Childish Translation vs Translation for Children. The Subtitling of Fictional Dialogues in Cartoon Movies

1. Introduction

The movie as discourse represents a *mimesis* of the quotidian life discourse, a mix of *audio, video, verbal*, and *non-verbal* elements intended to make credible a made-up story. As *mimesis* of life, the cinematographic discourse is adapted to the situations of communication presented in a movie; it differs according to the characters involved in the narrative and is tailored to suit the target audiences.

Under this perspective, in children's movies, the cinematographic discourse presents special features adapted to its target audience, *children*. Its linguistic characteristics such as easy-to-understand vocabulary, simplified syntax and direct discourse may induce the erroneous idea that in a children's movie the dialogues should be easier to translate.

In the present article we will focus on the techniques employed in the activity of subtitling children's movies in Romania by analysing the official subtitled version of the movie *Ice Age*. Our main objective is to point out the way the orality features of the *audio-visual text* (multichannel communication) are constructed in subtitling for children through translation and semiotic codification.

Since there are no descriptions of the methodology applied in subtitling for children in Romanian, our investigation proposes to spot a general inventory of translation strategies used in subtitling in order to better translate semantic content and pragmatic aspects of communication. Spotting them systematically could be very useful to professional subtitlers and translation students.

A second hypothesis is that the subtitler, at least in what concerns subtitling for children in Romanian, is confronted with the following situation: when translating for children the translator is always likely to opt for simpler linguistic structures. We consider that to apply simplification in communication does not always constitute the right solution in translation for children. Sometimes the results of such simplification are actually

childish translations that lack consistency and accuracy in the reconstruction of orality in the target language. In our analysis we will look critically into these situations.

The conclusions of our study will contribute to fill in a gap in the description of orality features used in Romanian subtitling for children and will rouse the subtitles' conscience with respect to the significance of *quality* when it comes to avoiding childish translations.

2. Subtitling and "Feigned Orality"

The movies present a multichannel discursive structure consisting in *audio, visual, linguistic* and *non linguistic* communication. This heterogeneous structure is intended to create the illusion of authenticity and spontaneity through *verbal communication* (Zabalbeascoa, 2003: 308-309), an imitation of the spoken language, a "feigned orality".

The nature of the subtitles as part of audiovisual text was first described in Gottlieb (1997, 143)[1], a work of reference, where the author depicts four semiotic channels of communication in a movie: *verbal, non-verbal, visual,* and *audio*. He states that the interlingual subtitles represent a linguistic transfer of the *verbal* content of the movies transmitted through the *visual* (*written text*) or *audio* (*oral text*). Gottlieb also notes that subtitling is not a simple transfer of the *audio/visual/verbal* information between two languages but that it also recollects information transmitted by the non-verbal channels[2].

Subtitling is a text that moves from the spoken to the written format and this process involves inherent transformations of the verbal communication:

> "The point here is that a large part of the reduction (still found) in subtitling follows directly from its diasemiotic nature; the deletion or condensation of redundant oral features is a necessity when crossing over from speech to writing – a language mode more concise than oral discourse." (Gottlieb, 2005, 19)

It is an imitation of everyday conversation:

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1 Gottlieb uses the term of polysemiotic text to refer movies, TV programmes, and multimedia communication in general.

2 Further comments and annotations to Gottlieb (1997) can be found in Zabalbeascoa (2008, 24), Bartoll (2008) and Pedersen (2011, 13-18).

> "… we must also bear in mind the ways in which film dialogue differs from spontaneous everyday speech. In narrative films, dialogue may strive mightily to imitate natural conversation, but it is always an imitation. It has been scripted, written and rewritten, censored, polished, rehearsed, and performed …" (Kozloff, 2000)

Consequently, subtitling also has to imitate everyday conversation and construct a "feigned orality" for the audiences through *semiotic codification* of a *polysemiotic discourse*.

