



Subtitling Norms in Greece and Spain

A comparative descriptive study on film
subtitle omission and distribution

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To Thalia

Abstract

Are subtitling practices different in Greece and Spain? And if so, how and why? These are the questions that instigated this study in the first place. In the attempt to answer them, first a theoretical framework is established and conceptual tools are provided, including the notion of recoverability, categories of temporal relations between subtitles and utterances, as well as subtitle types, most notably the type termed “zero-liner”.

This research is based on three general hypotheses: that the most suitable approach for such a query is a descriptive product-focused methodology based on norm theory; that there are regularities in the subtitling practice; and that subtitling norms are of a different nature in Spain, a dubbing country, and Greece, a subtitling country.

Methods include the use of a questionnaire directed to subtitlers in both countries and a quantitative analysis of the Greek and Spanish subtitles aligned with the utterances from ten US blockbusters produced from 1993 to 2003. The quantitative study analyses differences in subtitle numbers, subtitle distribution and duration, number of characters per subtitle, number of subtitles consisting of full-sentences and temporal relationships between utterances and their respective subtitles.

Regularities revealed by quantitative results point to norms whose operation is investigated through sample analysis. This qualitative analysis aims: to exemplify the recoverability hypothesis and how it seems to affect subtitlers’ decisions to use omissions; to illustrate how pauses and shot changes may influence the distribution of subtitles; and to answer some of the questions raised in the quantitative analysis. Combining textual (subtitled film analysis) with extratextual (questionnaire results and literature review) sources of norms enables arriving at safer conclusions.

Overall, the number of subtitles is recurrently higher in Spanish but this does not necessarily mean that Greek versions translate less. This phenomenon is caused by differences both in subtitle distribution and in the use of omissions. The consistency of regularities in all ten of them seems to point that norms revealed in this study operate in most movies that have been subtitled in Greece and Spain at the turn of the millennium.

The findings contribute to the advance of AVT studies by foregrounding two national subtitling practices and by proposing conceptual tools which may also have some bearing on general translation studies. The findings can be used in applied

translation studies not only for the explanation and prediction of the way subtitles are manifested, but also in the training of subtitlers. What can be considered a further contribution of this study is the corpus itself which could be used in future qualitative or quantitative analyses.

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Introduction

Aims and hypotheses

“Is that everything? I mean, it seemed like he said quite a bit more than that.”
(Bob Harris in Sophia Coppola’s *Lost in Translation*)

Watching subtitled TV programmes from a very young age undoubtedly instigated my wish to learn foreign languages. At a later stage, this aroused my interest in translation matters and my motivation to take up research in audiovisual translation and subtitling in particular.

The research question came up when I moved from Thessaloniki to Barcelona and started watching films with Spanish subtitles. I noticed that subtitles were different: there seemed to be more subtitles with fewer words and shorter duration. With great surprise I soon discovered that there was barely any description or explanation for such national subtitling norms. The only relevant study was Díaz Cintas’ (1997) pioneer analysis of the Spanish subtitle version of a Woody Allen film. However, the fact that this study involved only one film might point to an individual subtitler’s idiosyncrasy. My initial questions include whether it can be proved that there are regularities in the subtitling practice, whether there are national subtitling styles in Spain and in Greece, and if so, what their differences are and the possible reasons behind them.

To my knowledge no other study has tried to respond to these specific questions comparing the subtitling practice of a “subtitling country” to that of a “dubbing country”. Despite the recent proliferation of publications and studies in AVT (see Chapter 1), the need for studies such as the present one is still relevant. According to Díaz Cintas & Remael (2007:149), “studying existing subtitles is the best way to learn from professionals, though not much research has been conducted in this area in a systematic way”. Moreover, the study of “different translations of the same film into different languages” and “possible regularities in the dialogues” belongs to the challenges in research on audiovisual translation identified by Gambier (2009:23).

The aim of the present research is twofold: to attempt to establish a theoretical framework, which will hopefully provide some conceptual tools for further research in audiovisual translation; and to make some tentative statements about what guides translators’ decisions in the process of subtitling in Greece and Spain. I expect to achieve this through finding regularities in subtitled films, in subtitlers’ opinions and

through the review of relevant prescriptive literature.

This research is based on the following general hypotheses:

- that the most suitable approach for such a query is a descriptive product-focused methodology;
- that there are regularities in the subtitling practice and that it is not an aleatory phenomenon;
- that subtitling norms are of a different nature in Spain, a dubbing country, and Greece, a subtitling country.

A first effort to answer the question whether there are regularities in the Greek subtitling practice took the form of a MA thesis (Sokoli, 2000), which discussed the results of a questionnaire to Greek subtitlers. The same questionnaire has been used in the present study but it has been extended to include more informants from Greece, and, most importantly, subtitlers from Spain. The methodological basis was presented at the Congress *Recent Theoretical Currents in Translation Studies and their Applications* in Salamanca (Sokoli, 2001) and the first questionnaire results at the *Third International Congress: Challenges and Changes in Translation Studies* organised by the European Society for Translation Studies. The theoretical framework was presented in 2001 at the first SETAM Congress titled *Current Status of the Study of audiovisual translation* (Sokoli, 2005a). Preliminary results of the film analysis were published in 2005 in *Trasvases Culturales 4: Literatura Cine Y Traducción* edited by Merino et al; and in 2009 in *audiovisual translation. Language Transfer on Screen* edited by Díaz Cintas and Anderman.

All previous publications and conference presentations have been fully reviewed in this study and many steps ahead have been taken, both on the theoretical basis and on the descriptive part.

Structure of the thesis

Chapter 1 briefly presents the evolution of the interest in audiovisual translation and justifies the methodological approach adopted. Studies focusing on equivalence and loss in subtitles are taken as a starting point to conclude that the product-oriented descriptive approach is the most suitable one. The foundations of norm theory are described followed by a discussion on the methods used in this study, namely the questionnaire, mapping source and target text units, defining temporal relations between utterances and subtitles and sampling within texts.

Chapter 2 discusses the explanatory concepts with an aim to define the object of

study. I start from the definition of the audiovisual text (AV text) and its subcategory, the film text, continue with audiovisual translation (AVT) and relevant terminological issues, to arrive at the specific mode of subtitling. The literature describing subtitling guidelines is reviewed at the end of the chapter. This review is used as a springboard for the preparation of the questionnaire as well as the film analysis.

Before presenting the questionnaire and film analysis results, a contextualisation of the practice of subtitling in Greece and Spain is needed. Chapter 3 deals with some aspects relating to the context of the practice and the reception of subtitles. The aim is not to give a full socio-historical account but to look at some factors that have influenced the choice of AVT mode in Greece and Spain and to give an overview of the current attitude on subtitling in the two countries. This is assumed to play an important role in determining the function of subtitles.

The questionnaire is presented and discussed in Chapter 4. The chapter starts by describing the aims of the questionnaire presented to subtitlers in Greece and Spain, the choice of interviewees and the procedure followed to obtain answers. The questionnaire data are subsequently illustrated and their results are discussed in the final section.

Chapter 5 presents the aspects I examine in the quantitative and qualitative analysis. First, the criteria for selecting the ten films are explained as well as the way films are processed for their analysis. The quantitative analysis includes differences in subtitle numbers, subtitle distribution and duration, number of characters per subtitle, number of subtitles consisting of full-sentences and temporal relationships between utterances and their respective subtitles. Regularities revealed by quantitative results are expected to point to norms.

The aim of the sample analysis is three-fold:

- to exemplify the recoverability hypothesis and how it seems to affect subtitlers' decisions to use omissions;
- to illustrate how pauses and shot changes may influence the distribution of subtitles; and
- to answer some of the questions raised in the quantitative analysis.

The theoretical findings of Chapter 2 are used as a springboard for the sample analysis. Also, the extratextual sources, i.e., the relevant literature (section 2.9) and the questionnaire results (Chapter 4), are taken into consideration. The questions to be answered through the sample analysis are the following:

- Subtitle omission: Why do subtitlers choose not to translate certain utterances? Can these utterances be categorized in terms of their recoverability from the other AV text components?
- Subtitle distribution: Are pauses and shot changes handled differently in the two practices? And if so, how?

The results are discussed in the final section of the chapter and they are compared with the results from the quantitative analysis, the questionnaire and the literature review.

The study concludes with a revision of the main findings obtained in this study, and considers their importance and limitations. Suggestions are made as to potential avenues for further research into subtitling practices and subtitle reception.

Chapter 1. State of the art and methodology

This chapter starts by briefly presenting the evolution of the interest in audiovisual translation, a turning point of which seems to coincide with the turn of the millennium. The next section justifies the methodological approach adopted, taking certain studies focusing on equivalence and loss in subtitles as a starting point, to conclude at the suitability of a product-oriented descriptive approach. The foundations of norm theory are also described, followed by a discussion on the methods used in this study.

1.1. Evolution of the interest in AVT

Well into the nineties, the situation of research in the translation of films and television programmes can be summed up by statements such as “Un genre encore largement inexploré” (Gambier 1996:10) and “Un objet encore peu abordé” (Lambert & Delabastita 1996:34). Similar observations are made by other authors, like Fawcett (1996:65), who, after enumerating the relevant publications encountered, concludes that “very little work has been done in the field of film translation”. Delabastita (1990:97) also confirms that there is a “blatant discrepancy between the obvious importance of translation in the media and the limited attention it has so far been thought worthy of”. This view is still echoed in 1998 by Díaz-Cintas who finds the academic marginality of this field surprising and paradoxical.

Indeed, a review of the mainstream journals on translation studies of the time, such as *Babel*, *Meta* or *Target*, results in a relatively poor number of papers on AVT – hardly more than ten. If we turn to other kinds of journals, on linguistics or film studies for example, we encounter some more on this subject, but the amount does not increase significantly. The scarcity is especially noted before the '90s, where there are only two books on this subject, both of them about dubbing (Fodor, 1976 and Pommier 1988).

The lack of academic attention in this field is shown not only in the number of works published, but also in the limited points of view adopted in these publications. For the most part the articles are written by practitioners, who describe the specific procedures of their work, mainly explaining the difficulties it entails: constraints of time and space for subtitling (see section 2.9), lip-synchronisation for dubbing. They give examples of the way they have dealt with specific problems, often prescribing what the subtitler should do: “Il doit préparer un digeste sommaire de ce qui se passe

à l'écran. Il doit se garder de tomber dans le mot-a-mot. Il doit éviter de changer l'ordre des phrases de l'original"¹ (Marleau, 1982:278).

Despite the appeal and the undeniable contribution of these views to the understanding of the practice, their lack of theoretical foundation is strongly felt. They are predominantly intuitive, based on personal experience rather than scientific research, an approach which, however useful, has its limitations. As Lambert & Delabastita (1996:35) affirm, "les professionnels ont peu d'intérêt à se pencher sur des situations qui ne sont pas les leurs"². It is difficult for them to escape from the values and the conventions that determine their everyday work, to detach themselves from the immediate needs of the practice, in order to be able to identify the relationships between the activity and the factors that guide it. Thus, we find comments concerning, for example, the supremacy of the original in Marleau 1982; the faithfulness of the translation either to the sound (in the case of subtitling) or the image (in dubbing) in Caillé 1960 and Gautier 1981; or even the "snobisme" of that part of the public who will only watch films in original version, in Cary 1960. A corollary of these views is the traditional debate "dubbing versus subtitling" (e.g. Vöge 1977), with fervent supporters on each side. According to Delabastita, this debate is fruit of "the immediacy of daily practice" which brings about "the defence of certain translation practices" (1990: 97-98).

Of course, not all the publications before the end of the century are anecdotic or prescriptive. Scientific studies are carried out from the perspective of various disciplines. Linguistics is used by Fodor (1976) in the first book exclusively dedicated to AVT. He deals mainly with the phonetic aspects of dubbing, even though its title also announces semiotic, aesthetic and psychological aspects. The subject is also studied within the discipline of experimental psychology: d'Ydewalle (1985, 1991) uses experiments to observe the eye-movements of viewers of subtitled films, in order to examine the effects of subtitles on receivers. Nonetheless, research in dubbing and subtitling from the point of view of translation studies is scarce.

Why then this delay in studying AVT within translation studies? Certainly, AV texts are relatively new forms of text production, and so is their translation. However, their presence in everyday life has been significant since the '60s, as shown by the amount of translated emissions per year, presented in Caillé (1960). The importance

¹ "He should prepare a summary of what is happening on the screen. He must be careful not to translate word for word. He must avoid changing the order of the sentences of the original."

² "Professionals are not interested in addressing situations that are not theirs"

is not only quantitative, but also qualitative, considering the impact mass media have in culture, society and language. Fawcett (1996:66) attributes the lack of work on AVT to the difficulties that this kind of research entails:

material difficulties, the atheoretical nature of most existing studies, the scope of the field, the sync imperative which casts doubt on the theorisability of the subject, and finally what one might call the Quantum Mechanics problem.

However true his observations may be, these difficulties are not specific to this type of research. For example, finding an original manuscript could be a great material difficulty in studying the translation of medieval texts. As for the Quantum Mechanics problem, the fact that the observer and the process of observation influence the observed, holds for most kinds of research. Obviously, the existence of such difficulties in other fields has not impeded investigation in them.

