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Theoretical and Practical Aspects of Subtitling Movies

A Case Study of the Movie *In the Loop* and its Translation into Croatian

The cinema is undoubtedly the most international of all arts.

(Sergei Einstein)

Und so ist jeder Übersetzer anzusehen, Dass er sich als Vermittler dieses allgemein-geistigen Handels bemüht und den Wechseltausch zu befördern sich zum Geschäft macht. Denn was man auch von der Unzulänglichkeit des Übersetzens sagen mag, so ist und bleibt es doch eines der wichtigsten und würdigsten Geschäfte in dem allgemeinen Weltverkehr.

Every translator ought to regard himself as a broker in the great intellectual traffic of the world, and to consider it his business to promote the barter of the produce of the mind. For whatever reason people may say of the inadequacy of translation, it is, and must ever be, one of the most important and dignified occupations in the great commerce of the human race.

(Johann Wolfgang Goethe)

Subtitling is fun. It is thrilling to find just the right inflection, the perfect phrase that captures as much of the original as possible ... a translation that communicates what is said and unsaid is a wonder to behold.

(D. Bannon 164)

Abstract

Subtitling is a form of audiovisual translation and increasingly growing in both importance and demand. First, a short introduction to audiovisual translation is illustrated as well as the theoretical background required for subtitling. Next, the Croatian subtitles of the movie *In the Loop* have been analyzed for correctness and appropriateness and alternative translations were attempted. Lastly, a survey has been done in order to shed light on the familiarity of the Croatian audience with British culture-specific concepts.

KEYWORDS

Subtitling, audiovisual translation, case study, *In the Loop*.

0. Introduction

Subtitling is a relatively new form of translation and it is increasingly growing in both importance and demand. It used to be reserved for smaller countries where a tight budget forced this type of translation, as opposed to dubbing, but today it is growing in popularity for the translation of foreign film, i.e. for movies made in non-English speaking countries. The obvious advantage is the preservation of the original sound which encourages foreign language acquisition.

The purpose of this paper is to analyze the translation of the movie *In the Loop* and to determine specific issues of translation studies specific to the Croatian market and to find possible solutions.

First, an overview of audiovisual media translation is given and a short history of subtitling. Audiovisual translation are the most recent forms of translation and therefore not as researched as other forms are. This chapter serves as an introduction to the world of audiovisual translation and provides a comprehensive overview of older as well as newer forms and trends in audiovisual translation.

Secondly, a theoretical guide is set complete with examples from the movie *In the Loop*. The purpose of this is to introduce the most important authors on the subject of subtitling, to briefly explain the steps of subtitling a movie and to underline important aspects and problems of movie subtitling.

Thirdly, the translation of the movie *In the Loop* is analyzed in the case study section of this research paper. The choice of the movie and plot are briefly ascertained moving then forward to a detailed analysis of the translation strategies which were used in the movie and the issues the translator has encountered as well as propositions of alternative translations. The translation of the movie title is given a separate chapter since titles are scrutinized before the movie has even started. Therefore translating movie titles is an especially hard and demanding task. In order to be able to grasp why some translations are comprehendible to a Croatian audience while some to less extent, a brief survey has been done with questions regarding culture-specific terms from the movie *In the Loop*.

1. Introduction to Audiovisual Translation

There has been much debate about how what umbrella term all modern types of translation should be given. Orero analyzes this issue:

> The unsettled terminology of audiovisual translation is patent from the very denomination of the field, from Traducción subordinada or Constrained Translation (Titford 1982: 113, Mayoral 1984: 97 & 1993, Rabadán 1991: 172, Díaz Cintas 1998, Lorenzo & Pereira 2000 & 2001) to Film Translation (Snell-Hornby 1988), Film and TV Translation (Delabastita 1989), Screen Translation (Mason 1989), Media Translation (Eguíluz 1994), Film Communication (Lecuona 1994), Traducción Fílmica (Díaz Cintas 1997), Audiovisual Translation (Luyken 1991, Dries 1995, Shuttleworth & Cowie 1997, Baker 1998), or (Multi)Media Translation (Gambier & Gottlieb 2001).
>
> (Orero VII)

Audiovisual translation includes all forms of translation of media formats which consist of audio or video or both. It is often used synonymously with media and screen translation. Besides film, this would also include the new media such as web sites, computer software and games. These are often also called localization. Moreover, one must not leave out translating for radio or theatre and opera as well as translation for the hearing impaired and the blind. Orero defines audiovisual translation in the following way:

> Audiovisual Translation will encompass all translations — or multisemiotic transfer — for production or postproduction in any media or format, and also the new areas of media accessibility: subtitling for the deaf and the hard or hearing and audio description for the blind and the visually impaired.
>
> (Orero VIII)

Here we shall focus on the more old fashioned forms of audiovisual translation. The three main forms of audiovisual translation are dubbing, voice-over and subtitling. However there is also a lesser known form, although not fully considered translation - versioning.

1.1   *Forms of Audiovisual Translation*

1.1.1 Versioning

Versioning is the only form of audiovisual translation which cannot be considered post-production translation but rather pre-production translation. Versioning means that a film company is shooting different versions of one and the same movie in different languages. Although today almost forgotten, it is one of the oldest forms of film translating. It is a rather costly matter and therefore later abandoned. There shall be more focus on the reasons in the section *Origins of subtitles* where a short history of film translation is provided.

Today versioning is only used for adaptations. Many foreign films and TV series have their American adaptation. The most prominent example today is probably is the British TV

series *The Office*. The Office is a great example how an extremely popular TV series can simply fail in some countries where the famous British humor seems to be quite incomprehensible. While it has sold in more than 80 countries, it has also had French, German, Canadian, Chilean, Israeli and Brazilian adaptations with more to come. (Garrison) On the other hand, there also many American adaptations of foreign movies, as the American audience apparently are not enthralled by foreign film. Many are even more successful and even more prominent than the original; a good example is the Clint Eastwood classic western *For a Fistful of Dollars* which is an adaptation of legendary Japanese movie director Akira Kurosawa's samurai movie *Yojimbo*, or the much recent horror movie *The Ring* which is again an adaptation of a Japanese movie called *Ringu.* (Wikipedia)

1.1.2 Voice –over

Voice-over is the form of translation where a second sound recording is superimposed onto the original. The audience can hear both sound recordings at the same time. The original is somewhat toned down, while the speaker reads the translation of the audio-visual material. Voice-over is not a prominent form, it is mainly used for TV translation in Poland and Russia, but, according to Pedersen, other countries do use it occasionally, for example in documentaries or news reporting.

The downside of this method is that when playing two audio files at the same time there can be some sort of confusion and usually there is only one speaker who speaks every role in a movie, so the transition between dialogues could also be a bit confusing. (Schröpf 10) On the other hand, Pedersen estimates that voice-over is more economic than dubbing but still roughly as twice as expensive as subtitling.

1.1.3 Dubbing

When a film is dubbed, the original soundtrack is replaced by a translated soundtrack. Gottlieb therefore states that dubbing creates the perfect illusion – that the translation is actually an original.

Dubbing can be both intra- and interlingual, the former being the more commonly used, while the latter is more obvious. Intralingual dubbing is done by replacing the original soundtrack with an identical soundtrack done recorded in a studio rather than on set. This is done for sound quality purposes only, mostly when outdoor sets are in question.

On the other hand, there are some constraints of dubbing which need to be taken into account. The most obvious is probably lip-synching, which needs to be taken into account

especially considering close-up scenes, where mismatching vowels and consonants would be more visible to the viewer. Another constraint is isynchrony, which concerns the length and speed of the utterance. Lastly, kinetic synchrony matches the movements and gestures of the actors with the spoken words. It is not uncommon that these constraints have priority over the translation, although dubbing does require less textual reduction than subtitling.

1.2   Subtitling

The term subtitles refers to „words shown at the bottom of a film or television picture to explain what is being said"(Cambridge Dictionaries Online). Gottlieb defines translation as "diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue." (Gottlieb 2004: 220) Pavlović describes that a " TV subtitle consists of one or two (occasionally three) lines of translation, mostly in white or yellowish letters against a darker background, appearing near the bottom of the screen simultaneously with the source text and its accompanying moving image." (Pavlović 2002: 386) Pavlović further explains that subtitles developed from intertitles. The origins of subtitles shall be further looked into in a special chapter dedicated to this. Sometimes subtitles are also referred to as captions although in the United States this term is used for describing intralingual subtitles.

There are two types of subtitles we can distinguish linguistically:

a) Intralingual subtitling – the subtitles are not a translation of the movie but a transcription of the spoken words, thus changing mode but not language. This is done for the hearing impaired or for learners of a foreign language.

b) Interlingual subtitling – the subtitles are a translation of the spoken words, thus changing both mode and language.

Furthermore, there is also a distinction whether subtitles are optional or not so subtitles can either be open or closed, i.e. whether we can choose to see them or not. This is of course only possible with a television set. Subtitles in a cinema are not optional.

Additionally, there are some categories of subtitles which regard the part of the film that is being translated:

a) Narrated – translate the dialogue of the film, are the most common form.

b) Forced – are only present when the characters are speaking a foreign language or there is a sign or text in a scene where it was not translated during dubbing.

c) Content – the subtitles give extra information about the movie, are usually seen at the beginning or the end of a movie, for e.g. at the beginning of each *Star Wars*

movie but also often seen at the end when explaining what exactly happened to the characters

Schröpf observes how subtitles entail an information function because subtitles inform the viewers about the plot of the film. One could describe this function as an accompanying function because, as Schröpf explains, the subtitles accompany the picture. According to her, the main goal of subtitles is to give the impression that the film is understandable even without the need to read the subtitles.

Indeed, subtitles are probably the most peculiar form of audiovisual translation because it is the only known form of translation which changes modes – from speech to writing. Gottlieb describes that subtitling "'jaywalks' from source-language speech to target-language writing." (Gottlieb 2004: 220)
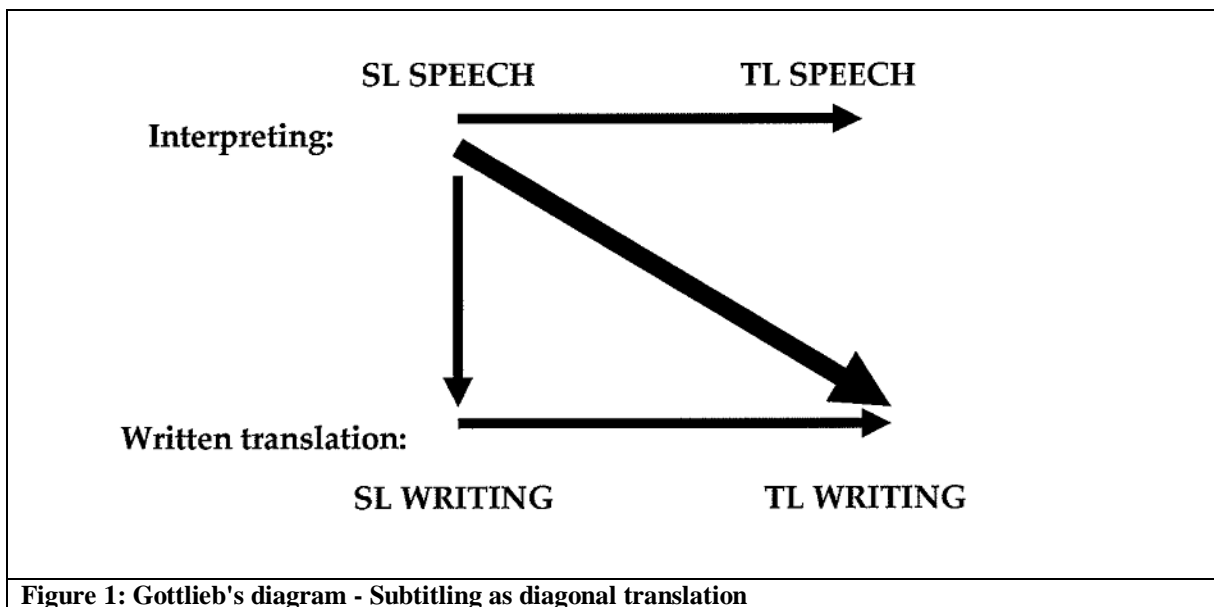
Figure 1: Gottlieb's diagram - Subtitling as diagonal translation

In conclusion, subtitles are certainly a very special case of subtitling. One should always keep in mind the translatological and linguistic factors when subtitling. In addition to that, the technical aspect must not be forgotten. Subtitling simply does not follow the classic definitions of translation, because it is deeply intertwined with new technology.

1.2.1 Is subtitling translation?

There has been an ongoing debate whether subtitling can be regarded as translation at all. Gottlieb (2004) mentions two major reasons for this debate:

1. Subtitles are bound by time and space constraints. Therefore the translated text is always shorter than the dialogue. (Pavlović even states that "On average, a subtitled text is about 30 percent shorter than a corresponding 'full' translation." (Pavlović 2002: 388)

2. Most people think of written translation regarding the term 'translation'.

However, Gottlieb (2004) argues that any interlingual transfer should be regarded as translation, in whichever way they are being created and whatever alterations might be done.

On the other hand, Luyken et al explains that "most text book definitions of translation simply do not fit audiovisual language transfer." (Luyken 1991: 153) Adding to the reasons Gottlieb gave, there are two more issues as to the translational aspect of subtitles. First, only one aspect of the whole film is being translated. Picture and non-verbal types of communication are not being taken into consideration. Secondly, subtitling also involves editing. The dialogue is being altered to fit the requirements of time and space. Luyken debates that this must then be a case of 'communicative translation' as the subtitler is much more concerned about the intention of the utterance rather than the actual words that were said.

