lower; while Pedersen's study examines subtitles produced more recently and the result is closer to mine (the trend towards ST-orientation in recent years is observed in studies across different languages, see 2.5.2). Hsieh's (2010) study on the subtitles of humorous elements also finds that subtitles produced in Taiwan are more ST-oriented than those produced in China. Although many of these studies investigate only a small amount of data, they all confirm the ST-orientation of subtitling practice in Taiwan.

The degree of ST-orientedness in Mandarin subtitles in Taiwan is an unexpected finding, so is the similarity between my results and Pedersen's regarding the subtitles of ECRs, given that the closeness between the SL/SC and the TL/TC and the target audience's SL proficiency in these two studies are very different. Despite some minor differences, such as the frequency of omission (noticeably lower in my data) and the treatment of proper nouns that are unfamiliar to target viewers (specification in Mandarin subtitles and non-translation in Danish and Swedish subtitles), the distribution of solution-types is fairly similar across different categories of ECRs (transcultural, monocultural and infracultural); for example, the percentages of retentive solutions are high, generalisation is the most frequently adopted TL-oriented solutions, the frequencies of other TL-oriented solutions are generally low, and so on (see 5.4.9, cf. 5.4 and Pedersen 2011, p. 156 & 158). The solution-types used to render English ECRs into Danish and Swedish and into Mandarin overlap to a high degree. The only difference seems to be when dealing with proper nouns – non-translation in Danish and Swedish subtitles and transcription in Mandarin subtitles, as Chinese and English have different writing systems.

Attempting to formulate subtitling norms, Pedersen (2011) states that “[s]ubtitles of English-language films and TV programmes are generally source-oriented” (p. 194), and stresses that the norm is applicable to Swedish and Danish subtitling situations but its applicability outside these countries is uncertain (p. 186). The current study finds that this norm is also applicable to the Taiwanese subtitling scene because the AVT situation in Taiwan shares many similarities with that in Scandinavian countries. For example, subtitling is the preferred method of AVT and the government has little control over the import of foreign films and the kind of information to be presented in the target version; this indicates that the target society is constantly exposed to and influenced deeply by the SC (mostly American popular culture). Besides, the target audience is accustomed to

reading subtitles, which implies that more words or slightly complicated sentences can be put in the subtitles and this will often lead to a more ST-oriented target version. These are believed to be among the main reasons why the findings in this study and in those centring on Scandinavia are similar. Taking Pedersen's claim a step further, it will be sensible to envisage an universal norm: if the TL country sees a great influence of and is open to the SL culture, film subtitling is generally source-oriented, even if the SC/SL and TC/TL in question are very different and the target audience's SL proficiency is insufficient on average.

The tendency to preserve the ST as it is and the trend towards source orientation in recent years are also observed in other studies, whether they are looking at subtitling in general or focusing on specific elements (as mentioned in 2.5.2). Since most of these works, including the current one, investigate English-language (especially American) films and TV programmes, the orientation of subtitling is believed to be largely due to the infiltration of American popular culture. Globalisation and the wide circulation of information through the internet and mass media are also essential factors which make many culture-bound elements no longer problematic for translation. The target audience's familiarity with the SC will determine to a large extent the way an ST element is translated; this is evident in the treatment of monocultural ECRs and cultural-reference jokes, in which we find different results from the treatment of transcultural ECRs and bi-national jokes, i.e. a higher percentage of TL-oriented solutions. It is also worth noting that the films selected in these studies are mostly made with an international audience in mind and are strongly determined by genre; in which case, a degree of universality in the images overrides differences between languages and cultures, and hence the challenge for subtitling is greatly reduced.

As for film genres and subtitling in general (at the sentence/clause level), certain genres

tend to have a higher density of ST units, which often leads to a lower frequency of equivalent translation and a higher frequency of reductive solutions, and vice versa. However, some genres do not have a clear trend regarding the density of ST units, and the frequencies of solution types in these genres show no clear pattern. That is to say, the frequencies of equivalent translation and reductive solutions, which are adopted for 90% of the ST units, are related more to the density of ST units and less so to the genre of the film. About the frequencies of the other solution-types, which are employed sporadically, have little to do with the density of ST units but depend more on the content of the ST (certain elements or situations encourage certain types of solutions) and an individual translator's approach to subtitling (e.g. translators adopt a more flexible approach tend to use more paraphrase, adaptation and omission). The connection between these solution-types and film genres is also loose, although films relying heavily on action scenes tend to have a higher-than-average percentage of paraphrase.

As for the treatment of ECRs, genres do not seem to play an influential role either. The way an ECR is treated is on a case-by-case basis, depending on the context of the ECR, i.e. the level of transculturality, the degree of explanation needed and how it fits in with its co-text including the verbal and nonverbal elements. The genre may affect the overall approach to subtitling – the wording and speech style; however, when it comes to the treatment of individual ECRs, the influence is weak. The subtitler's general strategy at the global level does not have much influence on how an ECR is handled at the local level. This does not mean, nevertheless, that the situation will be the same when one investigates a broader category of genre, in which there are clear distinctions of text functions between different genres, e.g. documentary, news, educational television, children's programmes, classical drama and situation comedy. As feature films often combine genres and the function of different passages in a film may be

different, a subtitler's approach to translate smaller elements may not be consistent throughout the film.

7.2 Ideas for Further Research

This study is the first but substantial step in a systematic investigation of subtitling practice in Taiwan, and many of its findings can be further tested to develop a more complete picture of national subtitling norms. For example, it observes that subtitling English-language films is source-oriented and most of the ST is rendered closely to the TT. However, will the situation be similar in subtitling European-language films, in which case the SC is less familiar to most Taiwanese viewers and the SL is virtually unknown to them? How about subtitling situation comedies in English, which are often full of culture-specific elements and modish expressions, i.e. the ST consists of dense dialogue and involves a high degree of punning, irony and other humorous qualities that require a substantial cultural knowledge to be able to understand the joke (even Anglophone viewers from other countries may not have such knowledge)? In fact, the choice of whether to import a TV programme may rely heavily on the degree of difficulties involved in translation – this is also an issue warranting further research.

Besides, is the national subtitling norm applicable to dubbing? It is observed, in several cases, that more domesticated solutions are adopted in dubbing when problems of translation arise. However, without a systematic investigation of a large corpus, it is inconclusive to say that this is often the case. If one wants to go beyond the national boundary, it will be worthwhile to look at subtitling practice in China, which is also a Chinese-speaking community but adopts dubbing as a preferred method of screen translation, plus its government has strong control over the import and translation of foreign films. It is reported in Hsieh (2010) that domesticated solutions are more

frequently found in the subtitles produced in China than in Taiwan (see 6.2). However, this observation is based upon a small sample (three comedy movies). A more extensive investigation will yield more convincing results and concrete contributions towards the development of subtitling norms across borders. In addition, one may study the English subtitles of Chinese-language films, which is basically an undeveloped ground in AVT research.