3. Children Movies and Children Language

Since the beginning of the cinema, movies and children have been in permanent contact. Children were *protagonists* of famous movies (i.e. Shirley Temple[3], Jackie Coogan[4]) and a rich variety of movies has been produced for young audiences since the early days of the cinema industry (i.e. *Scrooge*[5]).

Children movies was discussed by many scholars (Wojcik-Andrews, 2000; Addison, 2000; Grant, 2003; Lyden, 2003; Canella&Soto, 2010; Booker, 2010) who pointed out individual features of family and children movies as a *genre*. Several studies focus on the reception and understanding of movies by children and young audiences, (Gauntlett, 1997; Hodge&Tripp, 1986, Staiger, 2005) which implicitly involves different aspects of language and communication.

The description of children language in movies and the translation strategies used in subtitling for children seems to be a marginal topic in translation studies. In subtitling, for example, the main contribution to the topic is the description of the semiotics of subtitling for children (Linde, 1999) where the author insists rather on the formal aspects such as synchronisation and editing. Important formal aspects of the teletext subtitling and its reception by children are pointed out in Gregory&Sancho-Aldridge (1996, 7) and Quin (2003, 57), where the authors describe the implementation of subtitling for children and hearing impaired children in

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3 She worked with Universal, Paramount, Warner Bros. in 1935 when she was only 5 and her breakout movie was Stand Up and Cheer! (1934) produced by Fox Films.

4 He played the role of the child in Chaplin's movie The Kid (1921) when he was 7.

5 Scrooge, or, Marley's Ghost, short silent British drama, directed by Walter R. Booth, released in 1901.

television. The conclusion of Gregory&Sancho-Aldridge (1996) is that simpler and verbatim subtitles will offer easier access to the information for the younger audiences and will enhance their reading skills.

In audiovisual translation there is no systematic linguistic description of the linguistic features of children language; thus, in order to establish a general profile of children language, we will use the theoretical framework of other disciplines such as literature, translation studies, and psychology which provide such descriptions.

In translation studies, the authors consulted (Even&Zohar, 1978; Shavit 1999, Fischer 2010) seem to agree that when translating children literature the translator has great liberties as well as great limitations, situation very similar to the subtitling of a movie:

> "The translator of children's literature can permit himself great liberties regarding the text […]. He is allowed to manipulate the text in various ways […]: a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child." b. Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities." (Shavit: 1981, 171-172)

Translation studies on children literature converge to the general description of children language as characterised by simple and short sentences, simple clauses, and elliptic sentences. Children language as discursive structure is characterised by direct speech, clear relations between topics, and interpretations. The children lexicon is characterised by the presence of nouns, of diminutives, and of "baby talk". In Shavit (1981) and Fischer (2010) the authors observe that *simplification, generalisation, repetition,* and *explicitation* are the main strategies used in the translation for children

Psychology studies of language evolution in children (Elliot, 1981, Holzman, 1997, and Peccei, 2006) provide the subtitler with a better understanding of how the children read, perceive and use language in everyday communication which can influence the subtitler's decisions to choose appropriate translation strategies, register, and lexicon.

These studies distinguish between different "children languages", one of which (Elliot, 1981, 151-152) we find to be particularly significant to our

analysis and for the construction of the "feigned orality". In Elliot (1981) the author describes how adults change their linguistic features when addressing children and adopt what they consider to be a more childish language[6].

This situation contains many similarities with children movies: when filming a movie intended for younger audiences, a group of adults (director, screen writer, and cast) narrate a "story", impersonate characters, and they consciously communicate something they consider to be a more understandable language for children. We can consider these communicative aspects of the movie as pertaining to "feigned orality".

In reference to the way adults address children, Elliot (1981, 151-152) highlights the following linguistic features we can easily recognise also in children movies:

a) Paralinguistic features (high pitch, exaggerated intonation)
b) Syntactic features (shorter utterances, fewer verb forms, fewer subordinate clauses, more verbless utterances, more content words fewer function words)
c) Discourse features (interrogatives and imperatives, speech more fluent and intelligible, more repetitions).

In the following section we will focus on the analysis of the construction of the "feigned orality" in subtitling for children.