As a solution, Gambier proposes to introduce the term 'screen transadaptation' in order to account for all the possibilities and necessities that subtitling needs. Gottlieb has a much simpler solution and that is to label "all types of interlingual transfer as 'translation…'". (Gottlieb 2004: 219) Schröpf proposes that instead of 'translation', subtitling should be regarded as 'conversion'.

Why there is such a debate whether subtitling is to be called translation or not and no questioning whether dubbing is translation or not, cannot be answered. Dubbing, just like subtitling, involves editing and considerable alterations to the text. Schröpf even describes that dubbing is even more a text adaptation than subtitling as the dialogue often simply serves as a 'suggestion' for creating the target language text. Moreover, subtitling is by far not the only form of translation which demands 'communicative translation'. This solution is "obligatory in the translation of many culturally conventional formulae that do not allow literal translation: for instance: public notices, proverbs and conversational clichés." (Pavlović 1998: 166)

In conclusion, many scholars argue whether subtitling should be regarded as translation or adaptation but there are also numerous scholars who defend it. Applying old definitions to new media and the translation of it, including subtitling, is in vain. As Díaz Cintas rightfully asserts in his article *Subtitling: the long journey to academic acknowledgement* that "the translation concepts and theories that have been historically articulated cease to be functional when scholars try and apply them to AVT." (Díaz Cintas 2004: 51) The focus should be on descriptive studies rather than the traditional which always

cast the practical aspects aside.

1.3   Dubbing vs. subtitling

"Since 1929, […], two methods of film translation have been dominant: subtitling and dubbing." (Gottlieb 2001: 248) Therefore dubbing and subtitling have often times been called the old rivals. Dubbing replaces the original recording with a recorded in the appropriate language while subtitles do not replace the recording but add text on the bottom of the screen with the translation of the dialogue. Dubbing is a form of isosemiotic translation because it uses the same semiotic channel thus translating speech with speech. Subtitling, on the other hand, is disemiotic because it translates dialogue with written text. Subtitling is, as already mentioned, the only *diagonal* form of translation.

There are many reasons why subtitles are preferred over dubbing. Some argue that the original soundtrack is as the director had intended, any change in sound would thus interfere with the director's wishes. For example, the comic-effect of many of the world's well-known comedians would be lost if the interaction of their voices and their body language is changed. Gottlieb mentions that Peter Seller's accent in the *Pink Panther* is lost if dubbed into French. Another issue is the loss of authenticity. For example, it can be very confusing when in World War II movies both the Germans and the Americans speak German. Furthermore, Cubbison lists the following reasons against dubbing: national language, temperament, acting style, voice/body incongruity and infidelity, illusion of reality and spectator identification, and finally authenticity of the filmic text. As mentioned before, dubbing changes the dialogue even more so than subtitling to adjust the uttered words to the mouth movements of the actors. Another matter of concern is how to dub dialects. Certainly, subtitling has the same problem and can rarely make amends, but the original audio is present and the audience can hear the differences in speech. Dubbing can only ignore the difference or dub dialect into a target language dialect, but rarely do two different dialects of two different languages carry the same connotations. Additionally, maybe the greatest advantage of subtitling countries is that the viewer by watching a subtitled film involuntarily begins to learn a foreign language. Speaking of foreign language, by no means does this only refer to the English language. Many avid Spanish soap opera viewers in Croatia have become familiar enough with Spanish in order to understand simple sentences. Hungarian translator Bernschütz laments in her *Empirical Study of Subtitled Movies* about the inability of Hungarian citizens to articulate themselves in any language other than Hungarian. She states that:

The majority of Hungarian employers complain about the deficiency in newly hired

employees' command of a foreign language or its unusable proficiency level. These complaints are in line with the results of the Euro barometer 2005 research claiming that only 29% of Hungarians proved to be able to make themselves understood in a language other than their mother tongue.

(Bernschütz 2010)

Bernschütz continues explaining that according to new Hungarian broadcasting suggestions there should be more subtitled films than in the past. The goal of these recommendations is obviously to promote multilingualism in Hungary. Gottlieb also mentions some of the foreign language learning advantages of subtitles:

- Improving reading skills.
- Boosting foreign language skills.
- (Ideally) facilitating easy and cheap international program exchange.
- (In reality) cementing the dominance of English.

Lastly, one should not forget the question of economy. Subtitling is by far the more cost-effective solution, Pedersen estimates that dubbing is approximately fifteen times as expensive as subtitling; Jüngst estimates it to be ten to twenty times as expensive. Besides, Jüngst also mentions the intellectual superiority of subtitling as it has become quite a question of sophistication to prefer subtitles over dubbing. Many also regard subtitling to be the only true and correct way to bring foreign movies and cultures to viewers.

On the other hand, there are quite as many proponents of dubbing. The main argument is that subtitles only distract the viewer from watching a film since one is too preoccupied with reading. Indeed, subtitles can decrease the visibility of the images in a movie and sometimes even crucial visual information is blocked. Another obvious disadvantage of subtitles is the question of reading speed. Reading speed can vary from viewer to viewer and for some fast reading may even have become too strenuous an effort. People with reading disabilities will obviously face difficulties, but sometimes even people with minor vision problems might feel that way. Furthermore, dubbing fans criticize that subtitles need to be more condensed in order to fit in the lines. Sanchez gives the following opinion in this issue:

"…dubbed and subtitled versions often contain very different translations of the same phrase. This is of course to be expected in translations by different people done at different times. Often in the dubbing script, the translator has opted for a strategy more akin to adaptation than translation. Within the parameters of the objective of dubbing, this is acceptable. However, subtitles tend wherever possible to be more literal and where the dubbing translation strays considerably from the original…"

(Sanchez 2004: 4)

The argument that subtitling shortens the dialogue vastly is thus invalid. Many critics claim that the subtitled versions are often of far inferior quality than the dubbed versions.

There is furthermore the question of cultural accuracy. Pedersen has the following to say on this issue:

> In actual fact, there can be a huge credibility gap between the linguistic 'reality' produced by the soundtrack, and the cultural reality of the images and the content of the dialogue. However, in the dubbing countries, the audience is used to that and is not bothered by the fact that John Wayne apparently speaks German or that six very American friends drinking coffee in Manhattan discuss an outing to Central Park in French.
>
> (Pedersen 2010: 7)

Hoffman argues that the only reason subtitled films are constantly criticized is that it is easy to do so. The audience is able to constantly analyze each subtitle line while errors in dubbed movies mostly stay unnoticed.

To conclude, it is impossible to determine with absolute certainty which of these forms of audiovisual translation is superior. Coelh has looked into this subject even more in his article *Subtitling and Dubbing: Restrictions and Priorities* and states the following:

> To answer this question in simple words, one could say that the choice of one or other approach is just a matter of the preference of the country for which the new version is being produced. However, it can also be added that such a choice implies "cultural, ideological and linguistic" implications as it has been pointed out by some studies (see Ballester 1995, for instance).
>
> Coelh (2010)

1.3.1   Dubbing countries and subtitling countries

Europe can be divided into countries which mainly use dubbing and countries which mainly subtitle. Northwest Europe, Portugal and the Balkans mainly subtitle and only dub children's shows, movies and cartoons. Germany, Italy, Spain and France are mainly dubbing countries. Voice-over countries are Russia and Poland. However, voice-over is rather confusing and not as widespread as the aforementioned methods.

Smaller countries choose subtitling over dubbing primarily because of the high cost of dubbing. Those are countries with a small community of speakers. Countries like Belgium for instance, subtitle in more than one language. Dubbing in more than one language would be impossible because of the enormous cost.

Some countries, like Germany, France and Italy chose to require films to be subtitled and have also restricted the number of films that could be imported in a year. This was done in order to protect the domestic film market from the American dominance. Williams also describes the fear of lost nationalism:

> On the other hand, critics in many countries were alarmed at the cultural force of the English-language films, and the disruption it caused to local cultures and economies. French and German filmmakers were the most aggressive in this regard, lobbying

their governments to enforce quotas on the number of "foreign" (read: American) sound films shown in each country.

(Williams 2009: 100)

Schröpf mentions Italy as a good example, where to this day, it is required by law to synchronize any foreign film. Jüngst (2010) argues that the three large dubbing countries, namely Spain, Italy and Germany, all share a fascist totalitarian regime. Dubbing allows altering the dialogue in a way that would not go unnoticed with subtitling. Jüngst gives the all-time classic *Casablanca* as an example where all reference to the Third Reich have been erased even though it was only after World War II that the movie had been aired in Germany. Although France was never a fascist country, the French nationalism is a widely known phenomenon.

The English speaking countries cannot be classified as either dubbing or subtitling countries. Rather they are a mix of both. Especially in America, only few foreign language films ever make it to the predominantly Hollywood market. Often times, as mentioned already in the previous chapter *Versioning*, the choice is to remake the whole movie. Williams mentions that the two top box-office foreign films are both subtitled, but both emphasize ideography rather than dialogue. Those two are Mel Gibson's masterpiece *The Passion of the Christ* and the Chinese *Crouching Tiger, Hidden Dragon*. However, Williams does emphasize the strong aversion of the American audience towards subtitled movies. Williams gives the example where an American audience came to view the Chinese classic *Raise the Red Lantern* (1991) but was left to believe it was dubbed:

When the opening credits had ended, and the dialogue—and subtitles—began, a "sudden burst of groaning was audible.

(Williams 2009: 126)

To conclude, there are no concrete studies which show why some countries prefer subtitling while other prefer dubbing. One can only assume that it is a mix of economic, political and aesthetical reasons. Furthermore, there is no known case where a dubbing country switched to subtitling instead, but the arrival of new media and new options to choose between a subtitled and a dubbed version might influence an otherwise dubbing country to switch to subtitling.

1.4   The Origins of Subtitling

1.4.1   The beginning of film – the magic lantern

Before there was film, there was the Magic Lantern entertainments often referred to by its French name *lantern magique*. The Magic Lantern was an early type of image projector developed in the 17th century (Wikipedia). The magic lantern uses a mirror in front of a light source that gathers light and projects it through a slide with an image. These projections were in the beginning just some dimly lit images but later evolved into projections which could simulate changes in time, climate and mood. The themes of these projections dealt with a variety of subjects and the "success of the projection would depend, in no small part, on the accomplishment of the speaker who would, in a sense, bring the pictures to life." (Cronin 2009: 4). So there was obviously some need of explanation to bring the viewer closer to the storyline of the projection, especially as the moving pictures become more complicated and sophisticated.

Figure 2: A look inside a magic lantern in the collection of the Children's Museum of Indianapolis

1.4.2   Intertitles and the silent film era

The origins of subtitling are inevitably connected to the emerging of films itself. Originally, films were "silent" yet it is a common misconception that there was no sound at all because "[the] vast majority of films shown between 1895 and 1927 had some form of accompaniment" (Cronin 2009: 3). Silent film was accompanied by live music, sound effects or commentary by a behind screen lecturer. Those were not recorded, because at the time only pictures could be recorded, but were always live performances.

Problems with discontinuity arose especially after the filming of live events as so called actuality films were one of the most popular genres in early cinema. The film maker had to choose what and when to film, because filming the whole event at once was impossible. In the film *Henley Regatta* (1899) "shots from the river bank are intercut with shots of waving crowds and the latter shots have been filmed from mid-river." (Cronin 2009: 3) This is not a succession of real life events and the viewer had no way of understanding what was going on. Cinema at that time was a relatively new medium and there was obviously the need for some explanation in order for the audience to make sense of these

sequences. After 1902 "films became longer, their stories became more complex and, most importantly, the number of shots increased." (Cronin 2009: 4)

Audiences became more demanding and again the problem with sequencing arose because of the issue with changing one shot to another. The solution, according to film historian Andre Gaudrealt, was to either introduce a narrative voice or to use *intertitles* which came to use in 1903 (Cronin 2009: 5). An intertitle is "a piece of filmed, printed text edited into the midst of (i.e. inter-) the photographed action, at various points, generally to convey character dialogue, or descriptive narrative material related to, but not necessarily covered by, the material photographed." (Wikipedia) Nevertheless, intertitles were impractical in the sense that they were highly limited to space while on the other hand sometimes revealed too much of the plot. Surprise was not uncommonly spoiled by unnecessary or overt explanation.

1.4.3   The Hollywood dominance

In the 1910s, French cinematography had "the then largest global empire in film history: the French film company, Pathé." (William 2004: 96) American mogul Adolf Zukor was visiting France and realized that he could easily translate French movies by simply inserting English intertitles. Later intertitles were translated into more languages and shipped all over the world. After World War I, Zukor and his company Paramount will be so successful that not only will he have established a monopoly in the United States, but go on to form production companies across Europe. By the 1930s, "American film companies were producing 70 to 85 percent of all motion pictures exhibited in the world." (William 2004: 96)

1.4.4   Film and sound – emerging translation issues

As already mentioned, translating a silent film entailed no greater issues as it was simply necessary to translate the intertitles. The emerging of sound thus posed a greater obstacle. Indeed, even the ever expanding American cinema was faced with a real obstacle with the emergence of sound.

The first sound films only included music and effects. Critics were not very fond of this new invention, though, they merely saw it as an inferior form of theater. International audiences, on the other hand, were of course thrilled by this new invention and rushed to the cinemas. The first feature length sound film *The Jazz Singer* was distributed in 1927. The viewers could for the first time hear the actors which also meant that intertitles became obsolete.

However, a new problem arose – how to translate a movie for a foreign audience.

Faced with this new technology and the fear that the arrival of sound would put a stop to the international market, the first sound films were very much ideographic. This means that they relied more on picture than sound and that they could be easily understood even without understanding the dialogue. A first solution was that the film studios would shoot different versions of one film in different languages but this was a very expensive solution. As William points out, Paramount planned to reshoot a number of Hollywood movies with European actors. In the 1930s, MGM/Loew had over fifty films and Warner Bros. eighteen foreign language film shootings. Versioning was by far not an exception in the film world. Rather it was the rule if a production company wanted a place on the international market.