A more satisfactory answer to our question might be provided by looking briefly at the evolution of the discipline of translation studies. A bird's eye view is sufficient for our purposes, since it is not this paper's aim to study its evolution, which, at any rate, has been presented more than adequately by renowned scholars (e.g. Gentzler 1993). In the last decades translation theory has been developed within the framework of basically two schools (cf. Snell-Hornby 1995). On the one hand, there is the linguistically oriented group of scholars, which adopts the aims and methods of Applied Linguistics. This group includes scholars belonging to the so-called Leipzig School (Kade, Jäger, Neubert), as well as Wilss, Reiss, Nida and Catford, among others. The other very influential group is the sometimes denominated "Manipulation School" represented by Lefevere, Lambert, Hermans, Bassnett and Toury. These scholars have a target-oriented approach and view translation studies as a branch of Comparative Literature.

For the first group, an essential component of any definition of translation is the concept of equivalence. Examples of such definitions are the ones given by Nida & Taber (1969:12): "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style"; or by Koller (1979:79), according to whom translation must fulfill "bestimmten Äquivalenzforderungen normativer Art"³. Obviously, under such definitions dubbing and subtitling are bound to be seen as adaptations rather than translations, since they do not fulfill the specific requirements of equivalence.

Indeed, this view is reflected in the works of authors such as the prominent subtitler

³ certain normative requirements of equivalence

Ivarsson and Carroll (1998:v), who emphasises that his book is “*about subtitling, not translation*”, pointing out that “translation is a different art”. A similar point of view sees subtitling and dubbing as specific operations, included under the concept of “language transfer” (Gambier 1995 & 1996 and Ganz Blattler 1995). For Rowe (1960:110), the creator of a dubbing text is not essentially a translator, therefore – for lack of another term – he calls him/her a “dubbing writer”. The view that subtitling and dubbing texts are not translations proper, could also be considered as a defensive stance against the heavy criticism they face, which involves arguments such as the lack of “equivalence” and “fidelity”. A representative example is found in Papadakis (1997), who attempts to defend subtitling against the accusation that not everything heard is translated. In order to achieve that, he gives a thorough account of the constraints that subtitling involves, and concludes: “we hope that from now on you will watch a subtitled programme with a different eye” (my translation). At any rate, the implication is that these activities are not considered as genuine objects of translation theory.

The scholars of the other major group do not take equivalence as their starting point, but develop much broader definitions of translation, which can incorporate AVT too (further discussed in section 2.4). Nonetheless, since their departure point is Comparative Literature, these scholars start off studying mainly written texts, which fall into that discipline. AV texts are left on the side at least for the first two decades of the existence of this school. Snell-Hornby's (1993:337) observation on translation for the stage could apply to all multimedia translation:

Greifbare Forschungsergebnisse auf diesem Gebiet stammen allerdings hauptsächlich von den Philologen und nicht aus der Translationswissenschaft, und es ist deshalb nicht verwunderlich, daß die historische Perspektive und die rein sprachlichen Erscheinungen überwiegen.⁴

The evolution of translation studies as an independent discipline, and not as a branch of Applied Linguistics or Comparative Literature, is a slow process. One of the first efforts to define it as such goes back to 1972. In his article “The Name and Nature of translation studies”, Holmes investigates the different parts of translation studies, and its relation to other disciplines including Linguistics and Comparative Literature. The claim for an independent discipline continues in 1980 by Susan Bassnett. It seems, though, that the need is still felt in 1987, as shown in the work by Mary Snell-Hornby

⁴ Available research results in this area are derived mainly by philologists and not within translation studies. It is therefore not surprising that the historical perspectives and the purely linguistic views predominate.

with the indicative title *Translation Studies. An Integrated Approach*.

Developments in translation studies trigger an increase in the interest in AVT. The creation of departments of Translation in several universities leads to a growth in investigation, as well as its diversification. Relevant MA or PhD theses are written, e.g. Zabalbeascoa (1993), Agost (1996), Díaz-Cintas (1997), Gottlieb (1997), Karamitroglou (1998). Conferences dedicated to AVT are organised, bringing together theoreticians, practitioners, in addition to academics involved in AVT training. One of the first such conferences – although not completely dedicated to AVT – is held in Vitoria in May 1993, the papers of which are published under the title *Trasvases Culturales. Literatura, Cine, Traducción*. More specialised conferences follow: the “International Seminar on Multimedia & Translation” (Misano, Italy, September 1997); the conference titled *Traduzione Multimediale: Quale traduzione per quale testo?* in Forlì in April 1998; and the 5th Conference on Translation organised by the Universidad Jaume I which is dedicated to *audiovisual translation in the 21st Century* (Castellón, October 1999). Another important sign of the interest in AVT is the creation of associations such as ESIST (European Association of Studies in Screen Translation) in 1995, and the Committee for Media Translators and Interpreters of FIT, which co-organise two conferences on *Languages and the Media* in 1996⁵ and 1998 in Berlin.

Books exclusively dedicated to audiovisual translation also appear in the '90s. The majority are collections of papers, either presented in conferences as the ones above, or, in the case of Gambier 1995 and 1996, written especially for these collections. Even though they are an important step forward, they still share the shortcomings of earlier publications. In *Les Transferts Linguistiques dans les Médias Audiovisuels* (Gambier 1996:10) again most authors are practitioners, whose prescriptive attitude is reflected in their accounts of correct ways of subtitling and dubbing. Without doubt, at this period it is necessary to establish what AVT should be like.

The rest of the publications, include *Overcoming Language Barriers in Television* (Luyken et al. 1991), a very useful overview of the audiovisual landscape in Europe, and *Dubbing and Subtitling: Guidelines for Production and Distribution* (Dries 1995), both published by the European Institute for the Media. Izard's *La Traducción Cinematográfica* (1992) concerns the history of subtitling and dubbing, as well as

⁵ The proceedings of this conference were published in 1998, under the title *Translating for the Media*, (ed: Yves Gambier)

certain technical aspects. More information about the technical procedure of the two practices can be obtained in Ivarsson's *Subtitling for the Media: A Handbook of an Art* (1992, re-edited with Mary Carroll in 1998 and entitled *Subtitling*) and in Ávila's *El doblaje* (1997). These books also serve as guidebooks for future translators giving advice on problematic points, always according to the respective authors' preferences based on their personal experience. More books on the subject include *The Semiotics of Subtitling* (de Linde & Kay 1999), which deals mainly with questions of subtitling for the deaf; and *Traducción y doblaje: palabras, voces e imágenes* (Agost 1999). Agost's study stands out for its sound theoretical basis, while at the same time it offers a practical view of the specificities of different AV genres.

All the above manifestations of this growing interest are not only due to the evolution of translation studies. The advances in private, cable and satellite television in the '90s have a great influence on the way AV programmes are distributed. As Dries (1996:15) affirms, satellite channels multiply their multilingual broadcasts and national companies resort to a large quantity of imported products⁶. The amount of translating AV products rapidly multiplies in the 90s in a way that cannot remain without appropriate attention.

The situation changes radically especially at the turn of the millennium. At the end of its first decade it seems safe to state that "gone are the days when scholars needed to start their papers with a reference to the limited amount of research carried out in this field". (Díaz-Cintas 2009a:3). Dedicated conferences proliferate, including established and recurring ones, e.g. in Vitoria, Berlin (mentioned above), the *Media for All* conferences organised by the TransMedia group every two years since 2005, and *Jornadas de doblaje y subtitulación* in Alicante. Other noteworthy conferences have been held in London (*International conference on AVT. In So Many Words, Language Transfer on Screen*, 6-7 February 2004) Copenhagen (*Marie Curie Euroconferences. Multidimensional Translation – Mutra, Audiovisual Translation Scenarios*, 1-5 May 2006).

Several edited volumes on AVT appear between 2000-2010, mostly in English and Spanish, e.g. Agost & Chaume (2001), Duro (2001), Gambier & Gottlieb (2001), Gambier (2003 and 2004), Orero (2004), Zabalbeascoa et al (2005), Merino et al (2005), Díaz Cintas & Anderman (2009), Díaz Cintas (2009). Important monographs are also published, most notably by Díaz Cintas (2001 and 2003), Chaume (2003

⁶ "les chaînes satellitaires multiplient leurs émissions multilingues et même les compagnies nationales recourent à forte quantité de produits importés"

and 2004) and Díaz Cintas & Remael (2007).

Research in the field is also marked by the increase in PhD research carried out, including Chaume (2000), Georgakopoulou (2003), Matamala (2005), Schroter (2005), Martí Ferriol (2006), Pedersen (2007), Martínez Sierra (2004), Szarkowska (2007), Baumgarten (2005), Bartoll (2008) Cañuelo (2008), Igareda (2008), Romero Fresco (2009) and Mattsson (2009). These studies show that there is an important trend towards a rigorous scientific approach in AVT investigation as opposed to previous anecdotal accounts. Relevant findings of the above mentioned analyses are discussed throughout the present study.

The explosion of relevant publications, such as articles and book chapters, has made the once feasible task of keeping track of them impossible. Romero Fresco (2009) uses the example of BITRA, a database of publications on translation and interpreting, to illustrate this point. Indeed, a search query entered in August 2011 shows that, out of 49,000 references in this database, over 2,000 entries feature “audiovisual” as a keyword.

Nevertheless, as pointed out in the introduction, a lot of research remains to be done. Variations in subtitle styles from country to country have been identified by Díaz Cintas & Anderman (2009:8) as one of the issues remaining to be addressed.

1.2. Justification of the approach

As mentioned in 1.1, questions of subtitling and dubbing have often been seen under the prism of the concept of equivalence. This is not surprising, considering that this idea is among the most prevalent issues in translation. The realisation that total equivalence (something like sameness) is not possible, has brought about its division into various types, often presented in the form of a binary opposition. A frequently quoted and used example is Nida’s (1964) formal vs dynamic equivalence, the former focusing on providing the same form of the message and the latter on the same effect. The application of this model to subtitling by O’Shea (1996:251) leads this scholar to the conclusion that both forms of equivalence are difficult to achieve: “Dynamic equivalence is a difficult standard to aspire [...]. Formal equivalence, however, is not a sufficient guide to the subtitling of statements of local origin”.

A further example of a work based in the notion of equivalence, from a different point of view, is presented by Brondeel (1994:29). In an effort to establish “routines” of teaching the practice of subtitling, he starts out from the following questions. They are arranged according to three levels of equivalence, informative, semantic and

communicative:

Has **all** the information been transferred to the TL? [...] Has the meaning been transferred **correctly**? [...] Does the subtitle also transfer the “communicative dynamism” [...] as reflected in the prosody of the SL utterance? (emphasis original)

Obviously, if these questions are answered affirmatively, the good quality of subtitles is guaranteed. An inspection of existing subtitles would demonstrate that most of them are not likely to fulfil these requirements. Studies carried out (e.g. Kovacic, 1999) have shown, for instance, that not *all* the information present in the original is also present in the subtitles. In Brondeel’s study, subtitling is viewed as a set of specifically linguistic (for the most part) operations. In an effort to represent these operations algorithmically he produces the following account: *the SL message in SVO-order (subject, verb, object) is filtered through <INFO>rmation and <MARK>ed routines, undergoing a <CONV>ersion, which will lead to (often reduced SOV-) equivalent TL-structures*. Brondeel does not specify what “equivalent structures” mean and presents subtitling as a process where the translator decodes a message in order to recode it in a different form.

The influence of the equivalence notion is widespread, and explanatory metaphors abound. Díaz Cintas (1997) prefers Nida’s metaphor borrowing from natural imagery. The labour of the subtitler is compared to “The action of a python, which, after killing an animal too large to swallow, squeezes it into a long thin form which can then be swallowed easily. The bones and meat are all there [...] they are just in a different form”. (Nida 1976:75 quoted in Díaz Cintas 1997:156). Díaz Cintas regards that this metaphor represents the struggle of the subtitler to be faithful to the original within the limits imposed by the physical environment. Such a notion of translation might be a consequence of a general view of communication. Within this view, communication is seen as a pipeline where units of material (information) are transferred from one place to the other. Ong (1982:176) presents it as such:

My mind is a box. I take a unit of “information” out of it, encode the unit (that is, fit it to the size and shape of the pipe it will go through) , and put it into one end of the pipe (the medium, something in the middle of two other things). From the one end of the pipe the “information” proceeds to the other end, where someone decodes it (restores its proper size and shape) and puts it in his or her own box-like container called a mind. *This model [...] distorts the act of communication beyond recognition* (my emphasis).

This conclusion can be extrapolated to translation as a communicative act: models which explain the act of translation in terms of a decoding-recoding operation lead to

its distortion beyond recognition.

Apart from the fact that – even partial – equivalence proves to be a red herring, this concept undermines certain forms of translation, placing them at a “lower” level. An example of that is the term *traducción subordinada* (see section 2.4.2). Herbst (1995:258), on his part, claims that “it is clear that as far as translational equivalence is concerned, subtitling has *obvious disadvantages*” (my emphasis). One of them, according to this scholar, is that paralinguistic features, such as intonation, cannot be retrieved from the subtitles. Inasmuch as different languages have different paralinguistic systems, “one must be very sceptical of any suggestion that listening to the original text in a language you do not speak yourself still enables you to get some idea of a character’s personality”. He argues that, as a consequence, these differences might lead the viewer “to totally wrong conclusions”.