4. Children Language in *Ice Age*.

Ice Age is an animation movie released on 2002 which narrate the story of a sloth (Sid), a mammoth (Manny), and a saber-toothed tiger (Diego) during the beginning of Glaciation. They meet by coincidence and find a lost human baby whose mother died trying to save him from Diego's pride of tigers. At Sid's suggestion, they decide to return the baby to his father. Initially, Manny doesn't seem to be interested in this plan, but seeing Diego's attitude, who claims to share Sid's ethical stance, he decides to side with the first. Diego, whose actual mission is to let Soto, the pride leader, have the baby, inoculates Sid and Manny with the idea that they will

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6 The example presented by Elliot is that of the mother addressing her child

be unable to find the humans without his help. Reluctantly enough, Sid and Manny agree that Diego should lead them in their quest for the baby's father and his fellow humans. During this expedition, the three characters learn how to trust and rely on one another, and eventually become friends. They surmount many obstacles and escape many dangers, the secret of their success consisting in their togetherness. One of the most dramatic moments in the film is when Diego chooses between his peers and his friends in favour of the latter. The three friends finally succeed in returning the human baby to where he rightfully belongs, namely among humans. The film ends under the same sign of friendship, with Manny, Sid and Diego taking heading south together.

4.1. Mute narration

In *Ice Age*, the cinematographic discourse is constructed, systematically, through mute animation sequences. We mention only few sequences here: the opening and the closing of the film, the attack of the sabre-toothed tigers, Sid in the ice tunnel, Manny's family story, the father-and-son reunion, and so on. The advantage of the use of the *non-verbal* and *visual* channel is narrative simplification and instant reception of complex situations. From the perspective of the audiovisual translation, the movie reduces by half the usual amount of text to subtitle in these types of movies.

4.2. Switching from Adult-Talk to Baby-Talk

The dialogues between the heroes reflect the situation mentioned in the previous section of this article, more precisely when adults address children using a different language than they use in every day communication. The main characters of the movie are Sid, Manny, Diego, and the child. The child is a passive character who doesn't speak but makes the others speak to him. He also makes them act and speak childishly. Excepting Sid the sloth, who is infantile, tiny and funny, the other main characters of the movie impersonate adult animals having an impressive look and being potentially dangerous. All of them become less menacing in the presence of the baby and adopt a more childish language, as for example in the

dialogue between Sid and Manny, when Sid apparently is talking to the baby but addresses Diego:

(1)

00:23:45,293 --> 00:23:50,606 The big, bad tigey-wigey gets left behind.

Poor tigey-wigey.

00:23:50,693 --> 00:23:53,412 Sid, tigey-wigey is gonna lead the way.[7]

The communicational intention in this case is to express the negative opinion of Sid about Diego in an inoffensive manner, as if Sid were talking to the baby. Manny's answer is intended to clarify the situation in an ironic manner. When they communicate, each character switches from adult-speak to baby-speak depending on the collocutor. For example, when Manny addresses Sid he uses adult-speak:

(2)

00:34:59,933 --> 00:35:04,245 No, seriously. Look at you.

Those ladies, they don't stand a chance.

When he addresses the baby, he uses baby-talk.

(3)

00:30:33,053 --> 00:30:35,044 Bedtime, squirt.

When Soto, the leader of the tiger pride, gives Diego the mission to capture the human 'cub', he switches from baby-talk to adult-talk.

(4)

00:10:58,373 --> 00:11:02,161 Look at the *cute little baby*, Diego.

00:11:04,453 --> 00:11:09,652 - Isn't it nice he'll be joining us for breakfast?

- It wouldn't be breakfast without him.

00:11:09,733 --> 00:11:15,285 Especially since his *daddy* wiped out half our pack and wears our skin to keep warm…

Soto's discourse begins as a common conversation about a baby, his father and an invitation to dinner. We consider that *cute little baby* and *daddy* are lexical elements of baby-talk that confer double meaning to the discourse. The communicative intention in this dialogue is disambiguated in the end and the dialogue between Soto and Diego turns up to be a revenge plan.