Figure 3: Theatrical release poster of the movie *The Jazz Singer*

An obvious disadvantage of this method was the cost. To shoot a movie in 4 different languages also meant to have 4 different casts and obviously meant that al 4 casts needed to be paid accordingly. William explains that translating a silent film cost the production companies only $10,000. Versioning, on the other hand, cost the film studios more than $70,000 for each language version. This high cost was what ultimately forced the studios to look for alternative ways of translating their films. Another obstacle to American cinema was the question of endangered nationality if a country was to view only Hollywood movies in English but this has already been discussed in the previous chapter *Subtitling vs. Dubbing*.

Subsequently, dubbing and subtitling emerged as the two most commonly used solutions, even though there were some difficulties regarding the first attempts in subtitling and dubbing. The other forms of audiovisual translation have already been mentioned in the previous chapter, here we shall focus only on the subject matter of this paper and also the most inexpensive method – subtitling.

The first film ever to be subtitled was *The Jazz Singer*, which opened in 1929 in Paris with French subtitles (Ivarsson). The first television film to be subtitled was the German "Der Student von Prag", aired on the BBC on 14 August 1938. (IMDb) Italian and Danish subtitles

followed. Ivarsson focuses further on the history of the technical aspects of subtitling, which is not of greater importance here.

1.5   *Some special subtitling forms*

1.5.1   Fansubs

Figure 4: Kenji, Latin and explanatory head notes subtitles in the manga movie *Naruto*

Fansubs are subtitles created by fans. They originate from Japan in the 80s when Anime shows started to flourish. Fans would subtitle their favorite anime series because at the time only few were licensed to be aired outside Japan.

In the beginning, fansubs were distributed on VHS, which was rather time-consuming and costly. With the arrival of high-speed Internet access, DVD-ripping and TV-capturing, the original process was abandoned in favor of digital processing of fansubs.

The peculiarities of fansubs, according to Foerster, are that fansubbers give much priority to the looks of subtitles therefore often matching the style of the subtitles to the style of the anime series. They take full advantage of the new possibilities of digital processing and often use different font styles and sizes as well as freely placing them on the screen. Another special feature of fansubs is glosses, or as Foerster calls them, head notes. Those are explanations of untranslatable cultural references or some special words the author used or even created himself.

1.5.2   "Subtitles for people who don't like subtitles"

The 2004 version of the movie *Monty Python and the Holy Grail* which was released on DVD includes "subtitles for people who don't like subtitles" and which was simply dialogue copied from Shakespeare's Henry IV, Part II. (Foerster 2010: 84)

1.5.3   Trivia tracks

Trivia tracks provide background information as well as gossip about the cast and crew. Jüngst suggests that they could be used as additional information for costume dramas. She

further describes that trivia tracks are per se an interesting way of using subtitles but have not really been accepted on a large scale.

1.5.4 Diegetic subtitle design

According to Foerster, diegetic subtitles are those that "have a diegetic function and underline the content of the story." (Foerster 2010: 88) In her case study, she examines the Russian movie *Night Watch* and the creative approach to subtitling it involved. A good example is the part in which a voice is heard in the background, only noticeable by a young boy and the
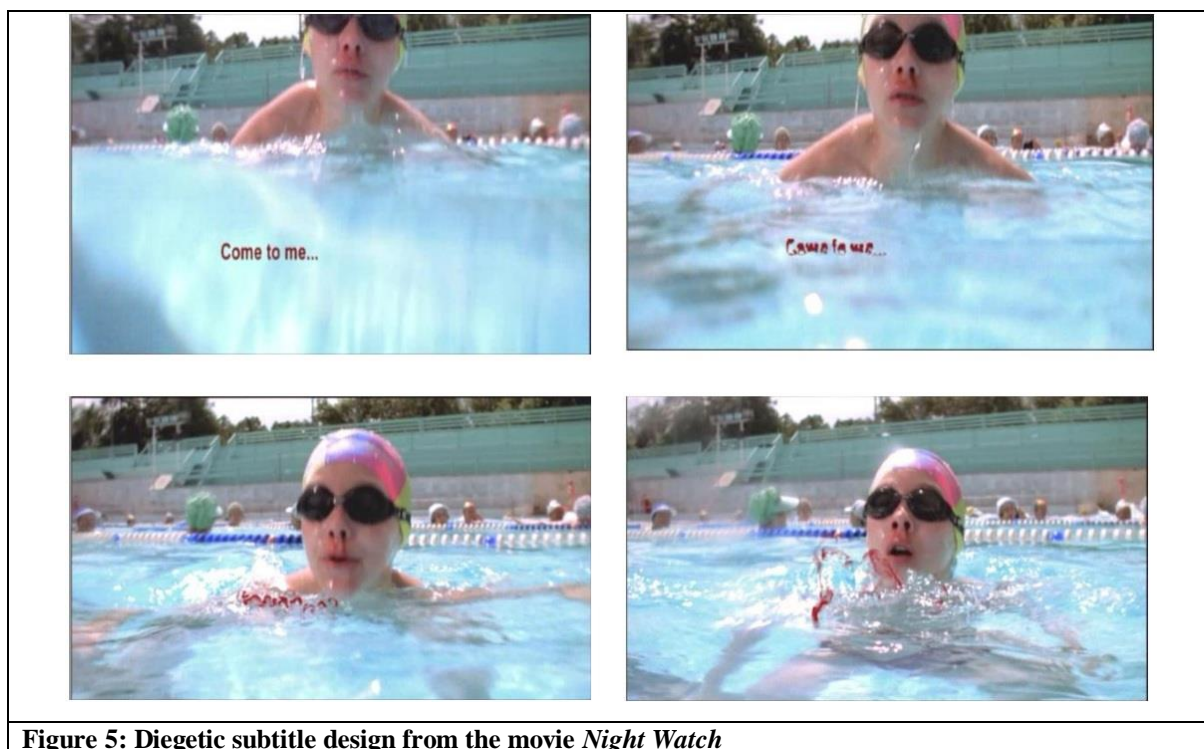
Figure 5: Diegetic subtitle design from the movie *Night Watch*

audience. This is the voice of a vampire and therefore always in red, later taking on the form of a bloody stream before disappearing completely. This sort of subtitles merges perfectly with the movie in which it is embedded.

1.5.5 Bilingual subtitles

Some countries have more than one official language. For example, some of these in Europe are Belgium – with French and Flemish as official languages- and Finland – with Finish and Swedish as official languages. In these countries, movies in cinemas are being subtitled in both official languages shown simultaneously at the bottom of the screen. On television the viewer is able to choose between the two languages. Jüngst also describes the extreme case of Hong Kong where 3 different languages are simultaneously shown in subtitles – English,

simplified Chinese characters and traditional Chinese characters. Surely there must be a significant loss in visual material, but the official languages must all be translated.

1.5.6 Dissolve translation

Figure 6: Dissolve translation in *The Sign of the Cross*

Dissolve translation is not really a new concept. It has been used in the beginning of film since sound film had first been introduced in the 1930s. It is listed here because it is a lesser known form of translation. Williams describes in minute detail the reasons why it was used and why it has been abandoned. He defines dissolve translation as "a moment when a shot of a text in a "foreign" language gradually fades off the screen, only to dissolve into its translation in the film's "official" language." (Williams 2009: 106) Williams further explains that "a dissolve translation, the foreign language is translated for the viewer, but done so in a way that necessarily reminds the viewer that an act of translation has occurred." (Williams 2009: 119) This technique brought foreign voices and words home to the American audience.

Nevertheless, it was also a constant reminder of the ongoing translation. Williams even compares this technique to Bertolt Brecht's *Verfemdungseffekt* because the audience is thereby being reminded that what they are seeing is not reality but a film. Moreover, they are not only viewing a film but also witnessing a translation process. Therefore this technique was abandoned in favor of techniques that keep the illusion alive.

2. Audiovisual translation theory regarding subtitling

2.1   The subtitling process

As we have already mentioned, subtitling is a diagonal process, translating audible dialogue into written words. A subtitler therefore needs not only to be a translator, but also an editor and a skillful technician, as subtitlers often need to organize the time codes as well. Here is how Gottlieb describes it:

> "Apart from being an excellent translator of foreign-language lines, a good subtitler needs the musical ears of an interpreter, the no-nonsense judgment of a news editor, and a designer's sense of esthetics. In addition, as most subtitlers do the electronic time-cueing themselves, the subtitler must also have the steady hand of a surgeon and the timing of a percussionist."

(Gottlieb 2004: 222)

The material with which the subtitler works is the movie itself. Nowadays provided in digital format whereas in the past VHS had been used. Ideally, there is also a transcript of the dialogue available although sometimes this may not be the case. If the time code is not provided, the subtitler must create one by him/herself. The time code directs which subtitle appears at which time. Frames are used as a measure of time, being much more practical than ordinary seconds. A frame represents 1/25 of a second thus a single time frame is one second (Pedersen 2010; 12).

There is no standard procedure which would apply to all and every subtitling company. As Sanchez (2004) explains, most companies have their own set of rules for subtitling. She describes the following steps in subtitling:

Pre-translation	Translation of dialogue list before creation of subtitles
Adaptation	Separation and adjustment of pre-translated text into subtitle units
TC-in / TC-out	The time code at which a subtitle appears on screen and disappears
Coding or spotting	Capturing of TC-in and TC-out for all subtitles
LTC	Linear Time Code, carried on audio channel
VITC	Vertical Interval Time Code, carried on the image within interval between frames
Simulation	Screening of film with completed subtitles
Import	Transformation of adapted text into subtitle format
Export	Transformation of subtitles into text format

These steps are terms used at the company Sanchez has been working, *Imaginables*, a

small subtitling company based in Barcelona, Spain. Surely, other companies may use other terms for the same procedures. Again, there is no standardization and therefore no standard terms are available. Sanchez further lists four subtitling methods which she has identified in her experience as a subtitler:

1. Pre-translation – Adaption – Spotting
2. Pre-translation – Spotting – Adaptation
3. Adaptation – Spotting – Translation
4. Translation/Adaptation – Spotting

All these methods have their advantages and disadvantages. Sanchez analyzes these in depth. Here we shall focus more on the general guidelines. However, all these methods do have on step in common – that is a two-step verification process. This step involves checking the subtitle file for incoherence or any other sort of mistake. Ideally, this would be done by a native speaker. Furthermore, it is advisable that the person checking has not already seen the film in advance in order to avoid interference from the original. The second step is called simulation. This step involves checking the subtitles together with the video material. Thus simulation visualizes the final product and final adjustments are carried out.

When the subtitler has finished with the translation of the dialogue, it is time to adapt the subtitles to the scenes in which they should appear. This process is known by a number of names: cueing, time-coding or spotting (Pedersen 2010; 13). Today's subtitling software has made this task enormously easier as the subtitler pushes a button to mark the appearance of a subtitle and afterwards pushes it again to mark the disappearance of the said subtitle. Furthermore, these programs indicate whenever a subtitle appears for too long too short and whenever a subtitle includes too many words or even indicating scene changes. Some of the more advanced technology even involves voice-detection functions.

Subtitling also involves a lot of researching. The subtitler needs to check the spelling of names and places and make sure that everything is coherent and that all references are translated accurately. Sometimes researching can be extremely demanding and long-lasting. For example, the translation of a documentary demands exhausting research. Often more time is spent on research than on any other step of subtitling.

Before sending the translation to the subtitling company, the translator needs to proofread and edit the subtitles. The translation company has an in-house editor who then checks the file again, reviewing and editing the file once more. As of 2006, this step is mandatory for companies to be certified to meet the European standards of translation quality BS EN ISO 9000: 2005 and BS EN 15038:2006 (Pedersen 2010:13).

2.1.1   Centralized Cueing

Pedersen calls centralized cueing a process where the individual subtitlers only translate the dialogue and the cueing is done by another person or is simply being taken over from another source. For example, there is a file called "Genesis file" in most DVD's which is nothing else than a transcription of the spoken dialogue.

This can be a great advantage to the subtitler who no longer needs to be concerned about cueing and can therefore concentrate solely on the translation of the source language subtitle. On the other hand, this process leaves much room for errors. Pedersen describes how he "found a few subtitles in Norwegian among the Swedish subtitles for *The Simple Life* (Fox, 2003)" (Pedersen 2010: 14). Such errors are possible because most Scandinavian languages are very similar, at least in writing. The subtitlers sometimes leave the "genesis file" in another language than the source language and do not even notice this mistake.