The model used in the current study, i.e. describing translation practice in subtitling by considering different types of solutions in their context and quantifying the application of solution-types for the discussion of general trends, can be applied to empirical research of translation practice focusing on different types of translation (e.g. dubbing, translation/localisation of website or computer games, literary translation, and translation/domestication of names of any product that is imported to the target country with marketing purposes such as film/book titles, names of pharmaceuticals etc.), different genres/text-types (e.g. TV programmes of various genres, legal documents, academic works, novels, comic books and advertisements), or different languages/countries (or different countries using the same language). One may look at more specific cases, such as translation of proper names or wordplay, or conduct a diachronic comparison of translation of certain issues or text-types. There are many potential areas for this kind of empirical research and it will be worthwhile to compare the results generated from different works focusing on different situations.

From the perspective of the applied branch of Translation Studies, it will be valuable to research on viewers' reception of subtitles, including the reading speed, their abilities to decipher more complicated subtitles, the extent to which they rely on reading subtitles for the comprehension of audiovisual programmes, how humour is perceived by them, and so forth. These fields are largely under-researched and the methodology of such

research is underdeveloped. Target viewers usually do not have much choice but accept whatever is provided. Their preferences may be partially revealed through the popularity of the programme, or the comments of critics who assume the role of typical target viewers. However, the reception of subtitling in reality is seldom studied and remains highly speculative. Studies on target viewers' reception will give us great insight into subtitling practice, help explain the way things are subtitled and will be beneficial to the improvement of subtitling quality.

There is of course great potential for the ideas presented here to be developed and much remains to be done, considering that AVT is a relatively new field of study and many concepts and methodologies need to be well established. Hopefully, the approach of this study and its findings will contribute to a better understanding of subtitling practice, add knowledge to the field of Translation Studies and inspire further research.

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Appendix A

The following table is a complete record of the distribution of solution-types for spoken verbal elements in each film, including the title of the film, the director, the year of release, genres, the number of translation units (TUs) and subtitled units (SUs), the percentage of SUs, the density of TUs, the frequency and the number/occurrence of each solution-type (E.T. stands for equivalent translation; omission is divided into partial and total omission) and the number of mistranslated and obscure cases. The frequency of each solution-type is derived from the number of each solution-type divided by the number of TUs, so the figure tells us what percentage of the ST units is translated equivalently, condensed, paraphrased and so on. The total number of solutions in each film is larger than the total number of TUs because there may be more than one type of solution found in a TU. The list is arranged by the percentage of SUs.

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Wanted (Timur Bekmambetov, 2008) Action, Thriller, Crime, Fantasy	831/830 (99.88)	7.55	E. T. : 82.43% (685) Condensation: 11.19% (93) Neutralisation: 2.29% (19) Paraphrase: 1.81% (15) Expansion: 1.32% (11) Omission (P): 0.6% (5) Generalisation: 0.48% (4) Omission (T): 0.12% (1) Adaptation: 0.12% (1) Total no. of solutions: 834	0/2
The Simpsons Movie (David Ssilverman, 2007) Comedy, Adventure, Animation	1046/ 1040 (99.43)	12.02	E. T.: 65.87% (689) Condensation: 20.17% (211) Paraphrase: 5.07% (53) Expansion: 3.63% (38) Omission (P): 2.96% (31) Neutralisation: 1.53% (16) Adaptation: 0.86% (9) Omission (T): 0.57% (6) Resignation: 0.48% (5) Generalisation: 0.38% (4) Total no. of solutions: 1062	0/0
Elizabeth: The Golden Age (Shekhar Kapur, 2007) Historical drama, Biopic, Romance	983/976 (99.29)	8.55	E. T.: 77.21% (759) Condensation: 10.68% (105) Neutralisation: 7.22% (71) Paraphrase: 2.75% (27) Expansion: 1.32% (13) Omission (P): 0.81% (8) Omission (T): 0.71% (7) Resignation: 0.31% (3) Total no. of solutions: 993	2/0

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Miss Potter (Chris Noonan, 2006) Drama, Biopic	1202/ 1192 (99.17)	13.07	E. T.: 72.46% (871) Condensation: 19.38% (233) Paraphrase: 3.74% (45) Expansion: 2.33% (28) Omission (T): 0.83% (10) Generalisation: 0.83% (10) Omission (P): 0.75% (9) Adaptation: 0.58% (7) Neutralisation: 0.08% (1) Resignation: 0.08% (1) Total no. of solutions: 1215	0/1
Harry Potter and the Half-Blood Prince (David Yates, 2009) Adventure, Action, Fantasy	1564/ 1549 (99.04)	10.22	E. T.: 70.59% (1104) Condensation: 19.25% (301) Paraphrase: 4.41% (69) Expansion: 2.94% (46) Omission (P): 2.24% (35) Omission (T): 0.96% (15) Neutralisation: 0.26% (4) Adaptation: 0.06% (1) Generalisation: 0.06% (1) Resignation: 0.06% (1) Expansion: 0.06% (1) Total no. of solutions: 1578	5/1
Atonement (Joe Wright, 2007) Drama, Romance, War	1007/ 996 (98.91)	8.25	E. T.: 77.06% (776) Condensation: 14% (141) Neutralisation: 5.86% (59) Omission (T): 1.09% (11) Paraphrase: 0.89% (9) Omission (P): 0.7% (7) Expansion: 0.4% (4) Expansion: 0.2% (2) Generalisation: 0.1% (1) Total no. of solutions: 1010	0/0
Sherlock Holmes (Guy Ritchie, 2009) Adventure, Action, Crime, Mystery	1418/ 1402 (98.87)	11.08	E. T.: 73.77% (1046) Condensation: 15.94% (226) Paraphrase: 4.58% (65) Expansion: 2.05% (29) Omission (P): 1.97% (28) Omission (T): 1.13% (16) Neutralisation: 0.28% (4) Adaptation: 0.21% (3) Resignation: 0.21% (3) Generalisation: 0.14% (2) Expansion: 0.07% (1) Total no. of solutions: 1423	2/2