4.3. Oral Features of Baby-Talk

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7 All the examples presented were confronted with the official DVD of the movie Ice Age released in Romania.

As we pointed out in the third section of this article, baby-talk features can be linguistically depicted at three levels: *paralinguistic, syntactic*, and *discursive*. Each one of the three levels presents oral features.

4.3.1. Paralinguistic features

The most evident features of baby-talk are the paralinguistic features consisting of three attributes of speech, namely *high pitch, funny pronunciation*, and *exaggerated intonation*. They are regarded as the most noticeable because even a non-initiate in the language of communication can identify baby-talk by these attributes. They are connoted as hilarious in almost all cultures of the world.

In *Ice Age* there are many examples of paralinguistic features of baby-talk and they are in great part responsible for the comical content of the movie. *High pitch* is used by adults addressing children in order to call attention or as an emphatic device, as results from the instances when Sid talks to baby:

> (5)
> 00:46:42,813 --> 00:46:45,566 *Look, look.* Tigers.
> 00:46:47,533 --> 00:46:52,084 *No, it's OK, it's OK.* Look, the tigers / are just playing tag with the antelope.

Funny pronunciation is also hilarious and easy to understand, as in the sequence when Sid imitates Diego. The imitation is made with ironic intent, so Sid exaggerates the pronunciation and the attitude of the tiger in a funny way. Communication is accompanied by mimicry. Sid mimics Diego's attitude while he talks with two wooden sticks in his mouth (tiger teeth) which alter his pronunciation:

> (6)
> 00:22:57,213 --> 00:23:01,206 It's still green. / They headed north two hours ago.

Adult use *exaggerated intonation* in order to transmit positive or negative messages. In the sequence where Sid cleans the baby, he explains the baby what he is doing and why he is doing it with a friendly intonation:

> (7)
> 00:57:53,892 --> 00:57:59,250 Let's get you all cleaned up. What's your / daddy gonna say if you go back all stinky?
> 00:58:00,052 --> 00:58:03,965 Let me just clean that up. / That looks good. A little bit here.

4.3.2. Syntactic features

Baby-talk is also realised at the syntactic level of communication. The adults are aware that children have limited comprehension competencies and then they tend to simplify the discourse when addressing children. Generally speaking, this simplification consists of: *shorter utterances*, *few verb forms*, *frequent use of nouns and adjectives, few discursive marks and modifiers, few subordinate clauses*, *verbless utterances*.

This simplification of the syntax can be observed in *Ice Age* in examples like:

> (8)
>
> 00:56:31,052 --> 00:56:33,964 No, no, no, no, no, no. This way. This way.
>
> (9)
>
> 00:58:04,052 --> 00:58:07,727 - You clean up nice, little fella.

The presence of adjectives, ellipsis, and coordinate clauses create not only a simpler discourse but also a spontaneous one. We consider that the mere presence of simpler discursive forms isn't sufficient to connote the discourse as baby-talk. The baby-talk is characterised by the presence of rhymed lexical pairs that function as diminutives in the discourse such as: *meany-weeny, tigey-wegey*, and *wormy-worm*. Words grown-up people use in children conversation contexts.

In the movie, Sid, Diego, and Manny call each other by their names when they interact and they use different appellatives to denominate the baby or to address him. These denominations reflect discursively subjectivity and emotion and are connoted as baby-talk because of their usage in children conversation contexts: *pumpkin, squirt, lumpy, pink thing* or *pinky*. Periphrastic diminutive structures such as *little baldy bean, little fella, little biped* connote a discourse as baby-talk.

4.3.3. Discourse features

At discursive level we have identified in the corpus of our analysis the following baby-talk features: *direct speech, imperatives, interrogatives,* and *repetition*.