2.1.2   Subtitle Editor or SE
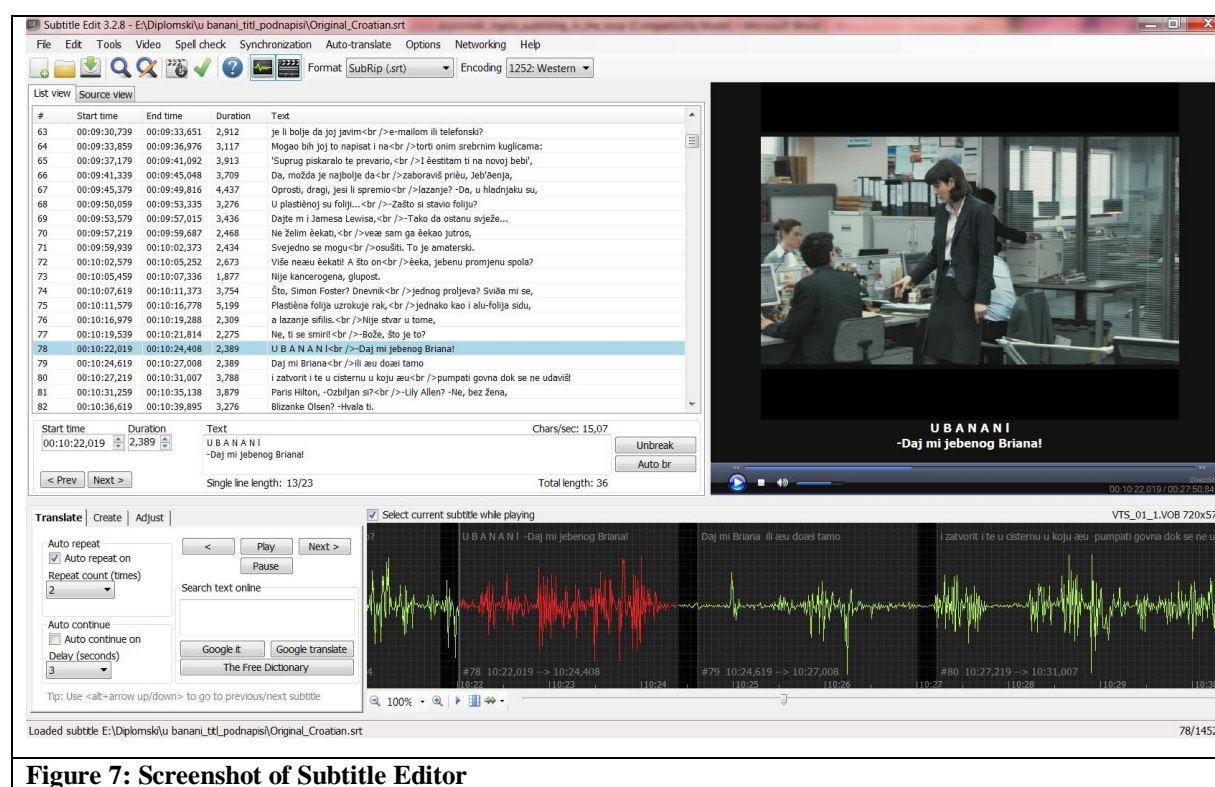
Figure 7: Screenshot of Subtitle Editor

One of the most famous subtitle editors is Subtitle Edit or SE. It is a free, open source multiplatform program created by Nikolaj Lynge Olsson. Subtitles can be adjusted, edited or created from scratch in multiple formats. It is available in English, Basque, Bulgarian, Chinese (Simplified), Czech, Danish, French, Hungarian, Italian, Japanese, Polish, Romanian, Serbian (both Cyrillic and Latin), Spanish and Swedish.

The editor is fairly simple to use thus making it a perfect choice even for the amateur

subtitlers.

2.2   Formal aspects of subtitling

There are a number of technical aspects a subtitler must take into consideration when subtitling. First and foremost is the issue of time and space. There is a limited amount of time and space available and the subtitler must make sure that his translation fits these restrictions. Next, it is important to make sure that the subtitles can be read by viewers without much difficulty. Because of these restrictions, subtitlers need to construct the translated subtitles accordingly, often this means that the text needs to be shortened or that some parts need to be omitted. It is safe to assume that the subtitler carries a great responsibility.

There are rules which a subtitler needs to adhere to. The most famous is probably the *Code of Good Subtitling Practice* written by Jan Ivarsson, former head of development of Swedish Television, and Mary Carroll, Managing Director of Titel►bild, Berlin. This is by no means a standardized and unified law which all countries and translation companies follow. It is quite the opposite since each subtitling company has more or less an individual set of rules. In this paper we shall examine the guidelines from the *Code of Good Subtitling Practice*, hereinafter referred to simply as the *Code.* This paper shall also look into the work of Dr. Fotios Karamitroglou called *A Proposed Set of Subtitling Standards in Europe*, which was published in 1998. Until today this proposed standardization has not been accepted, it should be regarded as a general guideline.

All in all, one can assume that the overall objective of most rules of subtitling serve to ensure maximum readability and comprehensiveness and, of course, to ensure the general audience's viewing pleasure.

2.1.1 Spatial restrictions

2.1.1.1   Positioning

As mentioned previously, subtitles are mostly restricted to the bottom of the screen. Some countries like Japan place subtitles sideways. In some rare cases, where images of great importance to the film are placed on the bottom, subtitles can appear on the upper part of the screen. A general rule is that the subtitles need to be "at least 1/12 of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it." (Karamitroglou 1998: 29) The same rule applies to both sides of the screen.

2.1.1.2   Lines

Subtitles are restricted to 2 lines so as not to preoccupy the screen. A single line is then limited to 35 characters because otherwise the letters would be too small to read. If only a single line is required, it is placed at the bottom to ensure that the screen is not being preoccupied too much. The lines should be centered if they are not of the same length. The lower line should be adapted to be longer than the upper.

The rules on Croatian TV are slightly different. Pavlović points out that subtitles on "Croatian Television (HRT) [are] up to 33 characters per line (including spaces), or 66 characters per subtitle." (Pavlović 2002: 387)

2.1.1.3   Formatting

In terms of formatting, the modern software has enabled subtitles to be as diverse as their subtitlers themselves. But some research has shown that some formatting can be tiring and difficult to read. In general, fonts with no serif and with proportional distribution are preferred, *Arial* being a widely popular choice. The color of the fonts should not be too bright because a stark contrast strains the eye. A background is also important since it is far easier to read letters against a never-changing background than against constantly changing colored pictures. Ideally, the background is transparent grey.

2.1.2   Temporal restrictions

There is no uniform duration for lines of subtitles. They largely differ from company to company. According to the *Code*, subtitles should appear for at least 1 second but not longer than 7. Furthermore, the duration of subtitles overall should be coherent so as not to obstruct the reading rhythm. Before a new subtitle appears a single frame needs to pass, or ¼ of a second. It is also important, according to Gottlieb, to let the viewer enough time to examine the rest of the visual material. All of the aforementioned constraints of time should together form a coherent rhythm pattern. The viewer should not feel strained while reading the subtitles.

Another important rule is to preserve a close correlation between subtitle and film dialogue. Because the viewer expects and constantly checks whether sound and subtitle match, a mismatch would therefore catch the viewer's attention and immediately remind him of the translation.

On the other hand, there are cases where a lagging behind is actually preferable. For instance, jokes, puns or some important revelations can be ruined because of subtitles that reveal too much too early, or as Gottlieb describes it:

"But the subtitler should not spill the beans by prematurely revealing a point, such as the answer to a dramatic question. The target language audience should get the points as things happen, not before they happen."

(Gottlieb 1994: 110)

The solution to this problem is called overlay, add-ons or cumulative text, according to Karamitroglou. The first line appears and stays until the second line appears where the critical information is present. This way, the information is not revealed until the character has actually said the words.

Lastly, the *Code* also mentions the importance of respecting camera cuts or changes in scenes. Subtitles should not confuse the viewers by staying on even after a scene has changed. Only if the cut is a minor one can this rule be disobeyed, for e.g. a minor change in camera perspective from long shot to close up and etc.

2.1.2.1   Reading speed

Naturally, reading comprises more time than hearing a dialogue. It is therefore inevitable that the subtitles ought to be shortened. Different scholars presume different reading times. Luyken presumes 150 to 180 words per minute as a standard, whereas Wildblood assumes that one subtitle line can without difficulty be read in 3 seconds, whereas it takes approximately 5 seconds to read 2 subtitle lines. (see Heinze 14) These do not take into account people with reading difficulties or children, who have yet to develop their reading speed. It is also important that the subtitles are legible.

2.1.3   Punctuation and style

Karamitoglou deals extensively with punctuation matters, while Bannon focuses more on style. Here we shall give a brief overview, consulting both authors. In general, subtitles largely follow the rules of printed media. We shall focus only on special rules and cases that apply exclusively to subtitles. The examples are all taken from the movie *In the Loop*.

2.1.3.1   Quotation marks

Quotation marks occupy much needed space and should be only used when quoting. A single quotation mark is used when a character is mimicking another, thereby mocking him/her.

538
Plus, she can be a bit, you know...
539
'Everything's a bit shit, isn't it?'
Like that.

2.1.3.2   Exclamation marks

Exclamation marks can be distracting. They are usually only used when characters are yelling. It can be difficult to decide which statements actually need exclamation marks, it is best to let the tone of the speaker speak for itself.

2.1.3.3   Dots

Dots are used to indicate an unfinished sentence at the end of an utterance. When placed on the beginning of an utterance, they indicate that a previous sentence is being finished. Characters are often undecided, confused or stutter. They make pauses in speech and this is again shown by inserting dots. Simon Foster, the minister from the movie *In the Loop* often cannot find the right words to say and is also a notorious stutterer:

> 183
> I don't think war is unforeseeable...

Sometimes long speeches by one character are interrupted by commentaries of another, as is the case in the following dialogue:

> 32
> <i>So if we can tackle the easy things
> like diarrhea, then we can...</i>
> 33
> Oh, say it again. Yes, very good.
> 34
> What is this, the shitting forecast?
> 35
> <i>... hopefully that will strike another blow</i>
> 36
> <i>in the war against
> preventable diseases.</i>

Sometimes a character does not end a sentence at all, is unsure how to or simply does not even intend to:

> 63
> - And don't say Mandela. That's...
> - No, no, boring. And a bloke.

When dialogue is simply cut off, two dots are used with appropriate punctuation, as in the example below:

> 465 00:20:56,120 --> 00:20:58,918
> - Can I..?
> - Yep, you betcha, OK.

When characters are interrupting each other, use dots when the first speaker is being cut off, but use long dashes for harsh interruptions.

2.1.3.4   Dashes and hyphens

When two characters are exchanging words in a single frame, the change of speaker is marked by a dash in front of the. This is probably obvious to anyone who ever watched a subtitled film. When dashes are used for linking words, no blank is put in between the dash and the words.

2.1.3.5   Parentheses and brackets

Both parentheses and brackets are used when the subtitler includes a commentary inside the subtitles. They are often used for words which have a double meaning in English but are lost in translation. This is also the case with names, which are not translated at all, but sometimes can be a source of ridicule.

895

| Ovdje je karikatura | There's a cartoon |
| tebe kao morža. | of you in here as a walrus. |

896

| Morž? Ja nisam debeo | A walrus? I'm not fat, |
| i čak i nemam brkove. | I don't even have a moustache. |

897

| Jebemu, nacrtali su mi kljove. | Fuck, they've given me tusks. |

898

| Morž? (walrus) Shvaćaš? | - Wal-rus. - Yes, I know. |
| Wall (zid). -Vidim da je morž. | - You get it? Wal-rus, wal-rus. |

2.1.3.6   Boldface and underline

Boldface and underline are not used in subtitles as they are unnecessary and only occupy space.

2.1.3.7   Names

Names often take up precious space therefore a subtitler should often consider even omitting names. The first time a name is mentioned it should be written down. Consecutively, either shorten the name, if possible, or choose only the family name. In the case of this movie, the name of Karen Clark is often repeated so the subtitler eventually chose to shorten it to K. Clark. Relentless repetition of names is superfluous as the audience can hear and recognize when a name is mentioned. The *Code* suggests the following on this topic: 13: "Obvious repetition of names and common comprehensible phrases need not always be subtitled."

Another important aspect of names is that the English language does not differentiate

between formal and informal address of the second person singular. Croatian and many other languages do and it is important to keep this in mind. Although the characters of *In the Loop* are all addressed by first name, sometimes the occasion requires a more formal tone. Still, all the formal "Vi" addresses are written in small letters as if it was the second person plural.

2.1.3.8   What can be omitted

Usually, subtitles should render the words of the original as truthfully as possible. Because of spatial constraints, though, some linguistic items can be omitted without loss of meaning.

Onomatopoeia is a word that imitates sounds and is vastly universally understood. In most cases there is no need to reproduce them in subtitles. Again, space needs to be saved whenever and wherever possible. Bannon mentions that sometimes viewers may not be familiar with a source language and therefore may not recognize an onomatopoetic word as such. In order to clarify such situations, subtitle the onomatopoeia in order for the audience to comprehend that the sound was merely a sound and nothing more. Otherwise, the audience might assume that the subtitler omitted too much information.

Padding expressions, according to Karamitoglou, are expressions empty of meaning and mostly just functional. In everyday speech, people constantly use them in order to gain somebody's attention in a conversation. Those are the all too familiar 'well', 'you know', 'like' etc. or in Croatian 'pa', 'čuj', 'kao što sam spomenuo' etc. They can of course be omitted, but not necessarily so. Sometimes padding expressions are required for a natural speech flow.

Tautology is "the unnecessary and usually unintentional use of two words to express one meaning" (Cambridge Dictionaries Online). Such expressions are always avoided in printed materials so why not correct them in subtitles as well. Keep only the first part of such expressions.

Some expressions of the English language are universally recognizable to most citizens of Europe. According to Karamitoglou, those are expressions such as 'yes', 'no', 'ok', 'please', 'thank you' etc. When clearly uttered, they can be omitted. However, when unclear or when a slang or colloquial expression is used, it is best to include them in the subtitles.

Another case where it is not only advisable but unavoidable to do so are scenes where a crowd of people are talking over each other. In such cases, the subtitler needs to decide what to subtitle and what can simply be ignored. Bannon lists the following scenes as cases where a subtitler needs to be careful on what to focus and what to omit: mob scenes, crowd

scenes, muffled conversation and background chatter. Crowd scenes consist of murmuring, chatter and sometimes even some stereotypical sentences. These are not important to the storyline and therefore need not to be subtitled. As regarding mob scenes, those are often scenes where the protagonist is surrounded by press or photographers who all throw questions at the main character at the same time. *In the Loop* features such a scene where Simon Foster is 'ambushed' by a crowd of photographers and journalists. The subtitles follow only the questions which eventually receive a reply and, of course, the replies of the main character.

2.1.3.9   What not to omit

Easily recognizable proper nouns or internationalisms should not be omitted as the viewers recognize these and search for them in the subtitles. As Karamitoglou describes, when such an item is missing the audience may feel that the subtitles do not render the dialogue faithfully.