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
The X-Files: I Want to Believe (Chris Carter, 2008) Drama, Mystery, Science fiction	1072/ 1060 (98.88)	10.31	E. T.: 71.46% (766) Condensation: 15.67% (168) Paraphrase: 7% (75) Omission (P): 2.61% (28) Expansion: 1.4% (15) Omission (T): 1.12% (12) Neutralisation: 0.47% (5) Generalisation: 0.37% (4) Resignation: 0.09% (1) Total no. of solutions: 1074	1/4
The Reaping (Stephen Hopkins, 2007) Thriller, Horror	928/917 (98.81)	9.37	E. T.: 68.97% (640) Condensation: 17.89% (166) Paraphrase: 6.9% (64) Expansion: 3.02% (28) Omission (P): 2.05% (19) Neutralisation: 1.4% (13) Omission (T): 1.19% (11) Generalisation: 0.11% (1) Total no. of solutions: 942	1/2
Australia (Baz Luhrmann, 2008) Historical Drama, Adventure, Romance	1882/ 1859 (98.78)	11.41	E. T.: 55.74% (1049) Condensation: 26.46% (498) Neutralisation: 5.21% (98) Paraphrase: 4.41% (83) Omission (P): 4.3% (81) Resignation: 2.92% (55) Expansion: 2.28% (43) Omission (T): 1.22% (23) Adaptation: 0.11% (2) Total no. of solutions: 1932	4/2
Shrek the Third (Chris Miller, 2007) Comedy, Adventure, Animation	1056/ 1043 (98.77)	11.35	E. T.: 46.4% (490) Condensation: 35.89% (379) Paraphrase: 8.24% (87) Omission (P): 4.36% (46) Expansion: 3.88% (41) Adaptation: 1.52% (16) Neutralisation: 1.42% (15) Omission (T): 1.23% (13) Resignation: 0.57% (6) Generalisation: 0.47% (5) Total no. of solutions: 1098	0/5
Slumdog Millionaire (Danny Boyle, 2008) Drama, Romance	1187/ 1170 (98.57)	9.89	E. T.: 68.91% (818) Condensation: 16.68% (198) Neutralisation: 7.33% (87) Paraphrase: 2.78% (33) Expansion: 2.36% (28) Omission (P): 1.77% (21) Omission (T): 1.43% (17) Generalisation: 0.51% (6) Adaptation: 0.17% (2) Resignation: 0.17% (2) Total no. of solutions: 1212	0/2

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Zombieland (Ruben Fleischer, 2009) Action, Comedy, Horror	994/977 (98.29)	11.3	E. T.: 67.61% (672) Condensation: 20.62% (205) Paraphrase: 5.84% (58) Expansion: 2.92% (29) Omission (T): 1.71% (17) Generalisation: 1.21% (12) Omission (P): 1.01% (10) Neutralisation: 0.8% (8) Adaptation: 0.2% (2) Resignation: 0.1% (1) Total no. of solutions: 1014	1/3
Get Smart (Peter Segal, 2008) Comedy, Action, Adventure	1471/ 1442 (98.03)	13.37	E. T.: 61.05% (898) Condensation: 20.46% (301) Paraphrase: 7.34% (108) Expansion: 5.03% (74) Omission (P): 2.99% (44) Adaptation: 2.45% (36) Omission (T): 1.97% (29) Neutralisation: 0.82% (12) Resignation: 0.61% (9) Generalisation: 0.34% (5) Total no. of solutions: 1516	0/1
Kung Fu Panda (John Stevenson, 2008) Action, Adventure, Animation	1004/ 979 (97.51)	10.91	E. T.: 62.95 % (632) Condensation: 15.34% (154) Paraphrase: 10.76% (108) Expansion: 4.18% (42) Omission (P): 2.69% (27) Adaptation: 2.69% (27) Omission (T): 2.49% (25) Resignation: 0.9% (9) Expansion: 0.1% (1) Specification: 0.1% (1) Total no. of solutions: 1026	0/1
Surrogates (Jonathan Mostow, 2009) Action, Thriller, Science-fiction	825/804 (97.45)	9.27	E. T.: 64.36 (531) Condensation: 21.7% (179) Paraphrase: 6.06% (50) Omission (P): 3.39% (28) Omission (T): 2.55% (21) Expansion: 2.3% (19) Neutralisation: 0.24% (2) Generalisation: 0.12% (1) Total no. of solutions: 831	1/1

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
No Country for Old Men (Ethan Coen, 2007) Drama, Crime, Thriller	1072/ 1044 (97.39)	8.77	E. T.: 59.42% (637) Condensation: 26.68% (286) Paraphrase: 4.76% (51) Omission (P): 3.92% (42) Omission (T): 2.61% (28) Neutralisation: 2.61% (28) Expansion: 0.93% (10) Generalisation: 0.65% (7) Resignation: 0.28% (3) Adaptation: 0.09% (1) Total no. of solutions: 1093	1/1
17 Again (Burr Steers, 2009) Comedy, Drama, Romance, Fantasy	1613/ 1569 (97.27)	15.81	E. T.: 58.21% (939) Condensation: 31% (500) Paraphrase: 5.77% (93) Omission (T): 2.73% (44) Omission (P): 1.61% (26) Expansion: 1.24% (20) Neutralisation: 0.37% (6) Annotation: 0.31% (5) Resignation: 0.25% (4) Adaptation: 0.19% (3) Expansion: 0.19% (3) Generalisation: 0.12% (2) Total no. of solutions: 1645	0/3
High School Musical 3: Senior Year (Kenny Ortega, 2008) Comedy, Drama, Musical	1786/ 1726 (96.64)	15.95	E. T.: 78.16 % (1396) Condensation: 13.66 % (244) Omission (T): 3.36% (60) Paraphrase: 1.79% (32) Expansion: 1.4 % (25) Omission (P): 0.73% (13) Expansion: 0.67% (12) Adaptation: 0.28% (5) Generalisation: 0.17% (3) Resignation: 0.11% (2) Neutralisation: 0.06% (1) Total no. of solutions: 1793	1/2
Quantum of Solace (Marc Forster, 2008) Thriller, Action, Adventure	1038/ 999 (96.24)	9.79	E. T.: 65.7% (682) Condensation: 19.85% (206) Paraphrase: 5.59% (58) Omission (P): 4.05% (42) Omission (T): 3.76% (39) Expansion: 1.16% (12) Neutralisation: 0.87% (9) Expansion: 0.48% (5) Generalisation: 0.29% (3) Resignation: 1 0.1% (1) Total no. of solutions: 1057	0/0