The presence of the interrogatives and imperatives confer to the movie a high degree of orality. Imperative structures specific to baby-talk are very simple, usually formed by just one word such as: *yuck, yummo,* and *whoa!* Each expression has a specific meaning in baby-talk: *repugnant, tasty,* and *surprising.*

The repetition is specific to the discourse performed by Sid the most immature of the three heroes. The numerous repetitions we can found in Sid's discourse increase the interactivity of the dialogues and the impression of spontaneity. In *Ice Age* different types of repetitions can be observed such as: *complete repetitions:*

  (10)

  00:39:40,973 --> 00:39:43,851 I love this game. I love this game. OK, OK.

  partial repetitions:

  (11)

  00:53:11,773 --> 00:53:16,289 Manny, Manny, Manny, you OK?

  and *semantic repetitions:*

  (12)

  00:53:11,773 --> 00:53:16,289 … Come on, come on, say *something. Anything.*

As it can be observed from this analysis, the construction of the "feigned orality" of a baby-talk discourse is quite complex. Many syntax and discourse structures are involved. Their translation involves the adaptation of baby-talk into the target culture, a challenging job for the translator.

5. Subtitling for Children in Romanian

The Romanian subtitling of the movie *Ice Age* presents two aspects concerning the translation. One main aspect consists in effective translation strategies successfully applied in the subtitling for children and the second category consists in low quality translation. In this section we will comment these aspects by ranking them into two categories: *translation for children* and *childish translation* depending on the attitude of the translator towards the translated material and the audience.

5.1 Translation for Children

In subtitling, as in all translation modalities, the subtitler takes a few decisions in the beginning of the translating activities. These decisions are

essential for the final result of his/her activity and affect the translated product, the movie in our case, and the receiver, the target audience.

In the case of the subtitling of *Ice Age* into Romanian, it can be easily observed that the subtitler has in mind the younger audiences when he/she translates the movie. The subtitler decides for simplification in subtitling. Simplification is applied in subtitling at both formal level (the amount of text to be read) and at linguistic level.

In what concerns the formal aspect of the subtitling, we contend that the subtitler applies a set of strategies in order to reduce the amount of text to be read by younger audiences with limited reading competences.

Therefore, in this example of subtitling one can notice various *omissions* of linguistic information regarded as less important by the subtitler, such as *orality marks:*

(13)
02:11:31,462 --> 02:11:33,657   *Well*, thanks.   Mulțumesc.

names:

(14)
00:34:31,173 --> 00:34:33,641
Hi, Manny!
Hi, Diego!
Hi, Sid![8]

other elements:

(15)
01:38:57,302 --> 01:38:58,815 *Oh,* yeah. Nice try, *Bucktooth.*   Da, bună încercare.

In subtitling repetitions are, in general, omitted as a common practice. Sometimes they point out important aspects of the communication and have rhetorical function. In the subtitling of *Ice Age* the subtitler systematically eliminated the all repetitions:

(16)
01:54:30,542 --> 01:54:32,976 Help! Help! Help!   Ajutor!

(17)
01:39:48,902 --> 01:39:51,211 No, no. Wait, wait, wait, wait! Așteaptă!

In the examples above, both repetitions stress on the state of mind of the character. In example (16), the speaker asks for help repeatedly, which

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8 Completely omitted in subtitling.

increases the tension of the moment. In example (17), the speaker insists that the collocutor wait for him. In both situations the subtitling must preserve the repetition in order to transmit the emotional tension of the scene.

Excepting the concern of keeping the amount of text on the screen as low as possible, the subtitler uses different strategies to make the text accessible for the younger audiences. One of the strategies used in the subtitling of *Ice Age* in Romanian is the *explicitation*. Interjections such as *yak* and *yammo* were explicitated:

(18)

01:27:52,902 --> 01:27:54,858 Yak!   Urât nume. (*Awful name!*)[9]

01:24:29,662 --> 01:24:30,890 Yammo! Delicios! (*Miam!*)

In the case of more complex situations the subtitler decided explicate, as in the case of the scene when the mother of the baby dies and Sid, surprised at the disappearance of the woman, said:

(19)

01:36:29,742 --> 01:36:32,302 She's gone. – A luat-o apa. (*The water took her*)

The subtitler considered that the mere translation of the text was too general and ambiguous in Romanian and he/she decided to explicate the situation according to what the spectator sees in the movie.