2.1.3.10   Names of places, text on signs and other informative text

Bannon points out that "anytime the camera lingers on written information that is not read aloud by the characters, the relevant points must be translated" (Bannon 2010: 115). There are a couple of options how to signal to the audience that the subtitles are actually translations of written information:

- with uppercase letters: MAIN STREET
- using parentheses and brackets: <Man Wins Lottery>

As Bannon describes, in writing, it is preferable to put a dash than to spell out the word "to". However, in subtitles this type of information needs to be spelled out:

<Luke 2: 8-10> becomes He read the second chapter of Luke, verses eight to ten

(Bannon 2010: 115)

When a specific location is shown in a movie, which is also significant to the plot, it is advisable to point this out by inserting the information in the subtitles. This needs only to be done the first time the location is shown or, as Bannon states "the first time the establishing shot is used" (Bannon 2010: 117).

2.1.3.11   Symbols and numerals

Bannon assures that subtitlers should trust the viewer enough to understand common symbols but to spell out dates and numbers if not overwhelmingly long. Monetary symbols vastly save space and most viewers are familiar with common monetary symbols anyway. There is no

need to spell them out. Any amount of money higher than ten thousand can be abbreviated to 10K or 100K. In Croatian it is common to abbreviate this as '10 milja' or '100 milja'. Additionally, there is no need to spell out units of measurement. Bannon allows for miles to be spelled out but kilometers are too cumbersome.

As for numbers, it is more preferable to spell them out. A rule of thumb is that numerals less than ten should always be spelled out. Ordinal numbers are abbreviated whenever needed in order to save space but only when it indicates placement. If not, it is better to spell them out.

2.1.3.12   Acronyms and abbreviations

Bannon advises to spell out the full name of a usually abbreviated word the first time it appears. Later, the abbreviation can be used.

An acronym is "an abbreviation consisting of the first letters of each word in the name of something, pronounced as a word" (Cambridge Dictionaries Online). Karamitoglou points out that acronyms like NATO and USA, or in Croatian SAD can be used without restrictions. However, those that are not as common, such as PM (Prime Minister) or DC (Detective Constable) should not be used. Here is an example how acronyms are translated into Croatian, again from the film *In the Loop*:

342   00:26:49,939 --> 00:26:56,287

Zove se 'Planiranje, parametri	It's called... "Post War Planning.
i mogućnost i nakon rata,'	Parameters, lmplications and Possibilities".

343   00:26:56,539 --> 00:27:00,214

Napisala ga je Liza Weld, ne?	This is the one by... this is the one by Liza Weld, right?

344   00:27:00,459 --> 00:27:03,974

PPM NR? Bože,	"PWIP PIP"?
već ima akronim.	Oh, God, it already has an acronym.

345   00:27:04,219 --> 00:27:08,815

Evo još jedan akronim, VJM.	You know another acronym? DOA...
Već je mrtva... tvoja karijera.	Your career.

Later we shall discuss the appropriateness of this translation, in the case study section.

2.1.3.13   Dialect

Dialect should only be used in subtitles when the dialect has already been used in written

form in printed materials. Archaic language can always be used though with caution because the audience may need more time to comprehend what is being said. Karamitoglou allows for words such as "thee" for "you" but discourages the use of slang expressions such as "whadda ya doin" since they are difficult to understand and fatigue the eye.

2.1.3.14   Taboo words

Cursing is part of our language, whether we like it or not. A subtitler should not be made into a censor who deletes any foul language. Karamitoglou states the following on curse words: "Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy." (Karamitoglou 1998) Bannon shares his opinion confirming that "[c]ensoring dialogue is unacceptable." (Bannon 2010: 122)

On the other hand, a subtitler should not add unnecessary crude terms when they are not present in the original. The subtitler needs to find just the right nuance of cursing words. Some words are crude but others are more humorous than offending.

3. Case study of the Croatian DVD subtitles of the movie *In the Loop*

3.1   On the choice of the movie

In the Loop was first and foremost chosen because of its corpus as there are many translatological issues which come to mind immediately. The movie is set in both the US and Great Britain and therefore illustrates the harsh differences between these two dialects. A harsh difference further is shown between the language used by the characters in the movie in official as opposed to private situations. Another important aspect is the military and political slang used in the film which is again in stark contrast to the colloquial language used in informal situations. There is also the issue of taboo words which is a bit controversial in Croatia because the language in movies is often censored. *In the Loop* is therefore an exception as taboo words were neither censored nor softened. A distinctive feature of British television and cinema are puns and this movie is no exception. Puns present an especially tough task for translators and especially so for subtitlers. Last but not least, there are many cultural references which are again a class of their own for translators.

3.2   The movie plot

The British Prime Minister and the US President infer that they want to embark on a war in the Middle East. Simon Foster, the British Minister for International Development, states off

the cuff in a radio interview that "war is unforeseeable". He later tries to recant this statement to a hoard of news reporters with another statement: "to walk the road of peace, sometimes we need to be ready to climb the mountain of conflict". Both these remarks start a series of maneuverings on both sides of the Atlantic by both the pro- and anti-war factions in both governments. On the British side, Malcolm Tucker, the foul-mouthed communications manager, sends Foster back to deal with the mundane details of constituent complaints, a process at which he is equally inept. On the US side, US Assistant Secretary for Diplomacy Karen Clarke and US Lieutenant General George Miller lead the anti-war faction, against chief warmonger Linton Barwick, the US Assistant Secretary for Policy. Each, with his/her entourage of staff, some of whom do not agree with their political master, will do whatever he or she needs to achieve the desired end goal. This includes having fake meetings, having fake committees, spinning information, leaking information and documents, and doctoring documents. These maneuverings are most important in the lead up to the UN vote on the issue.[1]

3.3   Translation strategies and issues

In this section, the paper shall analyze the strategies used for the subtitling of *In the Loop* and the issues concerning those strategies. First, the strategies of translation text reduction, cultural references and puns shall be analyzed. Second, an attempt to assess the quality of the translation considering the ways in which the translation study issues were dealt with will be done by way of proposition of alternative translations. Last, a survey has been made which assesses the familiarity of the average Croatian viewer with British culture-specific concepts.

3.3.1   Text reduction strategies

Gottlieb speaks of intersemiotic and intrasemiotic redundancy where in both cases condensation can be used to reduce the text. Intersemiotic redundancy means that one and the same message is being transferred in two channels at the same time for example when something is being said and at the same time can be seen in the pictures. Such statements can be left out in the subtitles. Intrasemiotic redundancy is mostly found in spontaneous dialogue as interjections and repetition. As mentioned earlier, such language fillers can be left out without loss of meaning. As Schröpf points out, quantitative reduction is not always qualitative. An utterance can certainly be translated without loss of meaning. Gottlieb furthermore proposes four strategies for text reduction. These are the following:

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[1]   IMDb. IMDb.com, n.d. Web. 15 May 2012. <http://www.imdb.com/title/tt1226774/plotsummary>.

1. **Expansion** - used when the original requires an explanation because of some cultural nuance not retrievable in the target language

2. **Paraphrase** - resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language

3. **Transfer** - translating the source text completely and correctly

4. **Imitation** - maintains the same forms, typically with names of people and places

5. **Transcription** - used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language

6. **Dislocation** - adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content

7. **Condensation** - the shortening of the text in the least obtrusive way possible

8. **Decimation** - an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted

9. **Deletion** - the total elimination of parts of a text

10. **Resignation** - adopted when no translation solution can be found and meaning is inevitably lost

Here the paper shall focus only on the text reduction strategies that were applied in the translation of the movie *In the Loop.*

3.3.1.1   Expansion

Expansion is rarely used, only a few examples were found. Any translator should be very careful when adding information to a subtitle. It occupies much needed space and is not always necessary or helpful, as can be seen in the following two examples.

848

Može li to raditi crijevom	Could she maybe do it with a hose,
za polijevanje, iz daljine?	from a distance?

A hose is "a long plastic or rubber pipe, used to direct water onto fires, gardens, etc." (Cambridge) while the corresponding term 'crijevo' can be used to transfer different liquids. In this context, it is clear that the character is talking about a watering hose to water plants in a garden. Why the translator thought it was necessary to add 'za polijevanje', meaning for watering, cannot be answered. It is obviously clear about what kind of hose the character is talking about.

1318

ja ševim u hotelima	I do my shagging in hotels.
s pet zvjezdica!	

Example 1318 again shows unnecessary expansion. Nowhere does it state in the original what kind of hotel is meant yet the translator decided that the character strictly meant the finest hotels, five star hotels.

898

Morž? (walrus) Shvaćaš?	- Wal-rus. - Yes, I know.
Wall (zid). -Vidim da je morž.	- You get it? Wal-rus, wal-rus.

Example 898 is an example of proper expansion. This example has already been used in the previous chapter to show the use of parentheses and brackets. There is no other way to translate the pun as the word for walrus in Croatian is 'morž' and in no way connected to the Croatian word for wall. Using a different word play would also be unsuccessful as the picture of a walrus is clearly shown in the movie.
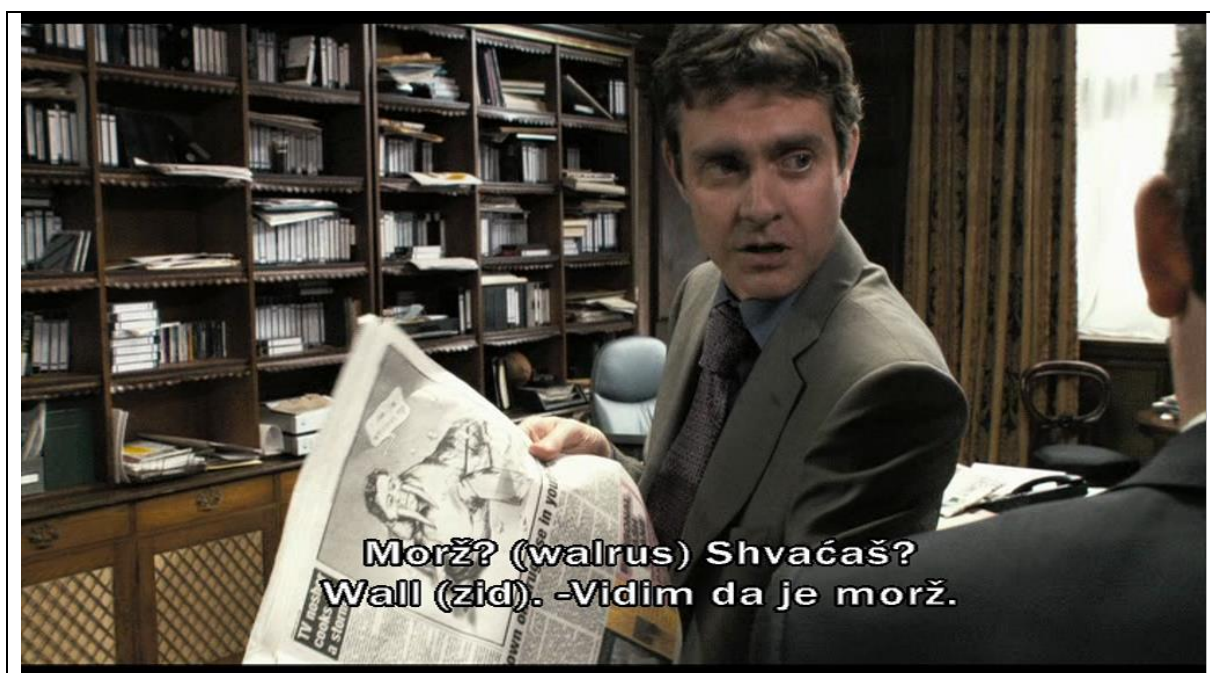

Figure 8: Film scene with Jamie holding the newspaper with the picture of Simon as a walrus

3.3.1.2   Paraphrase

Paraphrasing an utterance is sometimes necessary as some sentences may sound unnatural in the target language. Again, the translator needs to be careful as to what extent a line of dialogue should be paraphrased.

59

Vidimo se poslije, -Nazvat	- See you later. - See you later.
ću te, pa budi dostupan,	I'll give you a call later. Keep your phone on.

Example 59 shows how one and the same can be said in many ways. Suzy tells Tobi to keep his phone on so she can reach him later. The translator chooses to translate this phrase as 'be available'. The meaning nevertheless is the same. This could also be regarded as an example of Newmark's communicative translation. Cultural references are often translated using the communicative approach and this will be discussed in another chapter.

39

Ja sam duhovit tip, -Postoji	I'm a funny guy, with a light touch. There's
taj tip, tajkun s mnogo posjeda,	this guy, he's a property tycoon.

40

kupio je otok u Južnom moru,	He bought a South Sea island.
Možda pitaju nešto o njemu:	It might be something like that.

In subtitle line 39 and 40: Simon and Judy try to prepare answers for Question time. They talk about a man who has just recently bought an exotic island. Judy assumes that 'It might be something like that.' while in Croatian she says 'Možda pitaju nešto o njemu' or they might ask something about him. The meaning has only slightly been altered.

116

Trebao si mi reći jer je to	It's a scheduled media appearance
medijsko pojavljivanje zakazao	by

117

državni tajnik ovog ministarstva	this department's secretary of
i stoga je to u mojem djelokrugu.	state so it falls well within my purview.

This is an example of unnecessary paraphrasing. It is important to note that the passive voice is not as often used in Croatian as it is in English which was probably the reason why the subtitler chose to translate it in the active voice. Nevertheless, in the original it is nowhere to be found whether Simon was actually the one who scheduled his appearance. Given that he is helpless without Judy, it is highly unlikely that Simon himself made this appointment.

3.3.1.3   Transfer

Transfer renders the translation completely and in the most similar way to the original. Shorter expressions and sentences are more likely to be translated using this strategy. The longer the sentence, the more difficult it will be to translate it exactly the same.