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Memoirs of a Geisha (Rob Marshall, 2005) Drama, Romance	1288/ 1238 (96.12)	8.88	E. T.: 66.23% (853) Condensation: 16.69% (215) Paraphrase: 8% (103) Omission (T): 3.88% (50) Expansion: 2.95% (38) Omission (P): 2.87% (37) Neutralisation: 0.39% (5) Generalisation: 0.23% (3) Adaptation: 0.08% (1) Total no. of solutions: 1305	0/1
Angels & Demons (Ron Howard, 2009) Thriller, Drama, Mystery	1339/ 1287 (96.12)	9.7	E. T.: 72.89% (976) Neutralisation: 9.19% (123) Condensation: 8.59% (115) Omission (T): 3.88% (52) Paraphrase: 2.99% (40) Expansion: 2.39% (32) Omission (P): 0.9% (12) Expansion: 0.52% (7) Generalisation: 0.22% (3) Total no. of solutions: 1360	0/0
Knowing (Alexander Proyas, 2009) Drama, Science-fiction, Mystery	1038/ 997 (96.05)	8.57	E. T.: 74.57% (774) Condensation: 15.22% (158) Omission (T): 3.95% (41) Paraphrase: 2.5% (26) Expansion: 2.12% (22) Omission (P): 1.16% (12) Neutralisation: 0.19% (2) Resignation: 0.19% (2) Total no. of solutions: 1037	2/2
The Strangers (Bryan Bertino, 2008) Thriller, Horror	349/335 (95.99)	4.06	E. T.: 71.92% (251) Condensation: 15.47% (54) Omission (T): 4.01% (14) Paraphrase: 3.44% (12) Neutralisation: 2.01% (7) Omission (P): 1.43% (5) Expansion: 0.57% (2) Total no. of solutions: 345	1/4
Sex and the City (Michael Patrick King, 2008) Comedy, Drama, Romance	2040/ 1955 (95.83)	14.07	E. T.: 48.19% (983) Condensation: 26.47% (540) Paraphrase: 11.52% (235) Expansion: 5.59% (114) Omission (T): 4.17% (85) Omission (P): 3.97% (81) Generalisation: 0.64% (13) Resignation: 0.54% (11) Neutralisation: 0.49% (10) Adaptation: 0.2% (4) Annotation: 0.05% (1) Total no. of solutions: 2077	1/7

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Death at a Funeral (Frank Oz, 2007) Comedy	1588/ 1519 (95.65)	17.64	E. T.: 64.74% (1028) Condensation: 24.87% (395) Omission (T): 4.35% (69) Neutralisation: 2.33% (37) Omission (P): 1.76% (28) Paraphrase: 1.45% (23) Expansion: 0.57% (9) Generalisation: 0.06% (1) Total no. of solutions: 1590	2/3
Public Enemies (Michael Mann, 2009) Drama, Crime, Biopic	1236/ 1176 (95.15)	8.83	E. T.: 66.26% (819) Condensation: 18.12% (224) Omission (T): 4.85% (60) Paraphrase: 3.64% (45) Omission (P): 3.64% (45) Expansion: 2.83% (35) Generalisation: 0.65% (8) Neutralisation: 0.57% (7) Resignation: 0.16% (2) Expansion: 0.16% (2) Adaptation: 0.08% (1) Total no. of solutions: 1248	1/0
The Proposal (Anne Fletcher, 2009) Comedy, Drama, Romance	1931/ 1824 (94.46)	17.88	E. T.: 54.32% (1049) Condensation: 34.59% (668) Omission (T): 5.54% (107) Paraphrase: 3.99% (77) Omission (P): 1.45% (28) Generalisation: 0.47% (9) Adaptation: 0.41% (8) Expansion: 0.41% (8) Neutralisation: 0.16% (3) Resignation: 0.05% (1) Total no. of solutions: 1958	3/3
Ray (Taylor Hackford, 2004) Drama, Biopic	2312/ 2180 (94.29)	15.21	E. T.: 38.97% (901) Condensation: 37.33% (863) Paraphrase: 7.79% (180) Omission (T): 5.71% (132) Omission (P): 5.15% (119) Neutralisation: 3.89% (90) Expansion: 3.16% (73) Generalisation: 0.74% (17) Adaptation: 0.61% (14) Resignation: 0.43% (10) Expansion: 0.09% (2) Total no. of solutions: 2401	4/1

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Next (Lee Tamahori, 2007) Thriller, Action, Science-fiction	1052/ 977 (92.87)	10.96	E. T.: 47.24% (497) Condensation: 25.67% (270) Paraphrase: 11.69% (123) Omission (T): 7.13% (75) Omission (P): 5.32% (56) Expansion: 2.38% (25) Generalisation: 1.05% (11) Adaptation: 0.57% (6) Neutralisation: 0.1% (1) Resignation: 0.1% (1) Total no. of solutions: 1065	1/4
Kingdom of Heaven (Ridley Scott, 2005) Historical adventure, Action	846/782 (92.43)	5.88	E. T.: 68.91% (583) Condensation: 9.69% (82) Paraphrase: 8.16% (69) Omission (T): 7.57% (64) Expansion: 3.43% (29) Omission (P): 2.25% (19) Adaptation: 0.12% (1) Generalisation: 0.12% (1) Resignation: 0.12% (1) Total no. of solutions: 849	0/0
Rush Hour 3 (Brett Ratner, 2007) Comedy, Action	1173/ 1078 (91.9)	12.85	E. T.: 53.45% (627) Condensation: 23.36% (274) Omission (T): 8.1% (95) Omission (P): 6.31% (74) Paraphrase: 5.2% (61) Neutralisation: 2.56% (30) Expansion: 1.53% (18) Adaptation: 0.94% (11) Generalisation: 0.77% (9) Expansion: 0.51% (6) Resignation: 0.26% (3) Specification: 0.09% (1) Total no. of solutions: 1209	1/0
10,000BC (Roland Emmerich, 2008) Epic adventure, Action	655/585 (89.31)	6.01	E. T.: 76.49% (501) Omission (T): 10.69% (70) Condensation: 5.95% (39) Paraphrase: 2.75% (18) Omission (P): 2.29% (15) Expansion: 1.98% (13) Total no. of solutions: 656	0/0