This may be true, but only to a certain extent. An important factor to be taken into account is the spectators’ familiarity with the foreign culture and its paralinguistic system. Our familiarity with a culture does not necessarily depend on the physical distance that separates it from us. An example of difference combined with lack of familiarity is found in a case of two neighbouring cultures. It is hardly known to Greeks that Bulgarians use the same gesture, a nod, accompanied by the same-sounding word /ne/, in order to say exactly the opposite. The gesture plus sound which means “yes” in Greece, means “no” in Bulgaria. The help of subtitles would be crucial if a Bulgarian film containing such a scene was to be shown to a Greek audience. In this case, there might be a conflicting message coming from what the spectators see and hear (a gesture and a sound which mean “yes” to them) and the subtitle they read (which states “no”). A possible assumption is that the potential conflict would be resolved through the coherence of the whole AV text (following the storyline etc.). A more probable supposition, however, is that the subtitler would avoid such a conflict, an assumption which needs to be verified. Nonetheless, the chances of a Bulgarian film shown in Greece are minimal in the first place. The facts tell us that in Greece – as in most European countries for that matter – a high percentage of the AV products exhibited, whether on the small or on the big screen, originate from English-speaking cultures (cf. Luyken 1991:12-16; see also section 5.1). Hollywood films are more familiar to the Greek audience, which means that the nonverbal manifestations of interpersonal relationships are not as obscure and the possibilities of subsequent conflicts between image and subtitles are reduced.

Mason (1989) uses discourse analysis to suggest that the practice of subtitling produces a difference in the way characters are depicted. His argument is based on

a case study, whose aim is to examine “the nature of [...] omissions, the significance of what gets lost in translation” (ibid:21). In the subtitled dialogue studied, Mason finds that what inevitably gets sacrificed, due to constraints, is the illocutionary force (resignation, self-exoneration), as well as the down-toners and boosters (*well, perhaps, you know, surely, really*). This finding can be considered valid, despite the small amount of text analysed, because it coincides with the explicit recommendations made by subtitlers themselves, concerning the omission of elements. For instance, Ivarsson (1992:93) states that “words whose main purpose is to keep the conversation ticking over (*well, you know*), tautologies and repetitions can safely be omitted” and Torregrosa (1996:83) advises the exclusion, where necessary, of elements such as discourse markers (see also section 2.8). The point which Mason (ibid:24) raises is that the shift in illocutionary force may cause a character to be represented as more abrupt, and the loss of down-toners may make utterances sound more direct than in the original, even impolite. The conclusion is that “cumulatively, the absence of the politeness features [...] cannot fail to convey a different idea of the personality of the characters on screen and of their attitudes towards each other”. The implication is clear: subtitling cannot provide certain types of equivalence and nothing can be done about that. Even though Mason states that he is “not attempting to assess or criticise a particular set of translations” (ibid:18), an indirect preference may be revealed, in the conclusion that “in the dubbed version, on the other hand, whatever the comparative quality of the translation, there is room for a more systematic representation of this important feature of meaning” (ibid:23).

Surely, the study of AVT as an instance of cross-cultural communication provides a broad, valuable framework. Moreover, the mere fact that subtitling is chosen as a ground for the investigation of discursual effect is significant in itself, as it provides some insight into the problems involved in any mode of translating. However, a shortcoming in Mason’s study might be the fact that there are scarce references to the importance of the visual and the auditory components of the film and the possibility of message recoverability from them. Mason believes that subtitling “is intended as an abridged guide to ST discourse, and not as a full translation” (ibid:21). This implies that the translation (product) is the set of subtitles and not the whole film. It also implies that it is not complete translation, hence not translation ‘proper’. The definition of the AV text as whole comprising various components (visual, auditory, verbal, nonverbal) entails that separating the subtitles from the rest of the text leads to a different kind of analysis. Studying a film’s subtitles in isolation cannot lead to conclusions on how the viewers receive the film or tell us anything about the things

that got lost in translation. This film's viewers, after all, do not read the subtitles on paper.

The results of Mason's study are confirmed and further justified in Hatim & Mason 1997. Here, however, it is explicitly stated that the image may be enough for the retrieval of interpersonal dynamics, and it is admitted that "our analysis cannot do full justice to the visual image which the subtitles are intended to accompany" (ibid:89). The problem they identify, though, is the conflict created when the "indicators of politeness in the target text are at variance with those suggested by the moving image" (ibid), which may require too much processing time to resolve for the cinema audience. This may hold for unconventional films, but not necessarily for blockbusters or popular TV series where expectations are rarely defeated. In these cases, the absence of indicators of politeness in the subtitles does not produce conflict with the image. Within suspension of disbelief, if a character looks and sounds polite, it is most probable that he/she will be perceived as such, despite the absence of relevant indicators in the subtitles.

A study that contradicts Hatim & Mason's contribution is the one carried out by Bruti & Perego (2008:13), who argue that "the expressive meaning conveyed by vocatives is not always necessarily lost in the subtitled version". They find that omissions are criteria-based, especially in cases of repetitions and redundancy with the images, and that there is a tendency "not to remove vocatives artlessly".

The idea that the image prevails is supported by Dolç and Santamaria (1998:104). Their conclusion after analysing dubbed television series is that in the audiovisual world of television the image is worth much more than a thousand words. They maintain that the characters are credible because of their appearance and the place of action. Their way of speaking, which gives us information about their personality, is of little importance. Nonetheless, in order to prove this hypothesis, studies in the reception of films have to be carried out.

The search of kinds of meaning which tend to be omitted, even "losses" in translation, is mostly found in source-oriented approaches. These often involve the idea of the superiority of the original, the standards of which a translation can never reach. Its roots can be found in the movement of Romanticism and the main argument is that the original is a unique untouchable creation. The corollary for the practice of subtitling, apart from its being deficient because important levels of comprehension are lost, is that it spoils the original image through the insertion of subtitles covering its lower part. They are "an esthetically unjustified blot on its artistic

unity, as if somebody were to print ‘This is a sunflower’ on Van Gogh’s famous picture” (Reid 1977:426). Dubbing is not left out of this criticism either: the original voices are suppressed, and the original auditory component is altered, causing an irremediable difference in the aesthetics of the film.

Equivalence is undoubtedly a notion that cannot be ignored, especially in comparative analyses such as the present one, where chunks of a text in one language (Spanish subtitles) are aligned to chunks of a text in another language (Greek subtitles) both of which are translations of the same source text (the film in English). The process of mapping the two TTs as described in section 1.5.2 presupposes that there are relations between the two subtitle sets. I do not think that terms such as Nida’s (1964) *dynamic* and *formal* equivalence or Newman’s (1994) *functional* equivalence are of much use in this descriptive analysis, most probably because these terms are evaluative and more appropriate for prescriptive or critical approaches. In this analysis, terms such as *mappings* and *relations* will be used, in an effort to adopt a non-evaluative approach.

To conclude, I agree with Sanderson (2005) that descriptive and empirical approaches such as Bruti & Perego’s above “shed new light into the previous prescriptive studies that either blamed the translator’s ability or just complained about losses in translation”.

1.3. Product-oriented descriptive approach

The approach adopted in the present study, is placed in the branch of product-oriented descriptive translation studies, as defined by Holmes (1988, see Figure 1)

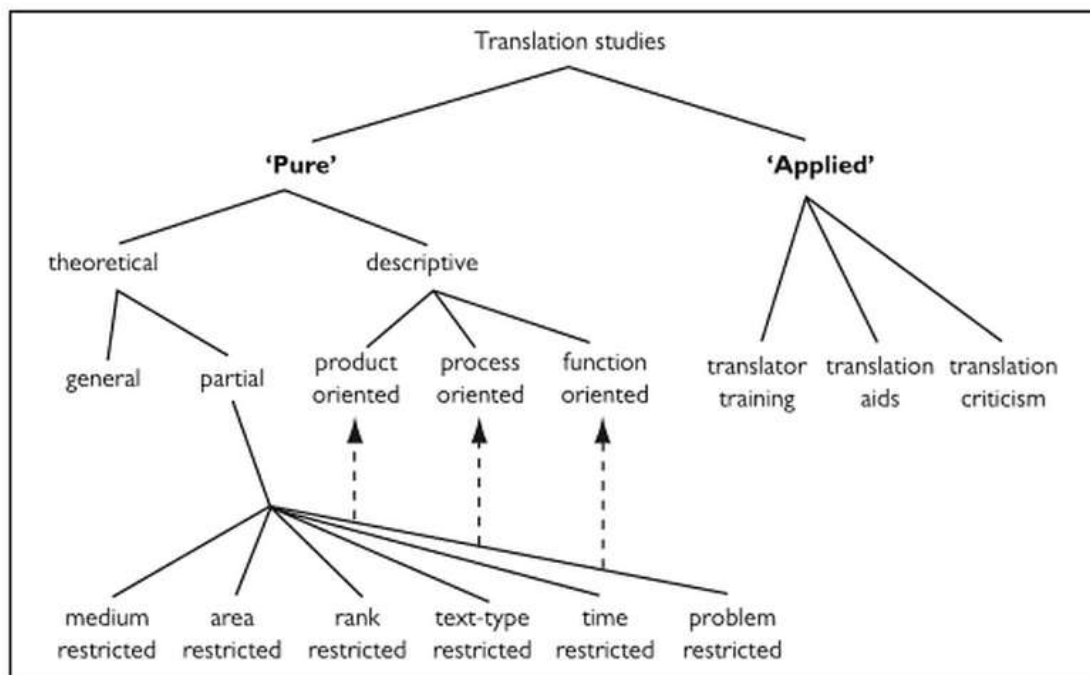


Figure 1: Holmes' map of Translation Studies (from Toury, 1995:10)

This approach is adopted in the present study in an effort to overcome the seeming dead-end described in section 1.2. A target-oriented approach gives a broader notion of equivalence, which does not define in advance what the relationship between the source and the target text should be. Such a framework is provided by the theoretical principles of the group of scholars sometimes referred to as the “Manipulation School” after the publication of Hermans (1985) *The Manipulation of Literature. Studies in Literary Translation*. This group has also been referred to as “Translation Studies” because of their effort to promote the term proposed by Holmes. As stated before, though, this term is used here to refer to the study of translation in general.

The theoretical proposals of scholars such as Lefevere, Lambert, van Gorp, Hermans, Even-Zohar and Toury were presented in a number of conferences in Belgium and Israel in the mid-'70s. Their basic assumptions are summarised by Hermans (1985:10-11) as such:

a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures.

These views have their origin in the study of literary translation, even though some of

them have proved useful to other areas. The “new paradigm” features are represented in Figure 2, a diagram based on Hermans (1985, 1991 and 1999), Gentzler (1993) and Vidal (1995).

Source-oriented	Target-oriented
Interlinguistic relationships	Intertextual relationships
Potential Translation - Ideal Translation	Finished Translation - Observable Product
Prescription	Description (as a necessary condition for explanation and prediction)
Dichotomy between theory and practice	Interdependency between theory and practice
Basic questions: - What is translation? - Is translation possible? - Is there enough equivalence between the two texts? - Which is the ideal degree of equivalence?	Basic questions: - What are the relationships between ST and TT? - Why these relationships instead of other ones? - Why are certain decisions taken? - What types of decisions are taken?

Figure 2: The shift of paradigm in translation studies

Delabastita (1990:100) attempts “to sketch a methodology” for a possible application of these views to film translation. The overall aim is to describe the relationship between original and translated films through a series of questions regarding features “needed to understand both the variables and the constant factors in actual film translation” (ibid:105). One set of questions deals with what Toury calls *preliminary norms* (see section 1.4), for example, what is the relative share of translated films in the total supply of the target system, etc. The next set has to do with aspects of the microstructure, with questions on the rendering of particular language varieties, literary allusions, wordplay, taboo elements, prosodic features, etc. The last set of questions relates to the systemic relations, for example, what is the position of the target and the source culture respectively in an international context, which genre the source film belongs to and if this genre exists in the receiving culture, etc.

To some scholars it appears that Delabastita’s proposal consists of “lines for future research through sets of questions, rather than methodological steps” (Karamitroglou 1998:96) and that it “lacks coherence and strategic planning” (ibid). Even though I

agree that not all questions are relevant to all kinds of investigation, the undeniable merit of this approach is that it places the AV text in a much wider context. The focus ceases to be “what gets lost in translation” and centres on the translators' decisions and what guides them.

Delabastita draws mainly on the theoretical framework presented by Toury in 1980. In his book *Descriptive Translation Studies and Beyond*, and with the aim to uncover “the underlying concept of translation” (1995:37), Toury proposes the methodological steps described in Figure 3.