35

Možda si to čuo, ali on to	You may have heard him say that,
nije rekao i to je činjenica,	but he did not say that and that is a fact.

Example 35 follows Bannon's advice to follow the style of the original. The word 'that' is repeated three times in the original as in the translation and the translator stayed true to the original as much as possible.

1029

Slušaj, premijer ove zemlje	Look... the Prime Minister
nije jebeni Viking, zar ne?	of this country, he's not a fucking Viking, is he?

In example 1029, the dialogue has been translated without loss of meaning or style. The only thing that. The only thing that could have been added to preserve the text completely would be the personal pronoun 'on' which has been left out in the phrase 'he's not a fucking Viking'.

3.3.1.4   Condensation

When using condensation, the vast part of the utterance is preserved. This both applies to style as well as semantics. Gottlieb points out that condensation leaves the whole meaning and the style very much intact.

662

Prekini. -Kao knjiga o Harryju	- Just stop. - It's like a Harry Potter book,
Potteru je, samo ova sve ljuti.	if Harry Potter made people really, really angry.

In this example from the subtitle line 662 only the repetition of the name Harry Potter and the word really have been left out. 'People' has been substituted with everyone ('sve') which is again a communicative translation. Had the translator chosen the direct translation people → 'ljudi', it would sound awkward and even suggest that, as opposed to people,

animals loved the book. This would be a nonsensical translation and the translator indeed made the right decision.

1028

Po meni, jako moćna slika.	I happened to find that a particularly powerful image.

Subtitle line 1028 is again a good example of communicative translation as well as condensation- 'I happened to find' is translated as 'Po meni' which means in my opinion. The dialogue has been minimally altered and at the same time greatly condensed as the Croatian words do not occupy as much space as the English equivalent.

1074

Gospodo, ovo su Ujedinjeni narodi, a mi smo ovdje.	Well, this is it, ladies and gentlemen. This is the United Nations. We, sir, are in here.

The phrase 'ladies and gentleman' has been translated by a term which covers both in only one word - 'gospodo'. This term covers only men while clearly a woman is present, namely Judy Molloy. Nevertheless, this translation cannot be regarded as false because in Croatian this would not be an awkward situation. In English, on the other hand, Judy might find being called a gentleman offensive.

3.3.1.5   Decimation

Some characters are fast talkers and this urges the subtitler to omit the more trivial parts. Decimation is used for the least important parts of dialogue and condenses them in the least intrusive way possible.

334

Potraži deset povjerenstava s najdosadnijim nazivima.	What you have to do is you've got to look for the ten dullest-named committees happening out of the executive branch.

Karen Clark is a typical fast talker. She also has the tendency to talk in longer sentences. The subtitler has no choice but to omit words that are not vital for information. The subtitler has indeed chosen wisely. The viewer is still provided with the right information.

200

| Liza, smijem li | Liza, I hope you don't mind |
| izložiti izvještaj? | if I foreground this paper. |

This is again a dialogue line of Karen Clark. The subtitler has chosen to shorten her words in Croatian. The subtitle in Croatian is very short, yet there is no loss of information. The subtitler could even omit the unnecessary repetition of names. Even more so as it is clear in the film with whom Karen is talking.

51

| Mogao bih biti i bez hlača, | Well, there we go. I could go commando. |
| ali u Vladi to ne odobravaju, | But I don't think that's accepted in government. |

Example 51 illustrates decimation and how to translate idioms. 'Go commando' has been translated by way of free rendering. The idiom was not translated by an idiom but the meaning is still preserved. 'But I don't think' has been omitted.

3.3.1.6   Deletion

In general, deletion has been used vastly in the translation of culture-specific concepts. Many cultural references have simply been omitted as the translator obviously did not find a better way to translate them. In a later chapter, culture-specific concepts will be separately analyzed.

62

| Kad budem obavještavao tvoju | Listen, assume I tell your wife about you |
| suprugu o tebi i Angeli Heaney, | and Angela Heaney at the Blackpool conference, |

In example 62, 'Listen' and 'at the Blackpool conference' have been left out while 'assume' became a certainty (I will tell your wife) in Croatian.

3.3.2 Culture-specific concepts

In the Loop is ripe with culture-specific elements and these are a real challenge for any translator. As already seen in example 898, the visual channel can additionally limit the options of a subtitler. A walrus is mentioned in the original and also seen as a caricature on screen. Pavlović mentions the following strategies when translating cultural items: literal and

free translation, communicative translation, borrowing, calques and cultural transplantation. She further emphasizes the two easiest strategies of dealing with culture-specific concepts, namely literal translation and omission. Unfortunately, both can be quite often found in the translation of *In the Loop*. The remaining strategies require a great deal of effort on the subtitler's side. In this section, an attempt at finding alternative solutions will be made.

3.3.2.1   Literal translation

161

On je samo meso na sastanku.	His man is only going to be meat in
Ne smije govorit i ništa bitno.	the room. No talking. He's just padding.

This literal translation does not explain anything. 'Meso na sastanku' will more likely bring the image of a barbecue forth for a Croatian audience. The only useful explanation I could find was in an article of *The Guardian* in which the movie and this particular scene are mentioned. The author explains as follows: "How much of our lives as academics is spent as room meat: turning up to things because it would look bad if the numbers were small, or just because we are meant to be there?" (Wolff) This suggests room meat is somebody who is present at a meeting but is not expected or does not want to contribute to it nor say anything. In Croatian this is completely nonsensical although there are animals that are said to be quiet. Menac-Mihalić mentions a lamb, a chicken and a bug. In this context, lamb and chicken are the better solutions as the actually have meat. 'Piletina' or 'janjetina' refer to the meat of chicken and lamb respectively. The subtitle would be as follows:

> On je samo piletina/janjetina.
> Neka bude tih kao janje/pile.
> 'To be meat in a room' is a reoccurring pun and we shall later analyze which of these

solutions would be more adequate.

3.3.2.2   Omission

Many culture-specific concepts have unfortunately simply been omitted. Starting with the first couple of minutes into the movie, Malcolm Tucker enters his office and asks his co-workers "Well, pop pickers, what disc shall we start today?" There is no translation. The phrase has simply been left out. This phrase was used by British radio disc jockey Alan Freeman when starting his famous *Pick of the Pops* radio show. 'Pop pickers' therefore refers to the listeners of the radio show. There is neither such equivalent radio show in Croatian nor a name for listeners of a famous radio show, as far as this research has revealed.

A possible solution would be for Malcolm to refer to his co-workers as his DJs. They are playing and listening to records of public appearances of government officials. Another option is to translate it with a common Croatian expression said during radio shows, for e.g. 'vjerni slušatelji'. This expression is also popular on TV or even newspapers and magazines as 'vjerni gledatelji' or 'vjerni čitatelji'.

2.2.3.3 Realia

Realia is a Latin word and in translation it describes culture-specific material things. *In the Loop* includes some unusual food, at least for Croatian viewers. The most unusual would probably be black pudding.

1040	
sledi ti se krv u žilama	It would make your blood run cold
1041	
i zgruša, a utroba ti	and clot and turn your insides
se pretvori u krvavice.	into fucking black puddings,

Black pudding is a type of blood sausage and, of course, has nothing to do with what Croatians imagine as pudding. Any sort of pudding is a typical British meat dish. Croatians think of a sweet dessert, typically made of chocolate or vanilla. Although the Croatian blood sausage 'krvavica' and the British 'black pudding' are not exactly one and the same dish, the translation visualizes to the Croatian viewers the same as to the British.

956	
Da odem? -Ne, ostani.	- Do you want me to go? - No, you stay
Samo uzima svoj sir i čili.	there. He's just getting his brie and his peri-peri.
957	
Da mu pomognem pri pakiranju?	- Do you want me to help him pack?
-Uzimam i svoj pekmez od dunje.	- And certainly my quince paste.

Brie is not a British dish but a French cheese. The translator decided to chunk up, meaning to translate it with a wider term, namely 'sir' meaning cheese. Brie is not that unknown in Croatia, it can be bought in almost any large grocery store. Peri peri is a sort of small chili peppers usually grown in Africa and Portugal. Both are gourmand foods and usually very expensive. The translator unfortunately did not preserve this sense of snobbism. Cheese and chilly simply do not carry the same connotations as the original brie and peri peri.

It would have been preferable if the translator had simply transferred both terms. In that way, the Croatian audience knows that brie is a French cheese and would probably assume that peri peri was similarly a costly food.

Figure 9: Film scene in a pub where a wine glass is clearly on the table

907

Dobra ideja, pijemo sancerre.	Good idea, we're on the Sancerre.
-Ako si to možeš priuštiti.	- If you can afford that.

Here, the translator did transfer the term Sancerre. It is also clear from the video that they are drinking vine. Again, the Croatian audience can assume that this vine is costly as Judy is also making fun of Tobi afterwards.

256

Mislim da me se ne sjeća. -To	Don't think she remembered me, to be honest.
je nuspojava droge za silovanje.	- That is one of the side-effects of Rohypnol.

Rohypnol is also known as Flunitrazepam. In Croatia, Rohypnol is completely unknown whereas Flunitrazepam is more or less known. To which extent the Croatian viewers really are familiar with this drug is debatable. The subtitler made a good decision translation this as 'droga za silovanje' (rape drug).

452

Eno Capitola, vidi se kroz	Ooh, well, there's the Capitol, you can see
ovaj prozor i kroz to drvo.	there through that window and that tree.

453

Tehnički, imaš	Technically,
pogled na Capitol Hill.	you've got a Capitol Hill view.

Capitol Hill is a metonymy for the United States Congress. The Croatian audience might not be familiar with this because it is not mentioned often in the news as such. It would be advisable to clarify this in the translation by using the world congress – 'sabor' in Croatian.

889

Molim te, sjedni. Dosta jebene	Please sit down. Now, right, that's
oxbridgeovske ljubaznosti.	enough of all the fucking Oxbridge pleasantries.

890

Što je to oxbridgeovski	- What's Oxbridge about saying
u upoznavanju?	hello?

Oxbridge is "a portmanteau of the University of Oxford and the University of Cambridge in England, and the term is used to refer to them collectively, often with implications of perceived superior social status." (Wikipedia) While the Croatian audience is very well familiar with both universities, the portmanteau is not widely known. The translator should either pick one of the aforementioned universities or choose to be more direct and let Jamie call Tobi openly a snob.

2.2.3.4 Pop culture references

There are many pop culture references present in *In the Loop*, as already mentioned, the first one being 'pop pickers' and the reference to the famous British radio show host. Throughout the movie, many famous actors, writers, TV series and movies are mentioned such as: Nelson Mandela, Ron Weasley, *Love Actually*, *The Crying Game*, *The Omen* etc. Harry Potter is also a popular source of reference. This paper shall focus on the more difficult references for the Croatian audience.

123

Ne impresionira me psovanje,	Your swearing does not impress me.
Moj muž radi s delinkventima	My husband works for Tower Hamlets

124

i u usporedbi s tom djecom	and believe me, those kids make you
zvučiš kao stara glumica.	sound like... Angela Lansbury.

Subtitle lines 123 and 124 include even two references which pose a problem for the subtitler: Tower Hamlets and Angela Lansbury. Both are quite an unknown to the Croatian audience and the subtitler made a wise choice not to transfer them. Tower Hamlets is a London borough and covers the largest part of East End. East End is the poorer part of London with a high crime rate. Angela Lansbury is a British actress most famous for her role in the US TV series *Murder, She Wrote*, known in Croatia as *Ubojstvo, napisala je*. The translator here decided not to transfer the name of the actress and instead describing her as an old actress. While this may be a bit harsh but nevertheless true, it is not what Judy Molloy was trying to say. The point is that the character depicted by Angela Lansbury was a nice old lady and not the fact that she was old.

294

Zvučao si kao jebena	Do you know what you sounded like?
nacistička Julie Andrews.	A fucking Nazi Julie Andrews.

Here is a similar situation because again an actress is mentioned. Julie Andrews is an English singer and actress best known for her roles in musicals such as *The Sound of Music* and *Mary Poppins*. These musicals are cheerful and full of joy and happiness. Julie Andrews is therefore someone who sings about the happy things in life. Therefore a 'Nazi Julie Andrews' must be someone who happily sings about war and destruction. Julie Andrews is of course a famous actress but she is not as widely known in Croatia. However, the translator should have been consistent in the translating of actress' names. Eddie Mair, Ron Weasley, Nelson Mandela, Keira Knightley, Marie Antoinette, Paris Hilton, Kunta Kinte, Edgar J. Hoover, and Diego Garcia are some of the names which have been transferred while only Angela Lansbury is translated as 'stara glumica' (old actress).

Another type of pop culture references are movies. There are quite a few mentioned and all have simply been transferred. Those are for example *Love Actually, The Crying Game, Bugsy Malone, The Omen, Butch and Cassidy, Harry Potter* (both as a book and as a

movie), *The Flintstones, Power Rangers, The Shining, Eraserhead, Brokeback Mountain, I Heart Huckabees*.

241

Nisam htjela, vjeruj mi, -Ti si	- I wasn't trying! Believe me.
poput žene iz Pretkazanja,	- You're like the woman in The Omen.

242

rodila si demona i	You've given birth to a demon
sada će te on ubiti.	and now it's gonna kill you.

243

A ti se identificiraš s djetetom	You probably identify with the kid from The
iz Pretkazanja? Jedinac si, ne?	Omen. See, you're an only child, aren't you?

Such references are quite common and impossible to understand for someone who has not seen the movie. In this case though, the characters explain to some extent their mentioning of *The Omen*. In other cases, a movie is simply mentioned without explanation. A good example is when Jamie calls Tobi *Love Actually*. The translator simply translated it as it was translated in Croatian cinemas but did not put quotation marks in order to mark it as a movie title. For a Croatian viewer, this is distracting and confusing. Even more so for someone who is not familiar with the movie and, as the questionnaire showed, not that many people did watch it in Croatia.