Film (Director, Year) Genre	TUs / SUs (% of SUs)	Dens.	Frequency of Solution-type (No. of Solution-type)	Mis. / Obs.
Vicky Cristina Barcelona (Woody Allen, 2008) Comedy, Drama, Romance	1579/ 1375 (87.08)	16.45	Condensation: 42.24% (667) E. T.: 31.67% (500) Omission (T): 12.92% (204) Neutralisation: 6.33% (100) Omission (P): 4.37% (69) Paraphrase: 4.31% (68) Expansion: 1.58% (25) Generalisation: 0.19% (3) Resignation: 0.13% (2) Adaptation: 0.06% (1) Total no. of solutions: 1639	1/2
Eagle Eye (D. J. Caruso, 2008) Thriller, Action, Mystery	1822/ 1547 (84.91)	15.57	E. T.: 54.94 % (1001) Condensation: 17.78% (324) Omission (T): 15.09 % (275) Paraphrase: 6.09% (111) Omission (P): 4.12% (75) Expansion: 1.54% (28) Generalisation: 1.21% (22) Neutralisation: 0.77% (14) Resignation: 0.06% (1) Total no. of solutions: 1851	1/1

Appendix B

The following table is a complete record of the distribution of solution-types for displays and captions in each film, including the title of the film, the year of production, the number of TUs and subtitled units (SUs), the percentage of SUs, the frequency and number of each solution-type. The list is arranged by the total number of TUs (displays + captions).

Film (Year)	Dis-plays TUs / SUs (% of SUs)	Displays Frequency of Solution- type (No. of Solution-type)	Cap- tions TUs / SUs (% of SUs)	Captions Frequency of Solution- type (No. of Solution- type)
Eagle Eye (2008)	122/76 (62.3)	Omission (T): 37.71% (46) E. T.: 44.26% (54) Omission (P): 9.84% (12) Expansion: 3.28% (4) Condensation: 3.28% (4) Generalisation: 0.82% (1) Paraphrase: 0.82% (1) Total no. of solutions: 122	7/6 (86)	E. T.: 71.43% (5) Omission (T): 14.29% (1) Omission (P): 14.29% (1) Total no. of solutions: 7
The Simpsons Movie (2007)	97/93 (95.88)	E. T.: 64.95% (63) Expansion: 11.34% (11) Omission (P): 5.15% (5) Paraphrase: 5.15% (5) Omission (T): 4.12% (4) Adaptation: 4.12% (4) Condensation: 3.09% (3) Generalisation: 2.06% (2) Neutralisation: 1.03% (1) Total no. of solutions: 98	5/5 (100)	E. T.: 60% (3) Expansion: 40% (2) Total no. of solutions: 5
Slumdog Millionaire (2008)	45/17 (37.78)	Omission (T): 62.22% (28) E. T.: 31.11% (14) Omission (P): 4.44% (2) Condensation: 2.22% (1) Total no. of solutions: 45	57/12 (21)	Omission (T): 79% (45) E. T.: 15.79% (9) Omission (P): 1.75% (1) Expansion: 1.75% (1) Neutralisation: 1.75% (1) Total no. of solutions: 57
Surrogates (2009)	85/48 (56.47)	Omission (T): 35.29% (37) E. T.: 35.29% (30) Omission (P): 12.94% (11) Paraphrase: 3.53% (3) Expansion: 2.35% (2) Condensation: 2.35% (2) Total no. of solutions: 85	6/6 (100)	E. T.: 100% (6) Total: 6

Film (Year)	Displays TUs / SUs (% of SUs)	Displays Frequency of Solution- type (No. of Solution- type)	Cap- tions TUs / SUs (% of SUs)	Captions Frequency of Solution- type (No. of Solution- type)
Ray (2004)	49/32 (65.31)	Omission (T): 34.69% (17) E. T.: 22.45% (11) Expansion: 20.41% (10) Omission (P): 16.33% (8) Paraphrase: 4.08% (2) Generalisation: 4.08% (2) Total no. of solutions: 50	36/36 (100)	Expansion: 50% (18) E. T.: 38.89% (14) Omission (P): 8.33% (3) Paraphrase: 2.78% (1) Total no. of solutions: 36
Wanted (2008)	81/78 (96.3)	E. T.: 82.72% (67) Paraphrase: 6.17% (5) Expansion: 3.7% (3) Omission (T): 3.7% (3) Omission (P): 3.7% (3) Total no. of solutions: 81	4/4 (100)	E. T.: 50% (2) Paraphrase: 25% (1) Expansion: 25% (1) Total no. of solutions: 4
Knowing (2009)	76/39 (51.32)	Omission (T): 48.68% (37) E. T.: 28.95% (22) Omission (P): 17.11% (13) Expansion: 3.95% (3) Total no. of solutions: 75	4/4 (100)	E. T.: 50% (2) Expansion: 25% (1) Omission (P): 25% (1) Total no. of solutions: 4
Sex and the City (2008)	60/41 (68.33)	E. T.: 45% (27) Omission (T): 31.67% (19) Paraphrase: 8.33% (5) Condensation: 6.67% (4) Omission (P): 5% (3) Generalisation: 3.33% (2) Total no. of solutions: 60	0	n/a
Get Smart (2008)	37/21 (56.76)	Omission (T): 43.24% (16) E. T.: 37.84% (14) Omission (P): 13.51% (5) Paraphrase: 5.41% (2) Expansion: 2.7% (1) Total no. of solutions: 38	20/20 (100)	Paraphrase: 90% (18) E. T.: 10% (2) Adaptation: 10% (2) Omission (P): 5% (1) Total no. of solutions: 23
Zombieland (2009)	33/16 (48.48)	Omission (T): 51.52% (17) E. T.: 33.33% (11) Omission (P): 3.03% (1) Adaptation: 3.03% (1) Generalisation: 3.03% (1) Condensation: 3.03% (1) Resignation: 3.03% (1) Total no. of solutions: 33	24/24 (100)	E. T.: 87.5% (21) Paraphrase: 12.5% (3) Total no. of solutions: 24