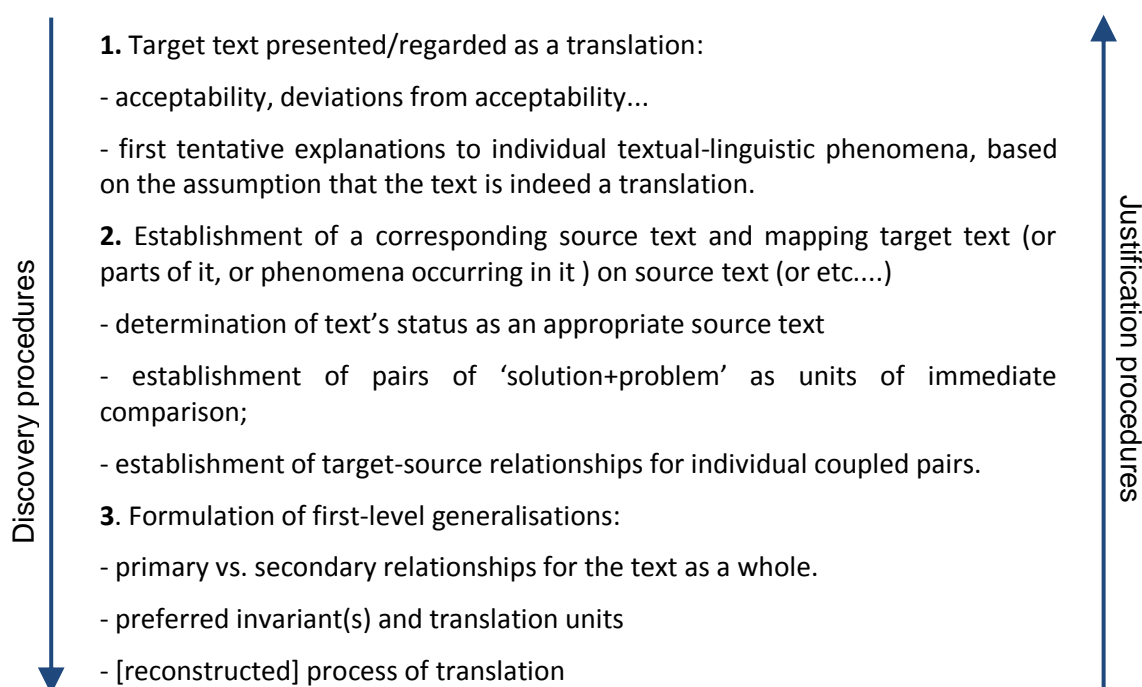


Figure 3: Discovery vs. justification procedures for one pair of texts (Toury, 1995:37)

From the point of view of the present study, not all of these procedures are relevant to or even necessary for the study of subtitles. One of these is the establishment of the source text, which is discussed in the next section.

1.3.1. Establishing the source and target text

Toury's point of departure are assumed translations⁷, that is “all utterances which are presented or regarded as such within the target culture, on no matter what grounds” (ibid:32). More specifically, what is considered irrelevant for this study is the step

⁷ Apparently, this idea springs from the scholar's interest in “pseudotranslations”, that is, original works presented in the target culture as translations and accepted as such, which are indicative of the notion of translation prevalent at the time.

concerning the establishment of the appropriate source text. Curiously enough, the example Toury chooses to illustrate the importance of this step, relates to subtitles. According to this scholar, “in cultures which resort to this practice, subtitles tend to be regarded as translated utterances” (ibid:76). Normally it is regarded that the source text of these utterances is the spoken word. This is also often the case in research, shown in affirmations such as “when subtitling the translator begins with both an oral Source Text and its transcript and produces a written Target Text” (Hamaidia, 2006:1)

Toury argues, however, that “this would not be a premise for the *investigation* of subtitles as translation”, because the spoken version “often turns out not to have served as an immediate source at all” (ibid). There can be other candidates for a source text, namely:

a script in the language used for the spoken version, a previous text that the script itself drew on, a translation of that text into either the language used for the subtitles or any other language, a translated script and, of course, a combination of some (or all) of the above alternatives” (ibid)

I agree with Toury in that the spoken version is not necessarily the source text, but for different reasons. Not because the source text may be a script in another language or a book, but because for this study I consider the source text to be the film in its original form. This is because my aim is to study the products and not the process. I do look into the process but only in an effort to explain the product. In this line of thought, I do not share Toury’s conception of “subtitles themselves as assumed translations” (ibid:76-77). If the target text is the subtitled film as a whole, and if the source text is the film before its translation, there is no need to establish the identity of the source text “for each case anew” (ibid). Now, the material the translator uses to produce his translation is a different matter. As we shall see in section 4.3.2, subtitlers in Greece, in normal circumstances at least, use a script of the film in addition to the film itself. They may even draw on a previous text that the script itself is based on, or a translation of that text in Greek. In one of the interviews held in March 1999, Tsesmetzoglou explained that in order to subtitle Kenneth Branagh’s *Much Ado About Nothing* (1993), he consulted a prestigious print translation of Shakespeare’s famous play⁸. Undoubtedly, this is an important issue and it has to be taken into consideration if one is to investigate the process of

⁸ Among the books of references they keep at the subtitling studio Titrana, there is a complete series of translations of Shakespeare’s plays, as well as the translation of the Bible, as they have found that there are often references in the films coming from these sources

subtitling of this film.

Even though Toury's methodology does not seem altogether applicable to this study of subtitling, the descriptive theoretical framework he proposes is not only suitable but also needed in a field where prescriptive notions of equivalence have sometimes led to a dead end. Equivalence for Toury is "a *functional-relational* concept; namely that set of relationships which will have been found to distinguish appropriate from inappropriate modes of translation performance for the culture in question" (ibid:86). Hermans (1991:157) explains this in simpler words, "equivalence is merely the name given to the 'translational relation' that exists between two texts, one of which is a translation of the other".

This notion of equivalence as any appropriate, norm-conforming relation has even led to the conclusion that the term is redundant. Chesterman (1997:10) argues that this notion (or "meme" in his terminology) is in decline:

One sign of this decline is the notion's gradual approach to apparent vacuousness. Some scholars appear to define translation in terms of equivalence and equivalence in terms of translation, so that any translation is equivalent by definition. A non-equivalent translation, on this view, is a contradiction (cf. Toury 1980:70). If translation theory studies translations, and all translations are by definition equivalent, it would seem that we can dispense with the term altogether, and focus instead on the wide variety of relations that can exist between a translation and its source.

At any rate, the type and extent of this relation, whether we wish to call it equivalence or not, is determined by norms (cf. Toury 1995:61). The study of what guides the translator's decisions in subtitling will hopefully provide an answer to Fawcett's question of "what translation theory can make of such an aleatory phenomenon" (1996:65). The notion of norms, which will be used in the effort to prove that this phenomenon is not aleatory, is presented in section 1.4.

1.4. Norm theory

As discussed in section 1.1, the increasing acceptance of translation as an act of communication and therefore as a form of social behaviour led to the use of several concepts from the social sciences. The introduction of the concept of *norms* that guide the behaviour of the translator was an important step in the effort to overcome the impasse translation theory had reached. According to Hermans (1991:157), it was Toury who "simply turned the matter on its head", by shifting the focus of attention from the degree of desired equivalence to the factors that govern it. The

present section aims to provide an overview of the relevant aspects of norm theory and the aid it can provide to the study of subtitling, rather than an exhaustive study.

According to Toury (1995:54), the translator has to acquire a certain set of norms which will lead him towards adopting a suitable behaviour and help him manoeuvre among all the factors which may constrain it. He places them between “general, relatively absolute rules on the one hand, and pure idiosyncrasies on the other”. Hermans (1991:161 and 1999:79-85) distinguishes between conventions, norms and decrees according to their prescriptive force. *Conventions* are preferred courses of action, with no binding character, more like “open invitations to behave in a certain way”. *Norms* grow out of successful conventions, and have to do with “correctness notions” according to Hermans (ibid). They are not obligatory, and compliance with them results in “positive feedback”. As the prescriptive force of norms increases, they may become *decrees*, often formulated explicitly in the form of directives by an authority which has the power to impose sanctions for non-compliance. It seems that *decrees* are different in nature and cannot be compared to Toury’s rules and norms. In fact, in his reformulation of these terms in the publication of 1999, Hermans replaces the term *decrees* with *rules*.

Norms are positioned at an intermediate level between the options which *can* be selected, in other words competence, and the options that *are* selected, or performance. In this sense, they are seen as positive phenomena: they reduce the number of potential solutions, helping the translator in the decision making process (Hermans 1999:80). Chesterman (1997:56) also points out the positive aspect of translational norms, whose purpose is to facilitate communication, even though he states that they “may also be felt more negatively as constraints, as restrictions to be challenged or overruled”.

Toury (1995 56-60) expects them to operate at every stage of the translating event and categorises them according to their manifestation in the translation product. He starts with the formulation of an initial norm and goes on to distinguish between preliminary and operational norms.

The **initial** norm governs the choice of the overall orientation of the translation, which can vary between adherence to source norms, which Toury calls *adequacy* and subscription to norms originating in the target culture, or *acceptability*. These two terms have been criticised both by Chesterman (1997:64) and Hermans (1999:77), mainly as being confusing, since they have been used extensively by other scholars to express different concepts (even the opposite ones). Hermans (ibid) proposes the

replacement of the pair *acceptable* versus *adequate* with *source-oriented* versus *target-oriented*. The case of subtitling, however, involves more factors; as a text, a subtitled film is unique, in the sense that there are no similar, parallel texts in the target language⁹, to whose norms it would adhere to.

Preliminary norms refer to the existence and nature of a *policy* of translation and the *directness* of translation. The policy is reflected in the selection of a film to be imported by the distribution agency. Directness involves the decision to translate directly from the original language or through another language. An example is whether a Greek film will be subtitled into Spanish using already existing English subtitles or if it will be translated directly.

Operational norms direct the decisions made during the act of translation itself. They are divided in matricial and textual norms.

Matricial norms concern the **fullness** of translation, i.e., the very existence of target-language material. Regularities in choices of which items subtitlers tend to omit may reveal such norms. Such regularities can also be found in the relevant prescriptive literature (section 2.9) and the subtitlers opinions (Chapter 4). These norms also have to do with the textual segmentation of the linguistic material and its **distribution**. In the case of subtitling, segmentation is related to the spotting of the original script, its division into “chunks” to be translated, and subsequently to the choice of using one-liners or two-liners (as defined in section 2.6.1) The distribution has to do with the cueing of the subtitles, that is the designation of their in and out times (see section 2.9.1).

Textual norms govern the microstructure, the construction of the phrases, the selection of words, etc. Again, as in the initial norm, the assumption is that subtitles will follow a special set of textual norms, since similar non-translational text-production, with norms to be followed, does not exist.

Chesterman (1997:64-70) proposes an analysis of translation norms covering the area of Toury’s initial and operational norms, but viewed from a different perspective. He distinguishes between *expectancy* or more conventionally *product* norms on the one hand, and *professional* or *process* norms, on the other. Accommodating Chesterman’s general terms to serve the present study – where *reader* becomes

⁹ With the exception of subtitles for the deaf and hard-of-hearing in the same language as the product, (intralingual or same language subtitles). These texts, however, have a completely different function. Their reception is not audiovisual, but only visual, and the acoustic elements have to be incorporated in the subtitles. Therefore they cannot be considered as parallel texts.

viewer and *type of translation* becomes *subtitling* – the definitions of these norms are presented in the following paragraphs

Expectancy (or *product*) norms reflect the expectations of viewers of subtitled films, concerning what the subtitled product should be like. They are formed by the prevalent subtitling tradition in the target culture, and by the previous viewing of subtitled films. Chesterman states that these expectations are partly governed by the form of parallel texts in the target language, but as we saw previously there are no such texts in the case of subtitling.

Professional (or *process*) norms regulate the subtitling process itself. They issue from the world of accredited, professional subtitlers, whose behaviour is regarded as norm-setting. Chesterman describes three potentially existing norms, the accountability, the communication and the relation norm, stressing that they are not prescriptive in the sense that he would be laying down laws for translators to follow. He also notes that only the relation norm is translation specific.

The **accountability** norm, which is an ethical norm, assumes that a translator owes loyalty to the original script-writer/director, to the commissioner of the translation (e.g. the distribution agency), to himself or herself and to the prospective viewers.

The **communication** norm, which is social in nature, stipulates that the translator should act in such a way as to optimise communication, as required by the situation, between all the parties involved.

The **relation** norm stipulates that an appropriate relation of relevant similarity should be established and maintained between the source and the target text. *Equivalence*, or *optimal similarity*, is only one of the possible kinds of relation. Other parameters are covered here, such as addition or omission of information, relation to accompanying channels, for example, synchronisation between speech (auditory channel) and appearance of subtitles.

There does not seem to be a consensus as far as the terms norms, conventions, rules etc. are concerned. What Nord (1997:53) calls *conventions* seems to coincide with Chesterman's expectancy norms. For her, conventions are "implicit or tacit non-binding regulations of behaviour, based on common knowledge and the expectation of what others expect you to expect them (etc.) to do in a certain situation". These conventions may refer to the "general concept of what a translation is or should be and what kind of relationship is expected to hold between a particular kind of source text and the corresponding target text in translation (perhaps in opposition to adaptation or version)" (ibid:58).

One does not need to be a translation or norm theorist to realise the existence of norms. The subtitler Ivarsson (1992:115), writing from a prescriptive point of view, affirms the application of what he calls *rules*, which, however, fall into the definition of norms followed in the present study:

a large number of rules, most of which have never been published, have been applied over the years, first in subtitling for the cinema and later for television and video too. The fact that they have not been explained to the public does not mean that the public is not aware of them; indeed, they seem to operate by force of habit more than anything else.

What is of importance is not the name but the concept. Norms are simply factors or notions that guide the translator's decisions and are manifested as regularities. Of great importance is their descriptive value, at least in the framework adopted by the scholars (Toury, Hermans and Chesterman) cited here. An example of a possible contradiction is the following:

las normas preliminares, postuladas por Toury son consciente y sistemáticamente ignoradas y así, en los créditos de películas, (...) ni la figura del traductor, ni la de los dobladores, ni la del director del doblaje, ni la de ninguna persona que ha tomado parte en esta ardua labor son mencionadas" (Díaz Cintas 1997:141)

The systematic absence of the translator's identity in the product forms a norm in itself, in other words, a statement like the above (that preliminary norms are systematically ignored) may result in an oxymoron. It can be argued, though, that in a wider context, there is a norm in written (literary) translation whereby the translator is always mentioned and that this norm is ignored in the specific context of film translation.