Some famous authors were mentioned as well, for instance Jane Austen, Charles Dickens, Gore Vidal, Oscar Wilde etc.

971

Riječ je o Lizi.	It's about Liza.
Napisala je izvještaj,	Liza wrote a paper,

972

zove se PPM NR.	it's called PWIP PIP.
-Kako? -PPM NR.	- PWIP what? - PWIP PIP.

973

To je iz opusa	Who wrote that? Charles Dickens?
Charlesa Dickensa?	

This is at the same time illustrating the translation of acronyms and a cultural

reference. The connection between Charles Dickens and a paper on war economics might not be so straightforward. Pip is a character from Dickens' novel *Great Expectations* and for the British audience a well-known fact. The Croatian acronym is not easy to spell out nor is it in any way humorous. The Croatian audience is not as familiar with the works of Charles Dickens as the viewers of his home country. Even more confusing is the fact that the Croatian translation does not carry any connotation to Dickens. There is no need then to mention him at all. A better solution would have been to preserve the original acronym in order to preserve the humorous effect and find something that would associate a Croat. PWIP PIP is similar to sounds that birds or mice make. The translator could, instead of mentioning Charles Dickens, ask whether a mouse or bird wrote that. A possible Croatian translation could be the following:

> To je ptičica
>
> procvrkutala?

Famous bands or singers mentioned are Lilly Allen, Nat King Cole, Frank and Nancy Sinatra, The White Stripes, Village People and David Bowie.

1302

Hajde, Debeli Bijeli	Come on, Thick White Duke!
Vojvodo, prati me!	- Don't shout at... - Come with me.

This is a reference to David Bowie and at the same time word play. One of many David Bowie's alter egos is The Thin White Duke. Jamie calls Michael 'The Thick White Duke' making fun of his snobbish nature. The translator, though, translated thick as 'debeli' (fat) which is incorrect.

3.3.3 Idioms

There are two recurring idioms which are mentioned throughout the movie – the LINE as POLITICS and MEAT as PEOPLE OF NO IMPORTANCE.

102

Stav stranke je drukčiji	That is not our line.
i to moraš poštovati!	Walk the fucking line.

A line can be "a way of dealing with or thinking about something or someone" (Cambridge Dictionaries Online) while walking the line means to "behave in an authorized or socially accepted manner" (Wikipedia) and this is also a reference to the song "I Walk the

Line" by Johnny Cash. In this scene Malcolm is scolding Simon for an interview he gave on a radio show. Line in this case can also be interpreted as "the words that an actor speaks when performing in a film, play etc." (Cambridge Dictionaries Online) and the politicians, in this case Simon, are actors who play the role they are given by somebody higher in rank than themselves. In either case, Simon is told to support his party which has not yet made any statement about the upcoming war.

The Croatian translation does not carry the reference of the original nor does it repeat the idiom line throughout the movie. The translation is neither funny nor witty nor does it make reference to Johnny Cash. D. Bannon advises to repeat words if they are being repeated in the original. It probably means it is an important part of the movie or that it is a recurring theme or idiom. A possible translation could be: 'To nije naš plan. Drži se jebenog plana'. Another translation of line is 'kurs' (course) since one of the definitions of 'kurs' in the Hrvatski jezični portal (the Croatian linguistic portal) is policy or in Croatian "smjer politike i sl.; linija" (Hrvatski jezični portal). Ivana Bendow has an entry in her Croatian-English Dictionary of Idioms for 'skrenuti s kursa' (to be off course) and it is translated as 'step out of line'. Therefore kurs is probably the best translation

128

Točno. Dok nas ne uvjeriš	Correct. Not until we can trust you
da pratiš politiku stranke.	to keep the line.

129

Htio sam je pratiti,	I was going to keep to the line.
namjeravao sam reći:	I was going to say,

130

'Rat nije nepredvidljiv...'	I don't think war is unforeseeable...
-Što je onda? -Ne znam.	- What is it, then? - I dunno.

Again, line is translated in a different manner altogether from the previous example. Where line in the previous case has been translated as 'stav' (position), here it is translated as 'politika stranke' (policy of the party). Malcolm is once more talking about a line, not about specifically about politics and the references of the original are therefore lost.

262

Hoćemo li dogovoriti izjavu?	This is your chance to nail the line. Do you
-Smislit ću je u hodu. -Čekaj.	want to nail the line? - No, I'll freestyle it.

This is the third time the line is mentioned and the translator decided to translate it completely different from the previous two. The line is, as already mentioned, used throughout the movie by a number of characters. This inconsistency fails to transfer the comic effect of this idiom. The translation with the Croatian word 'kurs' would be consistent and carry similar connotations as the line.

160

Čekaj, Michael ti želi nešto reći. -Meso. -Meso. -Meso?	- Michael wants to say something. - Meat. -Meat?

161

On je samo meso na sastanku. Ne smije govoriti ništa bitno.	His man is only going to be meat in the room. No talking. He's just padding.

The only explanation to room meat outside of this movie is an article in The Guardian where Wolf, the author of the article, asks: "How much of our lives as academics is spent as room meat: turning up to things because it would look bad if the numbers were small, or just because we are meant to be there?" (Wolf) Yet Wolf himself is mentioning *In the Loop* as the source of this idiom. Obviously, MEAT AS PEOPLE OF NO IMPORTANCE has its origin in this movie. Michael elaborates further how Simon is not supposed to be talking and that he is 'just padding' which designates "unnecessary words or information added to a speech or piece of writing." (Cambridge Dictionaries Online) The translator chose to translate this idiom literally as meat (meso). As previously suggested, this is neither a mistake nor a bad solution. A different option would be to specify the type of meat as chicken or lamb (piletina or janjetina).

179

Naš Tobes ubacio me na velik popodnevni sastanak s K. Clark.	- Judy? - Yeah? Tobes here has got me into the big Karen Clark meeting this afternoon.

180

Velik sastanak, impresivno, Bit će meze? Neko meso možda?	Oh! The big "meat". Impressive, eh? How are you spelling that, by the way?

181

Da, bit će meze. -Lijepo.	Two "E"s. Oh, right.

Judy makes wordplay out of 'meat' and 'meet'. She is obviously in the know about the sort of meeting Simon is about to attend and is making fun of Toby and degrading the importance of the meeting Simon given to it. The Croatian words do not sound similar at all (meso and sastanak) but the translator nevertheless succeeded in finding a good alternative. 'Meza' (entrée) is connected to 'meso' (meat) since both are meals and since in Croatia the term 'meza' specifically means sliced sausages and similar dry meat products. The connection with meat is there and such a meal is common when big meetings occur.
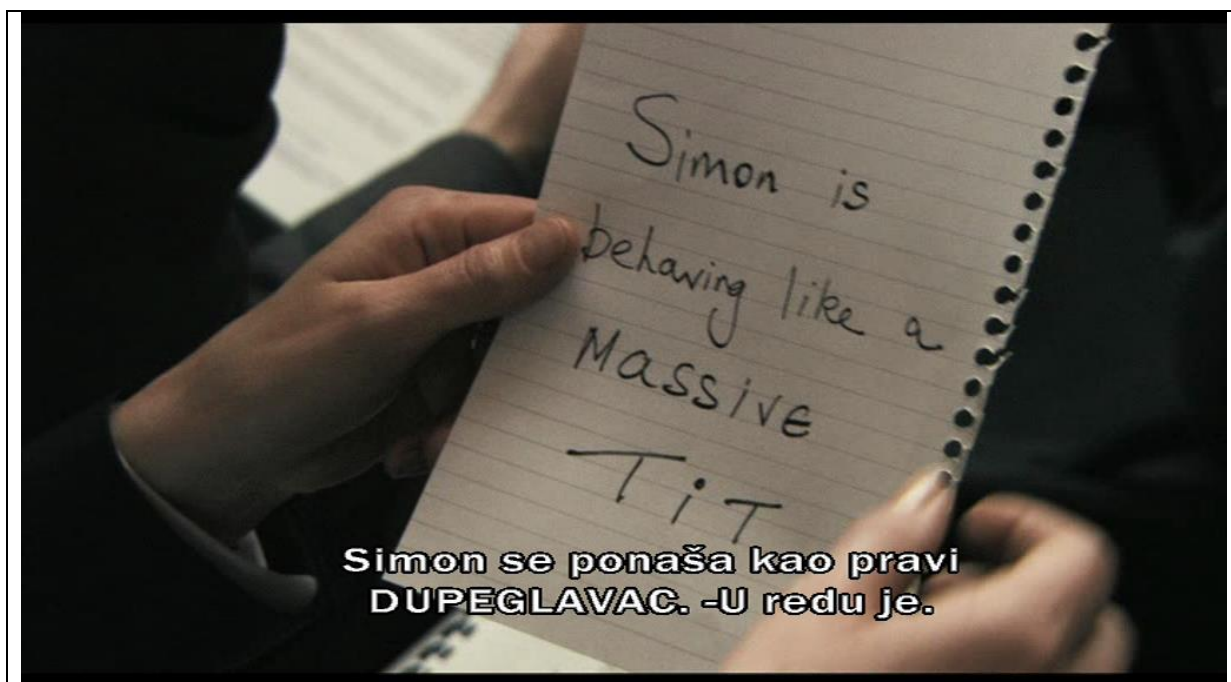

Figure 10: Film scene where Judy is being handed a piece of paper

230

| Kako sam to ja dupeglavac? | In what way was I being a tit? |
| Što uopće radim ovdje? | Why am I even over here? |

231

| Ti si samo meso u sobi, | You were just meat in the room, |
| Simone. -Meso u sobi? | Simon. - Yeah... - Meat in the room? |

232

| Jebemu, zar sam došao | For fuck's sake, Judy, I've taken an hour |
| ovamo biti meso u prostoriji? | just to come over here and be room meat. |

233

| Da, ali izvrsno meso, | Yes, but... but a prime cut, |
| znaš, ne neke iznutrice. | you know, not offal. |

234

Sjajno, nisam jetra. Što	Oh, great. I'm not liver.
sam onda, dio od dupeta?	What was I, tit meat?

The film scene shows Judy being handed a piece of paper from Karen Clark aimed at Simon. He is in no way supporting her and therefore she is insulting him therefore in this way. Simon now realizes that he is 'room meat', meaning only there to fill the room and not supposed to participate or contribute in any way. The translator again followed the previous example and transferred meat. Prime cut and offal are translated correctly as well but tit meat posed a problem. First, the translation in the last row shows the translation 'od dupeta' which is grammatically incorrect in Croatian. Second, tit meat was translated as dupeglavac and, as already mentioned, od dupeta. One is awkward and the other simply not correct. It seems the translator wanted to avoid using a more crude term and decided to use these two examples instead. A possible translation would be 'šupak' which is a part of a body and would fit the tone of the original.

705

Sjajno, ponovno	Excellent. I'm room meat again.
sam meso u prostoriji.	

706

Ovo je samo ogromna	This is a massive abattoir
klaonica prostorijskog mesa.	of room meat.

Yet another example of the translation of 'room meat' which again demonstrates how well the Croatian translation transfers the tone and style of the original.

3.3.4 Puns and wordplay

A pun is "a humorous use of a word or phrase which has several meanings or which sounds like another word." (Cambridge Dictionaries Online) Wordplay is defined as a "joke about the meanings of words, especially in a clever way." (Cambridge Dictionaries Online)

893

Znaš mene, u rukavicama.	Oh, you know me, Malc. Kid
Napravljenima od dječje kože.	gloves... but made from real kids.

To handle/treat somebody with kid gloves means "to be very polite or kind to someone because you do not want to make them angry or upset." (Cambridge Dictionaries Online) In Croatian there is a near equivalent – 'reći što u rukavicama'. The only difference is that in Croatian no kid gloves are mentioned but simple gloves. The wordplay is therefore lost, as only 'made from real kids' might sound as if Jamie hated kids. A better solution might be having Jamie respond with 'boxing gloves' because this would preserve the comic effect. This is not a severe mistake, but there are better solutions.

894

Dakle, Butch i Gaydance,	Right, Butch and Gaydance,
priča sa zidom loše se odvija.	this wall story is playing badly.

This is a reference to the movie *Butch and Cassidy* Jamie is using to mock Simon and Toby. Judging from the questionnaire, which was carried out and in a later chapter analyzed, the Croatian audience is not to well familiar with movie references. Instead of simply transferring the title of the original, the translator could have found a movie or series which carries similar connotations, namely of Simon and Toby being a pair and clumsy/stupid. The first duo that comes to mind are probably 'Lolek i Bolek', two clumsy boys from a Polish TV series for children who are often called upon in these sort of situations.

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Viši službenik za tisak,	
-Nije li to Humpty Glupanty?	Well, if it isn't Humpty Numpty.

Transferring Humpty Numpty proved also to be a mistake, judging by the misinterpretations of the participants of the survey. Humpty Dumpty is not a widely known character among Croatian children and neither is it among adults. The Croatian nursery rhyme by famous author Ratko Zvrko called Grga Čvarak could be a good substitute because both are nursery rhymes. Grga Cvarak is a boy who does not want to listen to people and always does the opposite of what he is told. Therefore, this would be a fitting description of Simon. In order to adapt it even more to the original, Grga Cvarak might become Grga Gluparak and still be recognizable to the Croatian audience.

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Zar to piše? -Ne, ali piše	It doesn't say that?
'Ministar as i ruševni zid'.	No. But it does say "Wall-ace And Gromit".