Film (Year)	Displays TUs / SUs (% of SUs)	Displays Frequency of Solution- type (No. of Solution-type)	Cap- tions TUs / SUs (% of SUs)	Captions Frequency of Solution- type (No. of Solution- type)
Australia (2008)	43/14 (32.56)	Omission (T): 67.44% (29) E. T.: 20.93% (9) Omission (P): 6.98% (3) Expansion: 2.33% (1) Paraphrase: 2.33% (1) Condensation: 2.33% (1) Total no. of solutions: 44	10/10 (100)	E. T.: 70% (7) Expansion: 30% (3) Paraphrase: 20% (2) Omission (P): 20% (2) Total no. of solutions: 13
The X-Files: I Want to Believe (2008)	35/20 (57.14)	E. T.: 45.71% (16) Omission (T): 42.86% (15) Expansion: 5.71% (2) Omission (P): 2.86% (1) Paraphrase: 2.86% (1) Total no. of solutions: 35	18/18 (100)	E. T.: 94.44% (17) Omission (P): 5.56% (1) Total no. of solutions: 18
Angels & Demons (2009)	34/23 (67.65)	E. T.: 41.18% (14) Omission (T): 32.35% (11) Neutralisation: 14.71% (5) Omission (P): 8.82% (3) Expansion: 2.94% (1) Total no. of solutions: 34	15/15 (100)	E. T.: 66.67% (10) Neutralisation: 20% (3) Paraphrase: 6.67% (1) Expansion: 6.67% (1) Total no. of solutions: 15
High School Musical 3: Senior Year (2008)	44/19 (43.18)	Omission (T): 56.82% (25) E. T.: 25% (11) Omission (P): 13.64% (6) Expansion: 2.27% (1) Paraphrase: 2.27% (1) Expansion: 2.27% (1) Resignation: 2.27% (1) Total no. of solutions: 46	0	n/a
17 Again (2009)	39/20 (51.28)	Omission (T): 48.72% (19) E. T.: 33.33% (13) Omission (P): 7.69% (3) Expansion: 5.13% (2) Adaptation: 2.56% (1) Generalisation: 2.56% (1) Condensation: 2.56% (1) Total no. of solutions: 40	2/2 (100)	E. T.: 50% (1) Expansion: 50% (1) Total no. of solutions: 2
The Proposal (2009)	33/27 (81.82)	E. T.: 57.58% (19) Omission (T): 18.18% (6) Omission (P): 18.18% (6) Expansion: 3.03% (1) Total no. of solutions: 32	0	n/a

Film (Year)	Displays TUs / SUs (% of SUs)	Displays Frequency of Solution- type (No. of Solution- type)	Cap- tions TUs / SUs (% of SUs)	Captions Frequency of Solution- type (No. of Solution- type)
Public Enemies (2009)	24/18 (75)	E. T.: 37.5% (9) Omission (T): 25% (6) Omission (P): 16.67% (4) Condensation: 12.5% (3) Expansion: 8.33% (2) Total no. of solutions: 24	6/5 (83)	E. T.: 50% (3) Omission (T): 16.7% (1) Condensation: 16.7% (1) Expansion: 16.7% (1) Total no. of solutions: 6
Sherlock Holmes (2009)	29/14 (48.28)	Omission (T): 51.72% (15) E. T.: 41.38% (12) Omission (P): 3.45% (1) Paraphrase: 3.45% (1) Total no. of solutions: 29	0	n/a
Harry Potter and the Half- Blood Prince (2009)	28/19 (67.86)	E. T.: 57.14% (16) Omission (T): 32.14% (9) Expansion: 7.14% (2) Omission (P): 3.57% (1) Total no. of solutions: 28	0	n/a
Shrek the Third (2007)	28/21 (75)	E. T.: 35.71 % (10) Omission (T): 25% (7) Omission (P): 17.86% (5) Expansion: 14.29 % (4) Adaptation: 3.57 % (1) Neutralisation: 3.57 % (1) Paraphrase: 3.57 % (1) Total no. of solutions: 29	0	n/a
Quantum of Solace (2008)	19/11 (57.89)	Omission (T): 42.11% (8) E. T.: 31.58% (6) Omission (P): 15.79% (3) Expansion: 5.26% (1) Expansion: 5.26% (1) Total no. of solutions: 19	5/5 (100)	E. T.: 60% (3) Omission (P): 20% (1) Expansion: 20% (1) Total no. of solutions: 5
Atonement (2007)	15/13 (86.67)	E. T.: 66.67% (10) Omission (T): 13.33% (2) Expansion: 6.67% (1) Omission (P): 6.67% (1) Total no. of solutions: 14	4/4 (100)	E. T.: 75% (3) Expansion: 25% (1) Total no. of solutions: 4
No Country for Old Men (2007)	17/7 (41.18)	Omission (T): 58.82% (10) Omission (P): 23.53% (4) Condensation: 5.88% (1) Paraphrase: 5.88% (1) Expansion: 5.88 % (1) Total no. of solutions: 17	0	n/a

Film (Year)	Displays TUs / SUs (% of SUs)	Displays Frequency of Solution- type (No. of Solution-type)	Cap- tions TUs / SUs (% of SUs)	Captions Frequency of Solution- type (No. of Solution- type)
Miss Potter (2006)	9/2 (22.22)	Omission (T): 77.78% (7) E. T.: 11.11% (1) Condensation: 11.11% (1) Total no. of solutions: 9	5/5 (100)	E. T.: 80% (4) Expansion: 20% (1) Total no. of solutions: 5
The Reaping (2007)	11/5 (45.45)	Omission (T): 54.55% (6) Paraphrase: 27.27% (3) E. T.: 18.18% (2) Omission (P): 9.09% (1) Total no. of solutions: 12	2/2 (100)	E. T.: 100% (2) Total no. of solutions: 2
Kingdom of Heaven (2005)	0	n/a	12/12 (100)	E. T.: 41.67% (5) Expansion: 25% (3) Condensation: 16.7% (2) Omission (P): 16.7% (2) Total no. of solutions: 12
Rush Hour 3 (2007)	10/1 (10)	Omission (T): 90% (9) E. T.: 10% (1) Total no. of solutions: 10	1/1 (100)	E. T.: 100% (1) Total no. of solutions: 1
Elizabeth: The Golden Age (2007)	2/1 (50)	Omission (T): 50% (1) Omission (P): 50% (1) Total no. of solutions: 2	9/9 (100)	E. T.: 77.78% (7) Expansion: 22.22% (2) Total no. of solutions: 9
The Strangers (2008)	4/4 (100)	E. T.: 75% (3) Omission (P): 25% (1) Total no. of solutions: 4	4/4 (100)	E. T.: 100% (4) Total no. of solutions: 4
Next (2007)	5/1 (20)	Omission (T): 80% (4) Expansion: 20% (1) Total no. of solutions: 5	0	n/a
Kung Fu Panda (2008)	4/0 (0)	Omission (T): 100% (4) Total no. of solutions: 4	0	n/a
Memoirs of a Geisha (2005)	1/1 (100)	Condensation: 100% (1) Total no. of solutions: 1	0	n/a
Vicky Cristina Barcelona (2008)	1/1 (100)	E. T.: 100% (1) Total no. of solutions: 1	0	n/a
Death at a Funeral (2007)	1/1 (100)	E. T.: 100% (1) Total no. of solutions: 1	0	n/a
10,000BC (2008)	0	n/a	0	n/a

Appendix C

The following table is a complete record of the distribution of solution-types for ECRs in each film. Films of similar genres are grouped together. The frequency and number of solution-types for transcultural, monocultural and infracultural ECRs are listed in separate columns. The frequency of each solution-type is derived from the number of each solution-type divided by the total number of ECRs. As some solution-types are used in combination (e.g. Transcription + direct translation), the total number of solutions may be larger than the total number of ECRs. The solution types are accepted translation (AT), non-translation/transcription (NT/T), direct translation (DT), specification (Spec), generalisation (Gen), sense transfer (ST), substitution (Sub) and omission (Omis). TL-oriented solution-types are in bold. SL-oriented solution-types are NT/T, DT and Spec. Retentive solution-types are AT, NT/T and DT.