Norm theory has proved essential for descriptive translation studies, as it includes "both a descriptive and evaluative element" (Chesterman 1993:4). According to Chesterman, the mere description of translation behaviour for its sake would not provide useful results. The study of norms, on the other hand, is bound to give insight to the intersubjective sense of what is 'proper' or 'correct' or 'appropriate', in other words the *content* of the norms (cf Hermans 1999:82).

Subtitling norms have recently attracted researchers' interest. Pedersen's (2007) dissertation involves comparing Swedish and Danish subtitles of excerpts from Anglophone films aired after the turn of the millennium, with a focus on extralinguistic cultural references. A part of his study involves comparing the number of subtitles and number of words in ten of the films in his corpus and four of the TV series episodes. He finds that there are no statistically significant differences between the

national practices in the two countries. There seems to be a convergence of norms, as until the early 1990s there were distinct differences between them, given that Danish versions used to have more and shorter subtitles than Swedish ones. It has to be noted that, as his focus is different, this part of the study is not in-depth and it does not involve comparing the subtitle versions to the original transcript (ibid:75-76).

Martí Ferriol (2006) analyses the Spanish dubbed and subtitle versions of five “independent” films produced between 2001 and 2003. Among his findings, he concludes that there appear to be certain “possible norms” in subtitling (ibid:317) including: condensation of unnecessary information, omission of discourse markers, calls and addresses. He points out, however, that these phenomena do not apply to all samples, but only to selected ones (ibid:392).

Georgakopoulou’s (2003) study comprises two parts. In the first, she analyses the levels of reduction in the Greek subtitle versions of film segments from 12 films belonging to different genres. She uses Lomheim’s categorisation of subtitling strategies and calculates reduction in percentages comparing the number of words. The researcher (ibid:199) draws the conclusion that “omission is the most important of the reduction strategies used in subtitling” referring to Greek subtitling in particular. In the next part she looks into DVD versions in different European languages and concludes that subtitle versions from traditionally subtitling countries contain fewer subtitles compared to the ones from traditionally dubbing countries. The only exception being Portugal, as credits and songs are subtitled unlike other subtitling practices. Of course, since the researcher could not analyse all language versions in-depth, research findings are restricted to comparing total numbers of subtitles. Georgakopoulou assumes that that the difference in subtitles entails a difference in wordiness (ibid:261). The present study attempts to verify these findings for versions produced in Greece and Spain but also to further investigate them by answering questions such as “Is a version that contains more subtitles necessarily more verbose?” (see sections 5.2.9 and 5.3.3)

1.5. Methods used in the study

1.5.1. Sources of norms

As seen in section 1.4, norms are manifested as regularities. Toury (1995:65) suggests two major sources for the discovery of translational norms, namely *textual* and *extratextual*. Textual sources are the translated texts themselves, whereas extratextual sources are “statements made by translators, editors, publishers, and

other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of translator or 'school' of translators, and so forth." (ibid)

Toury (ibid) shows a clear preference for the collection of indicators of norms through textual sources, by claiming that texts are "*primary* products of norm-regulated behaviour, and can therefore be taken as immediate representations thereof". Moreover, he regards normative statements as by-products, which, being partial and biased, should be treated with caution. There may even be contradictions between these statements and actual behaviour. Texts by themselves do not provide sufficient evidence of norms. As Hermans (1999:85) observes, "tracing regularities in texts and reading them as the outcome of a translator's choices and decisions does not tell us *why* the choices and decisions are made". There is no obvious starting point – textual or extratextual – it rather depends on the case.

Norms as found in extratextual sources can be explicit or implicit, in other words recorded or not recorded. *Explicit* or *recorded* norms are found in the form of guidelines issued in translation agencies, 'codes of conduct' created by translators' associations, textbooks used in translator training, academic papers etc. A review of recorded norms can be found in section 2.9. *Implicit* or *not recorded* norms are found in statements by the people involved in the activity. The present study aims to discover these implicit norms, using a questionnaire as a method to achieve this (Chapter 4). A corpus of subtitled films is used as a textual source of indicators of norms (Chapter 5).

1.5.2. Mapping source and target text units

According to Toury (1995:87) "much as one would like to regard the text as an ultimate unit, the mapping of a translation onto its assumed source is impracticable unless both texts are broken down". For the present comparative analysis the texts are broken down into two levels. First, the verbal part, utterances and subtitles, needs to be extracted, and the utterances turned into a written form. The second level of breaking down the subtitle versions into segments is also straight forward, as the subtitles are distinct units marked by in and out times. After breaking down the text, the next step is to identify "coupled pairs of target- and source-text segments, 'replacing' and 'replaced' items, respectively." (ibid: 89). After studying a large number of such pairs, I look for regular patterns of mappings.

Film texts have a great advantage as regards mapping: the temporal dimension

which is absent from other kinds of text (except interpretation). A subtitle appears for a temporal interval, during which one or more utterances are heard. This means that this subtitle can only be mapped to the specific utterance(s). The same goes for mapping different subtitled versions.

If two sets of TT subtitles, one in language A and one language B, are aligned with the ST dialogues, the result can be visualised as a table with three columns: the ST utterances, the subtitles in language A and the subtitles in language B. The process of aligning the two sets of subtitles for each film brings different types of mappings, which could occur between any two subtitle versions in language A and language B. These mappings are outlined in Table 1.

Types of Subtitle Mappings	Explanation
One-to-one	One subtitle A corresponding to one subtitle B
One-to-many	One subtitle A corresponding to two (three, four, etc) subtitles B
Many-to-one	Two (three, four, etc) subtitles A corresponding to one subtitle B

Table 1: Types of subtitle mappings

The one-to-many type of mappings can be subcategorized to one-to-two, one-to-three, one-to-four and so forth, and vice-versa. The mappings expected to be found most frequently in the films under study are the one-to-one, one-to-two and two-to-one mappings represented in Figure 4.

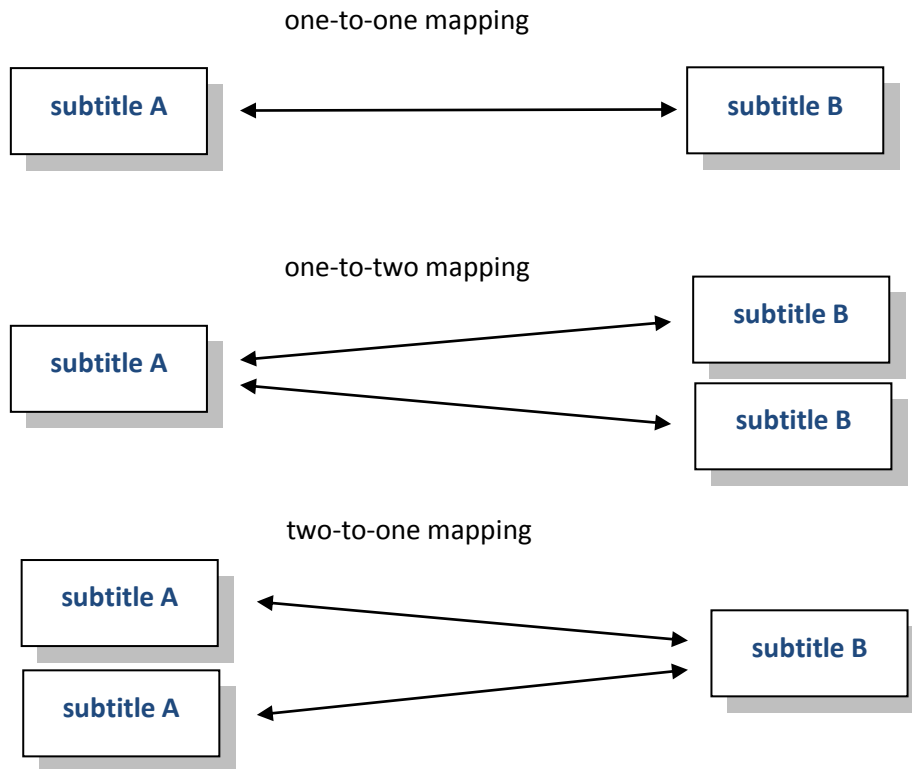


Figure 4: Types of subtitle mappings expected to be found in texts

Now, as described in section 2.6.1, there are three types of subtitles, consisting of one line, two lines, and zero lines¹⁰. There are numerous possibilities of combining subtitle-mappings with the types of subtitles. These combinations can be found by replacing “subtitle A” and “subtitle B” by one-liner, two-liner and zero-liner respectively. The symbols 1LINER, 2LINER and ØLINER are used for economy of space, which is necessary when representing combinations. Figure 5 presents some random combinations of subtitle types and mappings.

¹⁰ These are cases where an utterance is heard but there is no subtitle to accompany it. This term has been devised to distinguish these instances from cases where there is no subtitle because there is no utterance (or other verbal element in the ST).

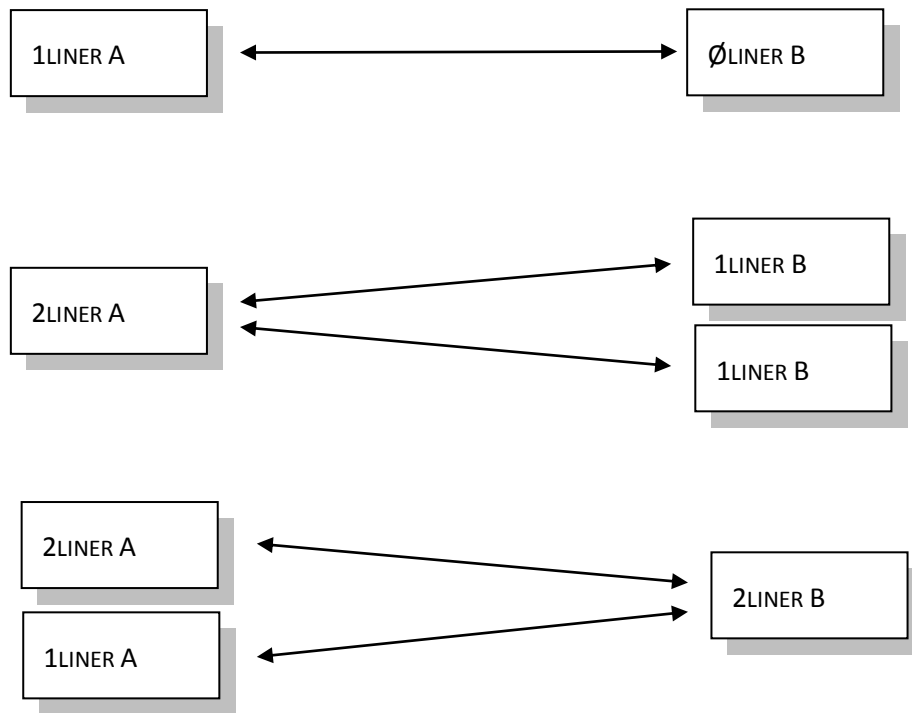


Figure 5: Three possible combinations of subtitle mappings and subtitle types

In the present study, language A is Spanish and language B is Greek. The combinations of subtitle mappings and subtitle types that affect the total number of subtitles in each of the ten films under analysis are described in Table 2 along with their symbols. These symbols are used in the charts which present cumulative results in Chapter 6.

Subtitle mapping	Symbol
A Spanish subtitle consisting of one line that corresponds to a Greek zero-liner	1LINER ↔ ØLINER
Two Spanish subtitles consisting of one line that correspond to one Greek subtitle consisting of two lines	TWO[1LINER] ↔ ONE[2LINER]

Table 2: Mappings that affect the total number of subtitles in the films under study

Examples of subtitle mappings are illustrated in Example 1.

Context		
<p>The English Patient. Minute: 00:04</p> <p>Hana and a wounded soldier are on the train.</p>		
English utterances		
<p><i>Wounded soldier:</i> You're the prettiest girl I ever saw.</p> <p><i>Hana:</i> I don't think so.</p> <p><i>Wounded soldier:</i> Would you kiss me?</p> <p><i>Hana:</i> No, I'll get you some tea.</p>		
Spanish subtitles	Greek subtitles	Mapping
<p>Es usted muy guapa.</p> <p>[You are very pretty.]</p>	<p>Είσαι η ομορφότερη κοπέλα που έχω δει.</p> <p>[You are the most beautiful girl I've ever seen.]</p>	1LINER ↔ 2LINER
<p>No creo.</p> <p>[I don't believe.]</p>	–	1LINER ↔ ∅LINER
<p>¿Me besaría?</p> <p>[Would you kiss me?]</p>	<p>- Μπορείς να με φιλήσεις; - Μπορώ να σου φέρω τσάι.</p> <p>[Can you kiss me? I can bring you tea.]</p>	TWO[1LINER] ↔ ONE[2LINER]
<p>No. Le traeré té.</p> <p>[No. I'll bring you tea.]</p>		

Example 1: Subtitle mappings

I would like to stress here that mapping subtitles is generally a straight-forward, although laborious, task, since subtitles form distinct units as we saw above. But mapping two different subtitle sets is not always clear-cut. In some cases there is overlapping, in others mapping is not one-to-two but one-to-three. In the subtitled films under study these cases are the exceptions and, since I am looking at regularities, it does not seem necessary to analyse them. After all, they would not provide statistically analysable figures. Cases of overlapping mappings are shown in Example 6.