Adaptation is a translation strategy used when a cultural element in the source text doesn't have an equivalent in the target culture. The name of a children's game was adapted in the following example:

(20)

02:04:42,942 --> 02:04:47,493 Look, the tigers are just playing tag with the antelopes … with their teeth.

Uite, tigrii se joacă leapşa (*play cat and mice*) cu antilopele...cu colţii

One last translation strategy observed in the subtitling of the movie is *generalisation*. This strategy is used when the translator considers that a more general term, shorter and easier to understand can be used without affecting the meaning of the communicated sequence. In the example (21) Sid explains how his family got rid of him. In the translation the subtitler

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9 Word for word translation of the romanian text.

can personify the sloth and use a literal translation for "hands and feet", or else, he/she can use the more general term "paws":

(21)

01:30:41,462 --> 01:30:44,101 [they] tied my hands and feet   mi-au   legat   *labele* (paws)

It is easy to observe that in subtitling the translator uses the same translation strategies as in the translation of children literature only that he has to take into consideration the limitations specific of the audiovisual translation.

<center>*</center>

One of the important elements in the achievement of the orality in the movie is the presence of baby-talk. A closer look at the translation of baby-talk allows us to observe that the subtitler didn't take into account the younger audiences. Simple clauses and coordinate clauses in English are translated by large clauses including complex verbal forms or subordinates:

(22)

01:28:05,942 --> 01:28:11,539 I'll just zip the lip.   O să-mi trag fermoarul la gură. *(I'll zip the lip)*

Most of the imperatives in the original text were eliminated or were erroneously translated as enunciatives:

(23)

02:18:58,461 --> 02:19:00,531 Slalom! Slalom, baby! Slalom,   baby.   *(Slalom, baby!)*

01:26:16,102 --> 01:26:17,774 Get him. Pe el. *(Get him)*

In example (23) the intonation is exclamative in original so the subtitler should have marked this paralinguistic element.

The subtitler systematically makes erroneous translation choices when translating references to the baby such as:

(25)

02:22:22,221 --> 02:22:24,212 Knock it off, squirt.   Termină fandositule. *(Shut up you poseur)*

(26)

01:51:48,222 --> 01:51:51,931 Hello, pumpkin. Hello, little baldy bean.

Bună dovlecel. Bună fasolică plată. *(Hello, pumpkin. Hello, little baldy bean)*

The context of communication in (25) is positive and emotional. The translation of "squirt" into Romanian is negative or ironic, therefore the translation is erroneous. In (26) the subtitler uses literal translation in place of adaptation, which makes the subtitles meaningless for the Romanian audience.

As one can notice, in subtitling for children, the subtitler used optimal translation strategies for the translation for children but in translating baby-talk his translation fails systematically.

5.2 Childish Translation

As we already noted in the previous section, the subtitling of *Ice Age* in Romanian presents both strong points and weak points caused by erroneous translation decisions.

For example, *literal translation* is a translation strategy generally used in translating children's literature. In subtitling its use can result in superficial, erroneous or childish translations which influence the reception of the movie.

Erroneous translation can be noted in the subtitling, the majority being caused by the fact that the subtitler follows exactly the original text in spite of other strategies such as adaptation. In this situation the Romanian translation is just a word for word copy of the English text. One of the most common errors of the literal translation is that the translated text results incomprehensible as in:

(27)

01:57:25,422 --> 01:57:27,652 - Ask him directions.   - Cere-i direcţii.

01:57:27,742 --> 01:57:30,302 - I don't need directions. - Nu am nevoie de direcţii.

In Romanian a correct translation would be: "Întreabă-l care este drumul cel bun. / Nu am nevoie de îndrumări." This expression is very common in fairy tales, and for younger audiences it would be easier to understand this expression rather than a literal translation.