Genre			
Films	Frequency of Solution-type for Transcultural ECRs (No. of Solution-type)	Frequency of Solution-type for Monocultural ECRs (No. of Solution-type)	Frequency of Solution-type for Infracultural ECRs (No. of Solution-type)
Biopic Drama			
Ray	AT: 46.31% (69) Spec: 3.36% (5) Omis: 0.67% (1)	AT: 4.03% (6) NT/T: 12.08% (18) DT: 10.07% (15) Spec: 3.36% (5) Gen: 5.37% (8) ST: 2.01% (3) Sub: 1.34% (2) Omis: 1.34% (2)	NT/T: 7.38% (11) DT: 2.01% (3) Spec: 2.69% (4) Gen: 0.67% (1) Omis: 1.34% (2)
Miss Potter	AT: 27.27% (9)	AT: 12.12% (4) NT/T: 9.09% (3) DT: 9.09% (3) Gen: 9.09% (3) ST: 3.03% (1)	AT: 3.03% (1) NT/T: 24.24% (8) DT: 2.02% (6)
Historical Drama/Adventure			
Australia	AT: 39.73% (29) DT: 1.37% (1) Gen: 5.48% (4) ST: 2.74% (2) Sub: 1.37% (1) Omis: 1.37% (1)	AT: 5.48% (4) NT/T: 1.37% (1) DT: 4.11% (3) Spec: 2.74% (2) Gen: 15.07% (11) ST: 6.85% (5) Omis: 2.74% (2)	NT/T: 2.74% (2) DT: 5.48% (4) Spec: 1.37% (1)
Elizabeth: The Golden Age	AT: 56.3% (23) ST: 2.44% (1)	AT: 19.51% (8) NT/T: 4.88% (2) DT: 7.32% (3) Spec: 2.44% (1)	AT: 2.44% (1) NT/T: 4.88% (2) DT: 2.44% (1) Spec: 4.88% (2)

Kingdom of Heaven	AT: 55% (22)	AT: 7.5% (3) NT/T: 2.5% (1) DT: 2.5% (1) Spec: 2.5% (1) ST: 5% (2) Omis: 2.5% (1)	AT: 5% (2) NT/T: 15% (6) Spec: 5% (2)
Drama/Romance			
Atonement	AT: 49.18% (30) NT/T: 3.28% (2) Spec: 1.64% (1) Gen: 1.64% (1)	AT: 11.48% (7) NT/T: 16.39% (10) Spec: 3.28% (2) Gen: 6.56% (4) ST: 3.28% (2) Sub: 1.64% (1)	NT/T: 3.28% (2)
Memoirs of a Geisha	AT: 48.57% (17)	NT/T: 2.86% (1) Spec: 2.86% (1) Gen: 2.86% (1) ST: 2.86% (1)	AT: 2.86% (1) NT/T: 25.71% (9) DT: 5.71% (2) ST: 2.86% (1) Sub: 2.86% (1)
Slumdog Millionaire	AT: 41.94% (26)	AT: 1.61% (1) NT/T: 12.9% (8) DT: 4.84% (3) Spec: 1.61% (1) Gen: 4.84% (3) ST: 1.61% (1) Sub: 1.61% (1)	AT: 9.68% (6) NT/T: 9.68% (6) DT: 6.45% (4) Spec: 3.23% (2) Gen: 3.23% (2) ST: 1.61% (1) Omis: 1.61% (1)
Comedy Drama			
Sex and the City	AT: 49.41% (42) NT/T: 1.18% (1) Spec: 4.71% (4) Gen: 3.53% (3) ST: 1.18% (1)	AT: 3.53% (3) NT/T: 2.35% (2) DT: 1.18% (1) Spec: 4.71% (4) Gen: 17.65% (15) ST: 3.53% (3) Sub: 2.35% (2)	AT: 1.18% (1) NT/T: 2.35% (2) DT: 1.18% (1) Spec: 1.18% (1)
The Proposal	AT: 36.54% (19) Gen: 1.92% (1)	AT: 5.77% (3) NT/T: 13.46% (7) DT: 5.77% (3) Gen: 11.54% (6) ST: 11.54% (6) Sub: 11.54% (6)	NT/T: 1.92% (1)
Vicky Cristina Barcelona	AT: 62.86% (22) Omis: 2.86% (1)	NT/T: 5.71% (2) DT: 2.86% (1) Gen: 5.71% (2) ST: 2.86% (1) Omis: 2.86% (1)	AT: 5.71% (2) NT/T: 2.86% (1) Spec: 2.86% (1) Gen: 2.86% (1) Omis: 5.71% (2)
High School Musical 3	AT: 70.46% (31) Gen: 2.27% (1)	AT: 6.82% (3) NT/T: 2.27% (1) DT: 4.55% (2) Spec: 4.55% (2) Gen: 2.27% (1) ST: 2.27% (1) Sub: 2.27% (1)	Spec: 2.27% (1)