Lastly, here is an example where the translator did not simply transfer and chose a more creative approach. Wallace and Gromit are again characters of a TV series for children. The original 'Wall-ace' is translated as 'Ministar as' which is similar to what Croatian newspapers would write. Gromit has been left out but is not as important and instead the wall is mentioned.
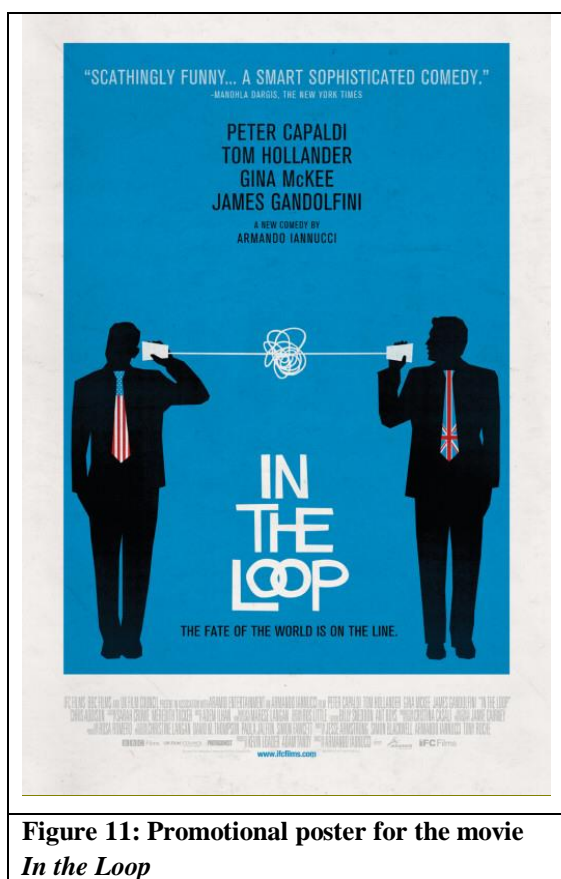
3.3.5   The movie title

Figure 11: Promotional poster for the movie
In the Loop

To be in the loop means to "to have or not have the special knowledge or power that belongs to a particular group of people." (Cambridge Dictionaries Online) The Free Dictionary offers another explanation: "in the group of persons communicating regularly about a specific plan or project." (The Free Dictionary) One of the promotional posters shows a Brit and an American talking over the phone but the wire that connects them is tangled.

The Croatian translation *U banani* translates to being in a banana and is derived from the idiom 'banana država' or banana state, also known as banana republic. By definition a banana republic is "a small country, esp. in Central America, that is politically unstable and

has an economy dominated by foreign interest, usually dependent on one export, such as bananas". (The Free Dictionary) Therefore by this definition the movie *In the Loop* is about somebody or something who or what is in some sort of trouble or is corrupt.

3.4   *The Questionnaire*

In order to ascertain to which extent the Croatian viewers are familiar with British culture-specific concepts, a questionnaire has been written and given to forty people of different ages and levels of foreign language proficiency. The questionnaire is given in full after which the results are presented in graphs. Lastly, a short analysis of the results is presented.

Upitnik o filmu "U banani"
i kulturno specifičnim elementima

Engleski razumijem
- jako dobro
- dobro
- osrednje
- loše

Imam
- 20ak godina
- 30ak godina
- 40ak godina
- 50ak godina

Angela Lansbury je:
- Britanska glumica poznata po ulozi u seriji *Ubojstvo, napisala je*
- Američka glumica poznata po ulogama gđe Marple
- Američka pjevačica 60ih godina
- nije mi poznata

Julie Andrews je:
- Engleska glumica poznata po ulozi u seriji *Ubojstvo, napisala je*
- Američka glumica poznata po ulogama u mjuziklima (npr. *My Fair Lady i The Sound of Music)*
- Američka pjevačica 60ih godina
- nije mi poznata

Ron Weasley je:
- Jedan od glavnih likova iz sage „Harry Potter"
- Britanski pjevač poznat po sladunjavim pjesmama
- Američki sportaš
- nije mi poznat

Kryptonit je:

- kamen koji svijetli u mraku
- izmišljeni kamen koji Supermanu oduzima moći
- kamen koji otapa na temperaturi višoj od 30 ° celzijevih
- nije mi poznat

Capitol Hill je:

- najveći vrh u Ujedinjenom kraljevstvu
- metonimija (drugi naziv za) američki sabor (Congress)
- mjesto u američkoj državi Washington
- nije mi poznato

Oxbridge je:

- kratica koja označava pripadnost Oxfordu
- vučna kola koja vuče bik (ox)
- kratica koja označava Oxford i Cambridge
- nije mi poznato

Humpty Glupanty / Humpty Numpty je:

- osoba koja je glupa
- igra riječi koja spominje britansku bajku
- skrivena uvreda → Glupanty = glupan ti → glupan si ti
- nije mi poznato

Koji od navedenih filmova ste gledali/su Vam poznati?

- The Crying Game / Igra plakanja
- Love Actually / Ljubav zapravo
- The Omen / Pretkazanje
- Brokeback Mountain / Planina Brokeback
- I Heart Huckabees / Ja volim Huckabees
- The Shining / Isijavanje
- Eraserhead / Glava za brisanje

As seen above, the questionnaire contains questions about who Angela Lansbury, July Andrews and Ron Weasley are, what kryptonite, Capitol Hill, Oxbridge and Humpty Numpty is. Furthermore, the participants were asked which of the listed movies they have seen or at are familiar with.
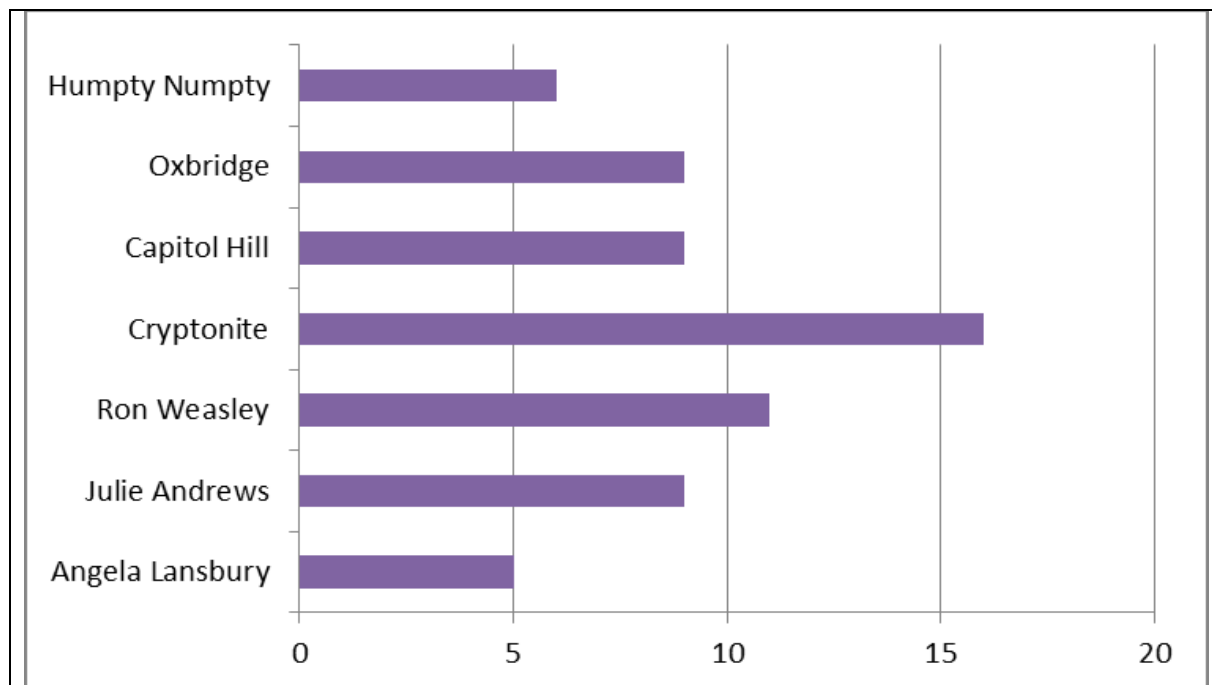

Figure 12: Results for the familiarity of Croatian viewers with culture specific concepts from the movie *In the Loop*

Figure 12: Results for the familiarity of Croatian viewers with culture specific concepts from the movieshows how many participants were familiar with the aforementioned culture-specific concepts mentioned in the movie. Kryptonite is the most widely known of the selected ones, probably because Superman is a well-known comic book and many movies were made featuring him. Ron Weasley is a character from the Harry Potter saga which has many fans in Croatia but apparently not among the younger generation. Older generations have mostly not even heard of him. Oxbridge and Capitol Hill are terms only participants with a higher knowledge of English were familiar with. Angela Lansbury's series is probably better known than the name of the actress herself in Croatia. Julie Andrews is, yet again, a name known only by those who learn English as their second language. Lastly, Humpty Numpty is wordplay only a few participants were able to grasp.
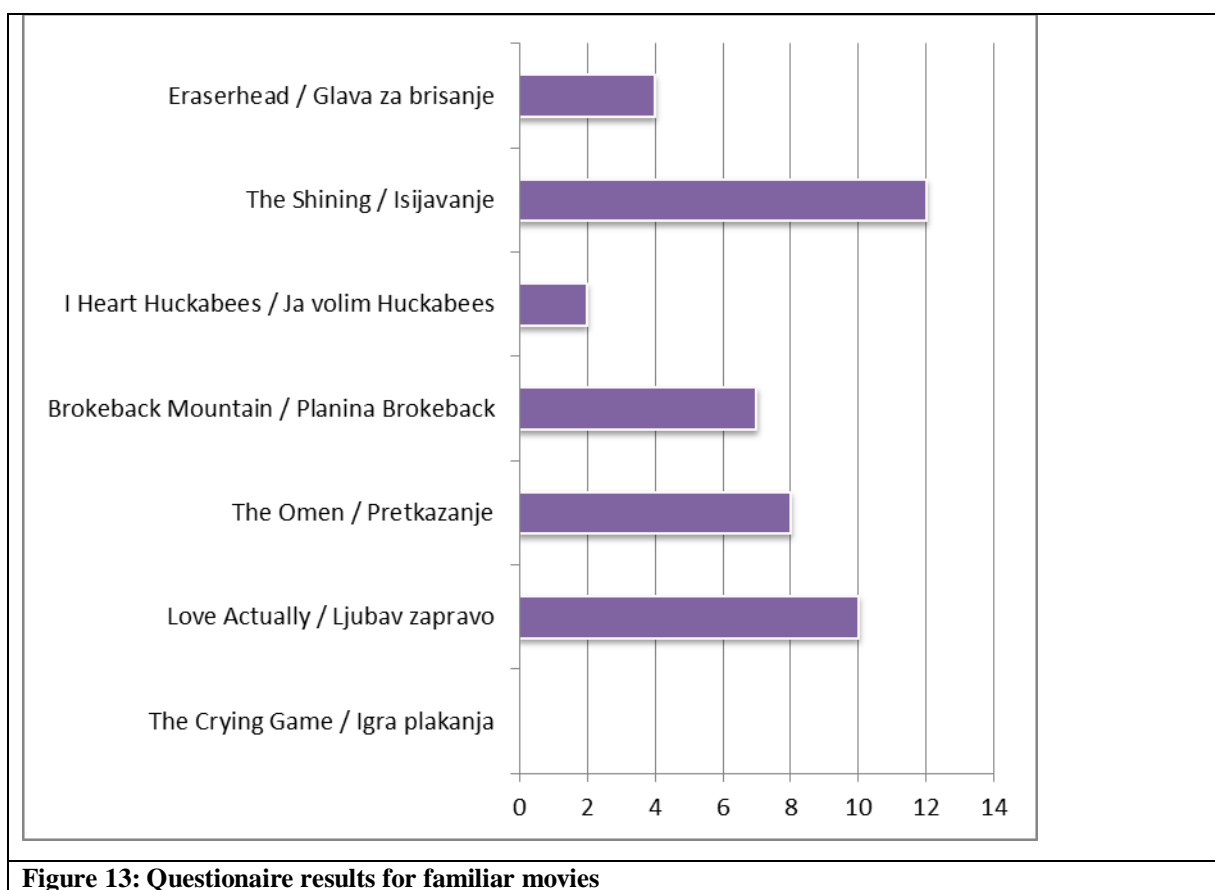
Figure 13: Questionaire results for familiar movies

Figure 13: Questionaire results for familiar moviesdisplays the number movies viewed by or known to participants. As can be discerned, the average Croatian viewer is not an avid movie-goer nor is most people familiar with some of the classic movies from the list. Therefore most of the movie references will not be comprehensible to the average Croatian audience.

4. Conclusion

The purpose of this paper was to provide an overview of audiovisual translation, to provide a theoretical background for the subtitling of movies and to determine the issues encountered and strategies applied in the translation of the movie *In the Loop*.

The introduction to audiovisual translation provided a short overview of its major forms, subtitling was defined as a term in translation study, the debate whether subtitling was translation has been explained, a short history of subtitling was given and some special types of subtitling mentioned.

In the second chapter, first the subtitling process was introduced, alongside an explanation to centralized cueing and the Subtitle Editor, the software to produce subtitles. Moreover, formal aspects were considered, such as restrictions and punctuation and style.

The case study section observed the translation strategies which were used and to which extent. The translation of culture-specific-concepts, idioms and puns and wordplay was observed and scrutinized and, if found, a better solution was proposed.

The biggest issues of the Croatian translation were the time and spatial restrictions which often forced the translator to omit words. Therefore quite a few cultural references and puns were simply omitted. On the other hand, transferring from the original is not always the best solution since the comic effect might not be comprehendible to the viewers. Another issue is that of taboo words which in most cases were translated faithfully while at other times were avoided completely or 'softened'. Lastly, a brief survey proved the assumptions of the analysis to be correct since to the average Croatian viewer most British culture-specific concepts from the movie *In the Loop* unknown.

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