Another situation very easy to recognize by children is when they disagree with their parents and say "But dad …" and the answer is:

(28)

01:22:03,182 --> 01:22:05,821 No buts   Fără dar

In this case the phraseology is very precise and the translator has to offer the receiver the optimal answer a native speaker will use in this situation of communication, which in Romanian would be "Niciun dar" (no buts) or even "Fără comentarii" (no comments)[10]. We consider "Fără dar" a bad translation because of its ambiguity and because it is not used in this situation of communication by native speakers of Romanian.

Cultural aspects are also important in translation for children. In each culture adults resort to different appellations to refer to a baby. Sid addresses the baby:

> (30)
> 02:14:19,381 --> 02:14:24,171 Come here, you little biped.   Vino aici, biped mic.

which the subtitler translates literally with a meaningless result in Romanian. By "you little biped" Sid wants to point out that the baby takes his first steps. In Romanian "biped mic" has biological connotations describing a biped being of small dimensions and can't be used in everyday conversation as appellative for a person. Instead of "little biped" a better solution would be a common denomination for children in Romanian "omuleț" (little human) or "piticuț" (little dwarf) which, being diminutives, are very appropriate for children.

Last but not least, in different cultures children are sometimes associated with all kinds of/various cute animals. In each culture animals are differently connoted. In these situations, adaptation is the optimal translation strategy and literal translation can produce strange results such in the following example when Sid tells to the baby:

> (31)
> 02:14:19,381 --> 02:14:24,171 Come here, you little wormy-worm.   Vino la mine viermişor mic.

In English wormy-worm is a funny word and designates a baby that cannot stand on his feet. In Romanian the association children-worm is impossible. Even the diminutive "viermişor" has neither funny nor lovely. A good solution in this case would be an adaptation such as: "pisicuță" (you little kitten), "iepuraş" (you little bunny), or "broscuță" (you little froggy), all representing good solution for the translation in Romanian.

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10 Literal translation of the Romanian text. "No comments" can be used with the meaning of "no buts".

6. Conclusions

Despite all appearance, children's movies are complex discursive structures and their subtitling represent a challenge for the translator, who has to take into account a series of parameters that impact on the translation.

In the first place, the subtitler has to take into account the audience of the movie. He/she has to produce a subtitling that audience can *read, understand*, and *believe*. This means that, in the first place, the subtitler has to take into account the type of movie he/she translates. If the movie is intended for children, younger audiences, and families he/she has to adapt the formal and linguistic aspects of the subtitling to the reading competences of the target audience. This means that from a formal point of view the subtitling for children presents a reduced amount of text on the screen obtained through *omission, reduction*, and *simplification*.

The subtitler has to take into account also the comprehension competences of the audience. In the case of children's movies, it is important for the subtitler to have information and experience with the translation of children's literature and to be aware of infant learning and evolution of speech. This will provide the subtitler a better understanding of his/her audience and will help him/her to take optimal translation decisions in selecting syntactic and discursive features accessible and intelligible for children and younger audiences.

Last but not least, the audience has to believe the subtitled story. This means that if we agree that each movie is initially a written text that is expected to be reproduced and interpreted orally in front of the camera, the subtitling has to fit the movie and its discursive structure. This means basically that the subtitling has to present the oral features that correspond to the verbal information of the movie. For the subtitler this means that he/she has to subtitle the movie according to the norms of oral communication in the target language. He/she has to analyse each movie scene and use a proper translation strategy, a proper register, and a proper type of discourse.

In what concerns the Romanian subtitling of children's movies, our conclusion is that for the moment, subtitles for children are considered as

simpler, shorter, and easier to read subtitles. The subtitlers in Romania are not aware of the comprehension competences of children nor of the features of the oral discourse of baby-talk. They tend to reduce the subtitling to a mere translation of the message in the original text. We hope that the examples presented and our observations will convince the Romanian subtitlers that for a quality translation it is important to take into consideration that the subtitling is a text transmitted through a written channel with oral intention.

7. Bibliography

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