17 Again	AT: 55% (33) NT/T: 3.33% (2) DT: 1.67% (1) Gen: 1.67% (1) Omis: 1.67% (1)	AT: 3.33% (2) DT: 5% (3) Spec: 3.33% (2) Gen: 8.33% (5) ST: 6.67% (4) Sub: 6.67% (4)	NT/T: 1.67% (1) DT: 1.67% (1) Omis: 1.67% (1)
Comedy			
Death at a Funeral	AT: 41.18% (7)	AT: 35.29% (6) NT/T: 11.76% (2) DT: 11.76% (2) Spec: 5.88% (1)	n/a
Action Comedy			
Get Smart	AT: 59.02% (36) Spec: 1.64% (1) Gen: 3.28% (2) ST: 1.64% (1)	NT/T: 1.64% (1) DT: 1.64% (1) Gen: 6.56% (4) ST: 6.56% (4) Sub: 8.2% (5) Omis: 1.64% (1)	AT: 3.28% (2) NT/T: 3.28% (2) Spec: 4.92% (3)
Rush Hour 3	AT: 42.5% (17) NT/T: 2.5% (1) Omis: 2.5% (1)	AT: 2.5% (1) NT/T: 2.5% (1) Gen: 10% (4) ST: 7.5% (3) Sub: 5% (2) Omis: 10% (4)	NT/T: 5% (2) DT: 5% (2) Spec: 5% (2) Omis: 5% (2)
Zombieland	AT: 34.78% (24) NT/T: 2.9% (2) Spec: 1.45% (1) Gen: 1.45% (1) ST: 1.45% (1)	AT: 13.04% (9) NT/T: 10.14% (7) DT: 7.25% (5) Spec: 7.25% (5) Gen: 13.04% (9) ST: 7.25% (5) Sub: 1.45% (1)	NT/T: 1.45% (1)
Comedy Adventure			
Shrek the Third	AT: 40% (16) NT/T: 2.5% (1) DT: 2.5% (1) Spec: 2.5% (1) ST: 2.5% (1) Omis: 2.5% (1)	AT: 7.5% (3) NT/T: 2.5% (1) DT: 10% (4) Spec: 2.5% (1) Gen: 10% (4) ST: 10% (4) Sub: 5% (2) Omis: 2.5% (1)	n/a
The Simpsons Movie	AT: 70.49% (43) DT: 1.64% (1)	AT: 9.84% (6) NT/T: 4.92% (3) DT: 3.28% (2) Gen: 3.28% (2) ST: 1.64% (1) Sub: 3.28% (2)	NT/T: 1.64% (1)
Kung Fu Panda	AT: 55.56% (5)	ST: 11.11% (1) Sub: 11.11% (1)	AT: 22.22% (2)

Action Thriller			
Eagle Eye	AT: 37.76% (37) Spec: 2.04% (2) Gen: 3.06% (3) ST: 2.04% (2) Sub: 1.02% (1) Omis: 1.02% (1)	AT: 11.22% (11) NT/T: 3.06% (3) DT: 7.14% (7) Spec: 1.02% (1) Gen: 11.22% (11) ST: 3.06% (3) Sub: 2.04% (2) Omis: 3.06% (3)	AT: 3.06% (3) NT/T: 1.02% (1) Spec: 3.06% (3) Sub: 1.02% (1) Omis: 2.04% (2)
Next	AT: 50% (18) NT/T: 2.78% (1) Gen: 5.56% (2) Omis: 2.78% (1)	AT: 5.56% (2) Spec: 5.56% (2) Gen: 13.89% (5) Sub: 2.78% (1) Omis: 2.78% (1)	DT: 2.78% (1) Spec: 5.56% (2)
Wanted	AT: 44.44% (8) NT/T: 5.56% (1) Gen: 5.56% (1)	AT: 11.11% (2) DT: 11.11% (2) Gen: 5.56% (1) Sub: 5.56% (1)	AT: 5.56% (1) Gen: 5.56% (1)
Quantum of Solace	AT: 45.95% (17) NT/T: 2.7% (1) Spec: 5.41% (2) Sub: 2.7% (1)	AT: 2.7% (1) NT/T: 5.41% (2) Spec: 2.7% (1) Gen: 10.81% (4) Sub: 5.41% (2) Omis: 2.7% (1)	NT/T: 10.81% (4) Omis: 5.41% (2)
Surrogates	AT: 44.44% (12) Gen: 3.7% (1) Omis: 3.7% (1)	AT: 7.41% (2) NT/T: 3.7% (1) Spec: 3.7% (1) Gen: 11.11% (3)	NT/T: 11.11% (3) Spec: 22.22% (6)
Action Adventure			
Sherlock Holmes	AT: 37.5% (18) Spec: 2.08% (1)	AT: 12.5% (6) NT/T: 16.67% (8) DT: 22.92% (11) Spec: 2.08% (1) Gen: 4.17% (2) ST: 2.08% (1) Sub: 2.08% (1)	NT/T: 2.08% (1) DT: 4.17% (2) Spec: 2.08% (1)
Harry Potter and the Half-Blood Prince	AT: 60% (6)	AT: 10% (1) DT: 20% (2) Spec: 10% (1)	n/a
Thriller Horror			
The Reaping	AT: 62.97% (17)	AT: 7.41% (2) NT/T: 3.7% (1) DT: 3.7% (1) Spec: 7.41% (2) Gen: 7.41% (2) Sub: 7.41% (2) Omis: 3.7% (1)	n/a

The Strangers	AT: 66.67% (2)	NT/T: 33.33% (1)	n/a
Thriller Drama/Crime			
Angels & Demons	AT: 57.14% (48) Spec: 1.19% (1) Gen: 1.19% (1)	AT: 10.71% (9) Gen: 1.19% (1)	AT: 17.86% (15) NT/T: 3.57% (3) DT: 5.95% (5) Spec: 2.38% (2) Gen: 1.19% (1)
Public Enemies	AT: 34.65% (35) Gen: 0.99% (1) Omis: 0.99% (1)	AT: 7.92% (8) NT/T: 19.8% (20) DT: 8.91% (9) Spec: 5.94% (6) Gen: 4.95% (5) ST: 1.98% (2) Omis: 3.96% (4)	NT/T: 12.87% (13) Spec: 5.94% (6) Gen: 2.97% (3)
No Country for Old Men	AT: 33.33% (10) Spec: 3.33% (1) Gen: 6.67% (2)	AT: 6.67% (2) NT/T: 23.33% (7) DT: 3.33% (1) Spec: 3.33% (1) Gen: 13.33% (4) ST: 3.33% (1) Sub: 3.33% (1) Omis: 3.33% (1)	Omis: 3.33% (1)
Drama/Science Fiction			
The X-Files	AT: 57.9% (11) NT/T: 5.26% (1)	AT: 10.53% (2) NT/T: 10.53% (2) Spec: 5.26% (1) Gen: 5.26% (1) ST: 5.26% (1)	n/a
Knowing	AT: 38.3% (18) NT/T: 4.26% (2)	AT: 23.4% (11) NT/T: 6.39% (3) DT: 4.26% (2) Spec: 2.13% (1) Gen: 6.39% (3) ST: 2.13% (1)	AT: 2.13% (1) NT/T: 6.39% (3) DT: 8.51% (4) Spec: 2.13% (1)