Context		
<p><i>Up Close and Personal</i>. Minute: 00:03</p> <p>After the first sequence, we are taken some years back. Tally gets her first job at W.M.I.A. Miami, the only TV station that responded when receiving her demo tape. It is the first time she goes to the station, she is quite nervous and insecure. She is received by Ileana, the station's secretary.</p>		
English utterances		
<p><i>Ileana</i>: So, you're Sally. [shot change from Ileana to Sally]</p> <p><i>Tally</i>: "Thally" Atwater.</p> <p><i>Ileana</i>: That's Sally with an "S", right?</p> <p><i>Tally</i>: Do you think I'm overdressed? [shot change from Sally to both of them]</p>		
Spanish subtitles	Greek subtitles	Mapping
Así que tú eres Sally. [So you are Sally.]	-Ωστε είσαι η Σάλυ. -Σάλυ Άτγουωτερ.	1LINER+2LINER+1LINE R ↔ 2LINER+2LINER
"Tally" Atwater. - O sea, Sally con "S", ¿no? ["Tally" Atwater. -That's Sally with an "S", no?]	[-So you are Sally. -Sally Atwater.]	
¿Voy demasiado vestida? [Am I overdressed?]	-Σάλυ με Σ, έτσι; -Μήπως ντύθηκα πολύ επίσημα; [-Sally with an S, right? -Am I dressed too formally?]	

Example 2: Overlapping subtitle mappings

In this example the distribution of subtitles is different because the Spanish subtitler has chosen to respect shot changes (see section 2.9.2.5) whereas the Greek subtitler follows the norm of matching subtitle breaks with sense blocks (see section 2.9.2.7). Looking at this example one might be led to the assumption that it would be better to map subtitle lines instead of subtitles. In this specific example it would be a straight forward task, since each Spanish line can be mapped to one Greek line, and the total number of lines is equal. In other words, four Spanish lines correspond to four Greek lines. However, breaks within subtitles are not always done the same way in the two subtitle versions, so the problem remains.

There are also different overlapping subtitle mappings, as shown in Example 3

Context		
Up Close and Personal. TC: 00:04 [Continuing from Example 2]		
English utterances		
Ileana: No. Not in the least. Tally: I didn't know if it'd be [SHOT CHANGE], you know, dressy or [SHOT CHANGE] cool.		
Spanish subtitles	Greek subtitles	Mapping
- No, en absoluto. - No sabía si debía vestirme... [Not at all. - I didn't know if I should dress]	—	2LINER+1LINER+1LINER ↔∅LINER+2LINER
...formal,... [formally]	Δεν ξέρω αν ντυνόσαστε σοβαρά ή μοντέρνα. [I don't know if you dress seriously or modern.]	
...o moderna. [or modern]		

Example 3: Overlapping subtitle mappings

In Example 3 five Spanish lines correspond to two Greek lines. This example is indicative of how pauses and shot changes are treated differently in each version. In the Spanish version for every shot change there is a new subtitle, whereas in Greek the spotting is determined by the requirement for a full sentence in each subtitle. This issue is further discussed in section 5.3.

1.5.3. Defining temporal relations between utterances and subtitles

As we have seen, utterances and subtitles constitute temporal intervals, i.e. they have a starting and an ending point in time, in other words, a certain duration. In order to study the relationship between them, I have borrowed a representation from the discipline of Artificial Intelligence, regarding the basic possible temporal relations between two intervals. Allen's (1983) representation takes the concept of a temporal interval as a primitive and explicitly allows representations of indefinite and relative temporal knowledge. He describes a list of thirteen basic possible relations, presented in Figure 6.

Relation	Symbol	Symbol for Inverse	Pictorial Example
<i>X before Y</i>	<	>	XXX YYY
<i>X equal Y</i>	=	=	XXX YYY
<i>X meets Y</i>	m	mi	XXXYYY
<i>X overlaps Y</i>	o	oi	XXX YYY
<i>X during Y</i>	d	di	XXX YYYYYY
<i>X starts Y</i>	s	si	XXX YYYYY
<i>X finishes Y</i>	f	fi	XXX YYYYY

Figure 6: The basic temporal relations between two intervals (Allen, 1983:835)

Allen's representation is useful in this study because it is designed explicitly to deal with relative temporal knowledge. What I am interested in is not the exact duration of utterances and subtitles, but their relations, e.g. whether they coincide or overlap etc., and whether there are regularities in these relations. Table 3 describes Allen's representation applied to the relations between utterances and subtitles.
















Relation	Pictorial example  = utterance  = subtitle	Interpretation
BEFORE		Subtitle starts and ends before utterance
AFTER		Subtitle starts and ends after utterance
EQUAL		Subtitle and utterance start and end at the same point
MEETS		Subtitle ends where utterance starts
MET-BY		Subtitle starts where utterance ends
OVERLAPS		Subtitle starts before utterance starting point and ends before utterance finishing point
OVERLAPPED-BY		Subtitle starts after utterance starting point and ends after utterance finishing point
DURING		Subtitle starts after utterance starting point and ends before utterance finishing point
CONTAINS		Subtitle starts before utterance starting point and ends after utterance finishing point
STARTS		Subtitle starts at utterance starting point and ends before utterance finishing point
STARTED-BY		Subtitle starts at utterance starting point and ends after utterance finishing point
FINISHES		Subtitle starts after utterance starting point and ends at utterance finishing point
FINISHED-BY		Subtitle starts before utterance starting point and ends at utterance finishing point

Table 3: The thirteen basic possible interval relations between utterances and subtitles

For some scholars and subtitlers the ideal temporal relation between utterances and subtitles is `EQUAL`. Others consider that a subtitle should start a fragment of a second after the utterance (this is further discussed in section 2.9.2.4). Taking these views into consideration, the acceptable temporal relations between utterances and subtitles include `STARTS`, `STARTED-BY`, `OVERLAPPED-BY` and `FINISHES`.

Table 4 summarizes the acceptable relations according to the extratextual sources used in this study.






Relation	Pictorial example	Explanation (where u=utterance and s= subtitle)
EQUAL		Subtitle and utterance start and end at the same point
STARTS		Subtitle starts at utterance starting point and ends before utterance finishing point
STARTED-BY		Subtitle starts at utterance starting point and ends after utterance finishing point
OVERLAPPED-BY		Subtitle starts after utterance starting point and ends after utterance finishing point
FINISHES		Subtitle starts after utterance starting point and ends at utterance finishing point

Table 4: The five acceptable interval relations between utterances and subtitles according to the literature

There are certain relations not openly reported as acceptable, which, however, have been encountered in the texts analysed in this research, even though with a small percentage. They include relations where the subtitle starts before the starting point of the utterance, thus anticipating the content of the character's words, something not recommended by scholars. However, the necessary condition of "coincidence" (see section 2.9.2.4) is still present in these relations, therefore they will be identified here as "less acceptable relations". They are presented in Table 5.





Relation	Pictorial example	Explanation (where u=utterance and s= subtitle)
CONTAINS		Subtitle starts before utterance starting point and ends after utterance finishing point
DURING		Subtitle starts after utterance starting point and ends before utterance finishing point
OVERLAPS		Subtitle starts before utterance starting point and ends before utterance finishing point
FINISHED-BY		Subtitle starts before utterance starting point and ends at utterance finishing point

Table 5: The four less acceptable interval relations encountered in the films under study

Finally, there are some relations, which are not encountered in the literature or in the films studied. These of course include relations with no overlapping between utterances and subtitles and they are presented in Table 6.





Relation	Pictorial example	Explanation (where u=utterance and s= subtitle)
BEFORE		Subtitle starts and ends before utterance
AFTER		Subtitle starts and ends after utterance
MEETS		Subtitle ends where utterance starts
MET-BY		Subtitle starts where utterance ends

Table 6: The four unacceptable interval relations scarcely or not encountered in the films under study

1.5.4. Sampling within texts

The process of establishing the temporal relation between the subtitles and their corresponding utterances in all the films under study (Chapter 5) cannot be done automatically and is especially laborious. So, only a sample of subtitles from each film is analysed. Representative sampling requires a sufficient sample size and a careful choice of samples.

Cluster sampling is a technique where the entire population is divided into groups, or clusters, and a random sample from these clusters is selected. This technique was considered the most effective for this study because of the nature of the target population, i.e. the fact that subtitles are not uniformly distributed, as in some parts of the film, the dialogue is denser, whereas in others there is only action.

Given this lack of uniformity in distribution, the clusters should not be established according to the number of subtitles but according to the duration of the film. Following the above considerations, each film is divided in 10 equal parts and 1% of the total number of subtitles is chosen from each part, namely the first subtitles appearing in that part.

This procedure can be better explained with a specific film as an example. *The English Patient* lasts 160 minutes and has 1,351 Spanish subtitles and 955 Greek ones. This means that 10% of the subtitles is rounded off to 140 and 100 respectively. The film is divided into 10 equal parts of 16 minutes each. Consequently, the first 14 Spanish subtitles appearing in each part are chosen to be studied and the first 10 Greek ones respectively.

1.5.5. Qualitative research and questionnaires

According to Silverman (1993:21), there are two main schools of social science, associated with very different ways of research. One of the approaches is *positivism*, which seeks to test correlations between variables and discover laws using *quantitative* methods. The other approach is *interpretive social science* which is often concerned with observation and description as well as with generating hypotheses using *qualitative* methods. In the attempt to discover what guides the translators' decisions, both kinds of methods are used in this study.

Interviews are commonly used in both methodologies, but in a different way. There are two kinds of questionnaires, comprising either *multiple-choice* questions or *open-ended* questions, and it is considered that there is a preference for one or the other, depending on the approach. Multiple-choice questions (e.g. with *yes* or *no* answers) are usually preferred in quantitative research because "the answers they produce lend themselves to simple tabulation, unlike open-ended questions which produce answers which need to be subsequently coded" (Silverman 1993:10). According to positivism, interview data give access to facts about the world and the primary issue is to generate valid and reliable data. Qualitative research aims at gathering an "authentic" understanding of people's experiences and uses open-ended questions.

Multiple-choice interviews are considered more reliable than open-ended ones because the results are standardised. Their analysis is simply a matter of counting and grouping different answers. Their preparation is more laborious, since the multiple choices have to be carefully formulated according to the presuppositions of what the typical responses will be. The researcher, in other words, has specific hypotheses about the questions and answers. The danger, obviously, is that there may be more possibilities than the ones the researcher had fixed. The other disadvantage is the mere existence of answers from which to choose. If there is an answer which the subjects expect to be considered the 'correct' one, they might opt for it even though they would not have otherwise thought of it. Multiple-choice questions are considered more appropriate for the eliciting of factual data rather than of opinions.

The method of open-ended questions is more flexible. This kind of questions allow the subjects to express their opinions using "their unique ways of defining the world" (Denzin 1970:125 in Silverman 1993:94) without controlling or directing the subject by suggesting 'correct' answers. It allows respondents to "raise issues not contained in the schedule" (ibid). Their analysis is more difficult and time-consuming, which discourages researchers from using them in large samples. From a qualitative point of view, where the number of the interviewees is restricted, this problem can be overcome.

In the effort to gain access to implicit norms guiding the subtitlers' decisions, as described in section 1.4, open-ended questions seem to be the most suitable. The subjective data coming from these questions cannot be analysed without taking into consideration the profile of the interviewees. Their background can be retrieved through multiple-choice questions, since factual data, such as years of experience, educational background or working conditions can be easily formulated in multiple options to choose from. These data will hopefully be of help in the analysis of the results, as correlations can be made between factual and subjective data in order to find possible explanations for the findings.

Chapter 2. Theoretical framework. Definition of concepts

Research in translation has often borrowed concepts and methods from other sciences (experimentation, search for laws). As mentioned previously, translation is viewed here as communication, a social phenomenon. The logical consequence of such a viewpoint is to study this phenomenon within the social sciences, which will provide the necessary tools and concepts for research.

At the outset, it would seem useful to clarify what is meant by theory here. Chesterman (1997:42-46) provides us with an account of the meanings *theory* has been given and the various conflicting views about what a theory of translation should look like. In order to disentangle the conceptual mess, he uses the Popperian view, according to which “a theory is a tentative answer to a question, a hypothetical solution to a problem” (ibid:44). Within this concept, a theory which cannot be falsified, is not an empirical one, nor a scientific one. An example Chesterman gives of such a non-empirical theory is the view that “a translation is a reproduction of a work of art, a copy” (ibid:44). This metaphor can be a valuable conceptual tool, as it gives a view of what translation is, but it cannot be proved or falsified.

Rather than a distinction of empirical and non-empirical theories, the term *hypothesis* will be used here to refer to Popper’s notion of empirical theory. Thus, the term *theory* will be kept to refer to the basic concepts underlying the perspective from which a phenomenon is viewed. These basic concepts may prove more or less useful but may not be falsified. What research attempts to test is one or several hypotheses and not a theory. Silverman (1993:1) offers a useful account of the basic concepts in research, presented in Table 7:

Concept	Meaning	Relevance
Theory	A set of explanatory concepts	Usefulness
Hypothesis	A testable proposition	Validity
Methodology	A general approach to studying research topics	Usefulness
Method	A specific research technique	Good fit with theory, hypothesis and methodology

Table 7: Silverman’s (1993:1) basic concepts on research

We have already looked at the hypotheses, the general approach adopted and the methods used in this study. What is needed before embarking on the investigation is to discuss the explanatory concepts and to define the object of study. I start from the definition of the audiovisual text (AV text) and its subcategory, the film text, continue with audiovisual translation (AVT) and its different modes, to arrive at the specific mode of subtitling. The literature describing subtitling guidelines is reviewed at the end of the chapter. This review will be used as a springboard for the questionnaire and the film analysis.

2.1. Audiovisual text

My theoretical departure point is that a translating act is mainly an act of communication (cf Hatim & Mason, 1990), whose vehicle is the text. Being a communicative occurrence, according to Beaugrande & Dressler (1981), a text has to meet seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. Non-communicative texts are treated as non-texts. In this definition, a text is not necessarily printed material, even though this is the connotation the word “text” has in everyday language. Nord (1991:14) puts forward “new and broader interpretation of the common concept of ‘text’, because this procedure allows the complementary roles of the nonverbal elements to be illustrated more adequately”. Her definition also accounts for a road sign, a conversation, or a film dialogue, all of which are communicative occurrences. An increasingly accepted term used academically to refer to films, television shows, series, and documentaries is *audiovisual (AV) texts*. Their special characteristics and the factors that differentiate them from other texts can best be seen within a typology.

Typologies play an essential role in gaining scientific knowledge and understanding key variables of different phenomena. Organising objects or concepts in categories is also economical, as certain concepts which apply to one of the constituents of the category, can apply to all the rest. The parameters that establish the division of the elements are chosen according to the purpose and the use of the classification.

Various text typologies¹¹ have been proposed within translation studies, from different angles and serving different purposes. Reiß’s (1971) typology, for example, is meant as a guide to the translator’s decisions. The parameter she uses for the classification of texts is the dominant communicative function, which gives three types: “inhaltsbetont” (informative), “formbetont” (expressive) and “appellbetont”

¹¹ Needless to say that I do not aim to examine all of them nor to do so in detail.

(operative). To these she adds the “audio-medial” type which concerns texts written, not to be read silently, but to be spoken or sung, and that are hence dependent on a nonverbal medium or on other nonverbal forms of expression, both auditory and visual, to reach their intended audience. (cf Reiß 1971:34,49). In a later publication, Reiß (1984) changes this term to multi-medial to account also for the interaction with the visual dimension. At the same time she specifies that multi-medial texts do not form a separate text type at the same level as the other three, since a multi-medial text can have elements of the informative, the expressive or the operative type. Even though this fourth type is not classified according to the same parameter (communicative function) as the other three, its postulation is considered a necessity by Reiß. At any rate, her observation on the role of the nonverbal elements of the text, which together with the verbal elements form a “bigger total”, is of great relevance to the study of AV texts.

Rather than a typology, Snell-Hornby (1988/1995:31) suggests a “system of relationships between basic text-types – as prototypes – and the crucial aspects of translation”. These relationships are presented in the form of a diagram with six levels from most general level (A) to the most particular level (F). Stage/Film is placed on level B among the basic text-types which include bible, lyric poetry, modern literature, classical antiquity, literature before 1900, children’s literature, light fiction (related to literary translation on level A); newspaper/general information texts, advertising language (related to general language translation); legal language, economic language, medicine, science/technology (related to special language translation). These are only a narrow selection of basic text-types and there are many other text-types, along with numerous hybrid forms. Snell-Hornby’s goal is not to create an exhaustive list of text-types but to lay the foundations for a conception of translation studies “as an integrated and independent discipline that covers all kinds of translation, from literary to technical” (ibid:34-35). Even though this approach is very important for the development of translation studies, the parameters for the classification of the texts are not quite clear. The feature that these text-types seem to have in common is the fact that they are “the main concern of the translator” (ibid:33) - or the translator theorist. Film is placed in the diagram together with stage translation, as an afterthought it would seem, with no further comment on its specificity. Zabalbeascoa (2005b) argues that this is due to the fact that Snell-Hornby classifies films as text-types and not as textual modes. Since this classification is not made according to parameters having to do with the nature of the texts, it does not give us any insight into their definition.

Hatim and Mason (1990:140) consider that “classifying texts according to criteria such as ‘field of discourse’ alone amounts to little more than a statement of subject matter”, so that there is the risk of “ending up with as many text types as there are texts”. They propose a classification of texts “in terms of communicative intentions serving an overall rhetorical purpose”, and arrive at three basic text types: *argumentative*, *expository* and *instructional*. They look at text types from the translator’s point of view, intending to examine the ways in which context determines the focus of any given text.

Taking as a departure point Hatim and Mason’s communicative, pragmatic and semiotic dimensions of the text, Agost (1999) forms the criteria for a typology specific to AV texts. According to these criteria, as well as the classification of genres in cinema and television studies, she elaborates a classification of AV genres, which she divides into four main groups *dramatic*, *informative*, *publicity* and *entertainment*. The aim of this typology is to help the translator analyse and better understand the source text in order to transmit all this information to the target text¹². Even though the terms “type” and “genre” in this case seem to be used indistinctively, this typology is very important, as it covers all the kinds of texts that appear on the television and at the cinema. It includes not only films and documentaries, but also television series, filmed opera, interviews etc.

A useful typology for our study, however, is one that can define the AV text by placing it in the context of other kinds of texts, written or oral. What distinguishes a film from a novel or a radio programme, for example, is that the former is perceived not only through the visual or the auditory channel, but through both (cf. Delabastita, 1989). Images and sound arrive at the receiver in synchrony and as an inseparable whole.

Another parameter for classifying texts is the importance of the codes. Gottlieb (1997b:309) distinguishes between:

discourse expressed through a static, solely verbal medium: the *printed text*, whether fiction or non-fiction, and discourse expressed through a fleeting medium using a multitude of communicative channels simultaneously: the *audiovisual text*

But is the printed text solely verbal? As Zabalbeascoa (1997) affirms, all texts contain a certain degree of nonverbal elements, since the message cannot be delivered

¹² “El hecho de poder reconocer los diferentes géneros y tipos textuales puede ayudar al traductor a analizar y comprender mejor los textos en la lengua original y toda esta información la puede transmitir al texto en la lengua de llegada” (Agost 1999: 24)

without some sort of physical support. For example, despite this dissertation's high degree of verbatimity, paralinguistic elements such as size of letters, layout etc., also contribute to the delivery of the message: the words in smaller letters at the bottom of the page separated by a line from the rest of the text (the footnotes) signify that the idea expressed is explanatory or simply interesting but not as relevant, etc. In a film, however, nonverbal elements, either audio (noises, music, etc.) or visual (i.e. images.), appear much more than in the case of the present written text. It has to be noted that text reception on displays is more flexible and not as fixed as text printed on paper. Devices do not always display font size, colour etc. in their initial form which may vary depending on user settings.

Taking these parameters in consideration, Zabalbeascoa (1997:340) proposes a classification of texts "according to mode of perception and the verbal nonverbal distinction". The result is 6 types of text:

1. Read only, where nonverbal elements have very little relevance; e.g. a novel.
2. Read and seen (verbal and nonverbal visual signs); e.g. a comic book, or an entirely verbal text where layout, formatting and/or colours are highly relevant or meaningful (a frequent case in advertising).
3. Heard only (verbal and nonverbal sounds): e.g. a radio program.
4. Heard and seen (including verbal and nonverbal signs); e.g. a play performed on stage.
5. Heard and seen and read; e.g. a film with subtitles or with written messages in the original picture.
6. Seen and/or heard only (including only nonverbal images and sounds); e.g. a comic strip with no words, some silent films.

One reason why this classification is extremely valuable is that it sheds light on the nature of the AV text in a systematic way, placing it in a wider context. In order to enhance the visualisation of this typology, I initially (Sokoli, 2000) designed a chart, using these parameters (mode of perception, verbal-nonverbal). The advantage of arranging the parameters in a chart was that the distinction between verbal-nonverbal could be presented as a continuum, rather than a dichotomy, in order to account for "the amount of 'space' or time taken up by each type in the total 'volume' of a text" (Zabalbeascoa, 1997:339). For reasons of economy of space I included only the degree of presence of the nonverbal element, so that where there is less nonverbal presence, it is understood that there is more verbal presence. After creating the table, I tried to map Zabalbeascoa's text types onto it (Chart 1):

Channels Codes	Audio & visual				
	Audio	Visual	<i>verbal in audio</i>	<i>verbal in visual</i>	<i>verbal in both</i>
- nonverbal ↓		text-type 1			
+ nonverbal ↓	text-type 3	text-type 2	text-type 4		text-type 5
nonverbal	(text-type 6)	text-type 6	(text-type 6)		

Chart 1: Text type chart based on channels and codes (Sokoli, 2000:16)

I observed that although Zabalbeascoa divided texts perceived through the visual channel into those that contain an insignificant degree of nonverbal elements (“read”) and those that contain more nonverbal elements (“read & seen”), the same division was not applied to the texts perceived through the auditory channel, or through both channels. Indeed, it is rather a rare case to find auditory or audiovisual texts where the nonverbal component is of little relevance. Nonetheless, the proportion of the nonverbal component is not the same in a radio play as in a radio talk show. In the former there are elements such as special effects, noises or music, entailing that the radio play as text would be placed in the *+nonverbal* location of the chart, whereas the talk show on the *-nonverbal*. Likewise, a newspaper advertisement made up of words with no images would be placed closer to the top of this continuum than an advertisement that was an image with a few words underneath. The same could be applied to films: Aki Kaurismäki’s *The Match Factory Girl* (*Tulitikkutehtaan Tyttö*, 1990) with a dialogue list of hardly 4 pages is obviously less verbal than most films.

Going back to Zabalbeascoa’s (1997) text types, texts with no verbal elements were placed in the same category (text type 6) whether they are transmitted through the auditory channel, the visual or both. This lack of further consideration to them seemed reasonable, since these texts do not undergo translation, in the conventional sense of the word, so they are of little interest to translation theory and research. At any rate, to complete “slots” in the table, more examples were added (Chart 2):

Channels Codes	Audio	Visual	Audio & visual		
			<i>verbal in audio</i>	<i>verbal in visual</i>	<i>verbal in both</i>
- nonverbal ↓	talk show on the radio	novel with no illustrations	lecture	hypertext with sound	lecture with text projection
+ nonverbal ↓	radio play	comic book	play on stage	silent film with intertitles	film with subtitles
nonverbal	music without lyrics	comic strip without words	silent film without intertitles		

Chart 2: Text type chart based on channels and codes with examples (Sokoli, 2000:17)

Zabalbeascoa further developed his idea in various articles (2001, 2003, 2005 and 2008) with proposals for plotting texts, text-types and textual items on a plane defined by two coordinates: a cline indicating the presence (amount and importance) of verbal communication and a cline showing the relative importance of audio and video. Figure 7 shows Zabalbeascoa's audiovisual map. I have added some examples of texts plotted on it for the purpose of illustration.

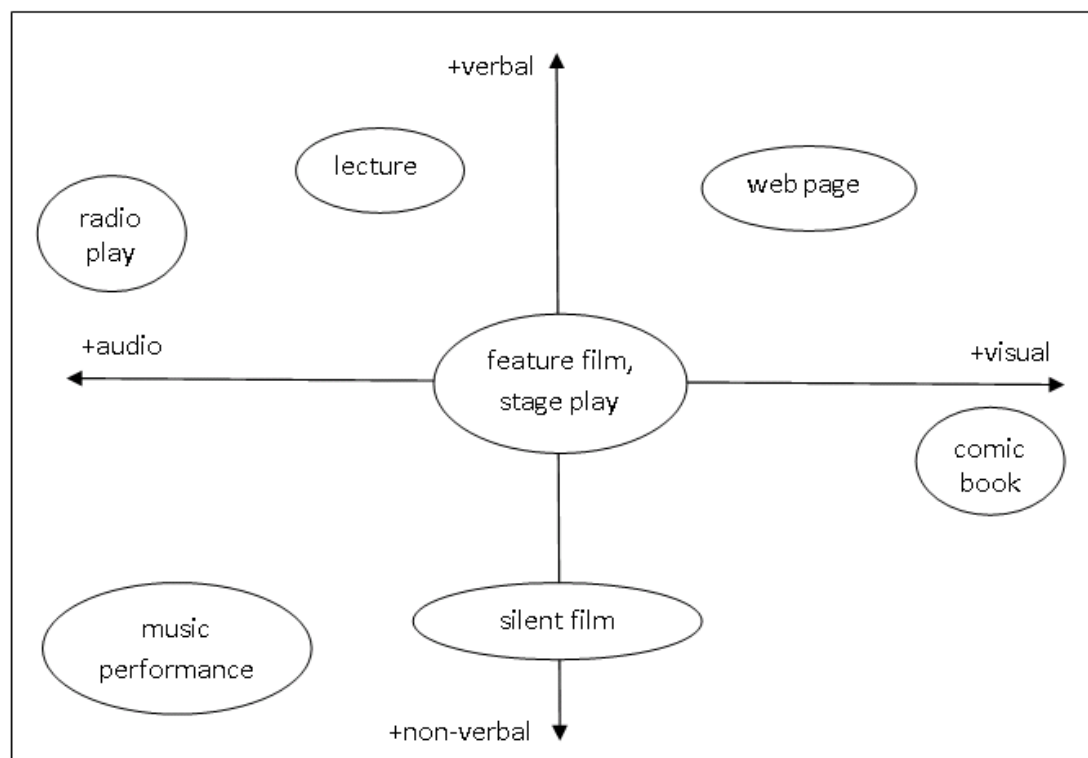


Figure 7: The two axes of audiovisual communication (Zabalbeascoa 2008:26) with examples

Zabalbeascoa's map is extremely useful for placing texts, text-types, or even parts of a text. The actual attempt of trying to plot an example, forces one to think about the importance and salience of the example's components. The more central its place is, the more balanced, inseparable and complementary its components are.

But not all kinds of audiovisual communication, or texts occupying the central part of the map in Figure 7, are the object of this study. A live lecture or a live stage performance may be received through the audio and the visual channel and may contain equal parts of verbal and nonverbal elements but the time relations between the components are not predetermined and cannot be reproduced in an identical way – unless they are recorded. Cueing of subtitles (or, rather, surtitles) is not determined before a live opera performance but it is run live, which means that the result is different in each performance. On the other hand, subtitling as a process is almost the same for films, documentaries, series and other TV programmes. This calls for a subcategory of AV text for texts sharing common features.

2.2. Film text

For the lack of a better term to label a subcategory of AV texts sharing specific features, the term *film text* can be employed in an unusually encompassing sense (cf Delabastita, 1990) which also includes TV series, documentaries, filmed opera, cartoons and certain advertisements.

How is a film text different from other AV texts? One of the distinguishing features is the medium: film texts appear on a screen, whatever the size. They can be viewed not only on a television set or at the cinema, but also on computer screens. Another feature that defines film texts as opposed to web pages, received through the same medium, is the presence of moving images (motion picture). The images in a web page, can be static (still) or moving (video), whereas the film text always includes moving images. But even when web pages include moving images, they are different from the film text's moving images. One difference between the two kinds of texts when they include moving images is interactivity: in the case of web pages the readers decide the sequence of the elements, according to their needs, whereas the film text cannot be altered to such a degree, especially if the medium is the big screen or the TV. The only possibility of intervention on the part of the receiver is the case of video controls where the viewer can manipulate the speed and direction of the movement of the film's sequences and scenes. Interestingly, DVD technology has now incorporated such terminology as 'chapters' and 'bookmarks'.

But the most important difference between a film text and other kinds of texts viewed on screens are its narrative qualities. If we think of a film as a story, a narrative conveyed with moving images, then an animation, a documentary, a TV series, or even an interview can also be considered as films. Besides, all these texts share basic parts of filmmaking, such as film editing (selecting and combining shots into sequences), *mise-en-scène* (set design, lighting, space) and key roles, such as directors, cameramen and actors. For a less obvious film text, such as a TV interview, one could argue that if it is directed, designed, lit and then edited in post-production, the output does have narrative qualities shared by film texts. The fact that the material is edited distinguishes films from live broadcasts¹³. In this line of thought, a football match¹⁴ is not considered a film text, unlike a TV show about football which may contain interviews, game highlights, all combined and edited to tell a story (or more stories for that matter).

Cohesive ties are paramount in the film text. As Janney (2010:247) puts it, “film depends to a large extent for its perceptual connectivity on the presence of cohesive visual ties between frames in shots, shots in sequences, and sequences in larger narrative units”. He argues that certain parallels can be drawn if these units are compared to units of language discourse (e.g. shots to noun phrases). These parallels are also apparent in Chaume’s (2004c:16) framework, whereby “a film is composed of a series of codified signs, articulated in accordance with syntactic rules”, including audiovisual punctuation marks, such as fade to black or fade-outs and wipe-offs.

The kind of speech used is taken into account in my definition of film text as it greatly affects subtitling. Speaking is distinguished in spontaneous and non-spontaneous (Gregory and Carroll, 1978) or scripted and unscripted. There is also an in-between as in interviews¹⁵. Spontaneous speech, can be cut and edited in a way as to reduce pauses, garbled speech and unfinished utterances, so that viewers can understand it and keep being interested. This way, features of spontaneous speech are reduced.

¹³ In my initial discussion of the audiovisual text (Sokoli, 2000 and Sokoli, 2005), there was no mention of the film text as a sub-category of the AV text. This meant that I attributed these features to the AV text thus unnecessarily restricting its definition. This was rightly pointed out by Neves (2005: 126): “Sokoli was only taking conventional films as her stereotype, for some of these features may not be found in instances such as live broadcasts, where the succession of moving images might not be that predetermined”. I would like to thank Neves for this comment.

¹⁴ Of course, football matches and wrestling games are also subtitled..

¹⁵ Even in live shows, presenters read out of display devices (autocues) texts written to be spoken.

The opposite path is followed in the writing and editing of film dialogues which are “written to be spoken as if not written” (Gregory and Carroll, 1978:42) and are characterised by what Chaume (2004:168) terms *prefabricated orality*. The effort this time is to make scripted speech sound spontaneous and natural by increasing features such as reformulations, hesitations and false starts. The result of both opposing processes could be called *constructed spontaneity*. I prefer not to use the term *orality* because it has been described by Ong (1982) as a complex notion characterised by ten key aspects: formulaic styling, being additive rather than subordinative, aggregative rather than analytic, redundant, conservative, close to the human world, agonistically toned, empathetic and participatory, homeostatic and situational rather than abstract.

Chaume (ibid) defines the audiovisual text as “a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning”. One could argue that this definition is too broad, covering practically any text, but his discussion of the signifying codes that can have an impact on translation reveals that he is referring specifically to films, television series, cartoons and advertisements. The signifying codes transmitted by the auditory channel are:

- (1) The linguistic code, shared with all translatable texts but with the specificity of “prefabricated orality”.
- (2) The paralinguistic codes represented through symbols and conventions in dubbing by synch editors as well as ortho-typographical conventions in subtitling.
- (3) The musical code and the special effects code, i.e. songs requiring an adaptation that matches the rhythm of the music, and special sound effects (whistles, applause) represented through a conventional sign by the dubbing translator
- (4) The sound arrangement code, according to which sound is divided in diegetic or non-diegetic (belonging or not to the story respectively) and in on-screen and off-screen sound.

The signifying codes transmitted by the visual channel are:

- (5) The iconographic code, i.e. icons, indices and symbols, unlikely to be recognized by the viewer, that can be explained verbally or referred to indirectly through a deictic.
- (6) The photographic code, such as changes in lighting, in perspective or in the

use of colour which, for example, may require a different subtitle font.

- (7) The planning code which relates to close-ups that demand lip-synchronisation in dubbing. It also relates to the translation of salient lexical features.
- (8) The mobility code, including proxemic signs which help the subtitler to decide whose words to render in the subtitles, when three or more characters speak simultaneously, or kinetic signs such as shaking one's head and requiring a negative phrase in the translation.
- (9) The graphic code, i.e. the written language appearing on the screen (intertitles, titles, texts, subtitles).
- (10) Syntactic codes (editing), in other words the relations among scenes and their position within the development of the plot, as well as the audiovisual punctuation marks, i.e. transitions from one scene to the next through cuts, dissolves and wipes.

Chaume considers that these codes pose specific problems in AVT and he considers their analysis essential in one of the most systematic models for AV text analysis (from a translation perspective) to date. These specific problems form the internal factors of the model, together with general translation problems: linguistic-contrastive, communicative, pragmatic and semiotic problems. The model also includes external factors: socio-historical, professional, reception factors, as well as factors related to the communication process. Some of these factors are analysed in this study: Chapter 4 looks at the socio-historical factors and Chapter 5 at the professional factors.

2.2.1. *Film text features*

Following the discussion in the previous section, the features that distinguish the film text can be summed up in Table 8:

- (a) Reception through two channels: auditory and visual
- (b) Vital presence of nonverbal elements
- (c) Synchrony between image, sound, speech and writing
- (d) On screen viewing: recorded and reproducible material
- (e) Narrative qualities: edited material
- (f) Constructed spontaneity and degree of scriptedness
- (g) Simultaneous operation of several signifying codes

Table 8: Film text features

These features condition the translation of the film text, and taking them into consideration is fundamental for its study.

Finally, I agree with Baumgarten (2008:8) who adopts an integrated approach to the semiotic modes involved in the meaning making processes in films. Films are understood as integrated texts, as their parts “interact and affect each other in the formation of the whole”. Analysing each part separately may reveal certain aspects of the whole but will most probably lead to conclusions that do not apply to the whole, if we agree with the Aristotelian notion that the whole is not merely the sum of its parts. How can we best look at the whole? One way is to look into the relations or links between its components (section 2.3).

2.3. Relations between film text components

As we have seen, the combination of the two channels (audio, visual) and the two types of signs (verbal, nonverbal) result in four basic film text's components: image, sound, speech, writing (cf. Delabasita, 1989; Chaume, 2000; Sokoli, 2000 and Zabalbeascoa, 2008). The relations among these components that have some bearing on film subtitling are discussed in this section.

2.3.1. Synchrony

One of the relations that characterise film texts is the synchrony among its components. Synchrony is an objective, measurable relation. We can identify the point in time of a cut from a close-up to a full shot, or the time frame of an utterance, which starts at 00:03:45 and ends at 00:06:13 of the film duration. The film's components are all perceived simultaneously by the viewers. Figure 8 illustrates this

synchrony with examples of points in time: a shot change, a sound effect, an utterance and a subtitle starting point. All these starting (and ending) points in time reach the viewer in sequential synchrony.

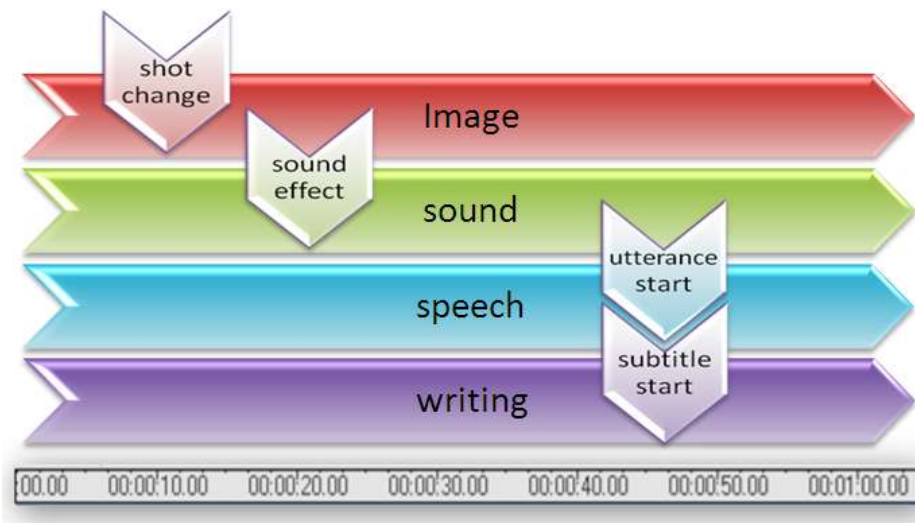


Figure 8: Synchrony among the film text's basic components and examples of points in time

If speech is replaced, as in dubbing, or if writing is added, as in subtitling, these new verbal components have to maintain their synchrony with the rest of the film text components. In dubbing, special emphasis is given to articulatory or lip synchrony, as a necessary element to give credibility and naturalness to the translated film, the aim being to maintain the illusion created by the original. It is considered of the utmost importance that there is no asynchrony and that the spectator is not reminded of the translation. In subtitling, the written words have to appear when the utterance starts and disappear when the utterance stops (see section 2.9.2.4)

The term *synchrony* is used here exclusively to refer to temporal relations and not in the sense used by Fodor (1976:10) when he describes the required levels of synchrony for dubbing:

In the case when unity is achieved between the articulatory movements seen and the sounds heard, the result is *phonetic synchrony* [...] A harmony between the sound (timbre, power, tempo, etc) of the acoustic (dubbing) personifier and the film actor's or actress's exterior, gestures and gait brings about *character synchrony* [...]. The congruence of the new text version and the plot action of the original motion picture is *content synchrony*.

Following Fodor, Mayoral et al (1988:359), in a ground-breaking analysis of the relations of the AV text components, define various types of synchrony: synchrony of time, spatial synchrony, content synchrony, phonetic synchrony and character

synchrony. The only types describing temporal relations are *synchrony of time* referring to “agreement in time of different signals which communicate a unit of information” (ibid) and *phonetic synchrony* defined as “synchrony of sound signals of spoken dialogue with the visible speech movements on the screen” (ibid). The rest of the types of synchrony do not refer to time, namely *character synchrony* or “the harmony between the image of the character and his or her voice and words”, *spatial synchrony* meaning that “the signals occupy neither more or less space than that which corresponds to them” and *content synchrony* or agreement between the signals and the whole message. Even though the term *synchrony* to refer to relations other than temporal ones might be misleading, Mayoral et al’s distinctions are fundamental for the discussion of the film text as we shall see in the next section.

2.3.2. Complementarity

In addition to synchrony, which is a measurable relation, there are other relations among the film text components, more subject to individual perception. Before I discuss the non-measurable, and thus subjective, relations, let me make a brief detour on subjectivity. If we accept that meaning is not inherent in the text but it is co-constructed by the receiver, then the perception of a text, through the senses, and its comprehension, through cognitive processes, is subjective. Still, individual perceptions and meaning constructions are often shared, which means that meaning is in fact intersubjective. Intersubjectivity is a key concept in communication and it is defined as the “shared meanings constructed by people in their interactions with each other, used as an everyday resource to interpret the meaning of elements of social and cultural life” (Seale, 2004:508). One element of social and cultural life is the mainstream feature (e.g. Hollywood) film, designed to appeal to a wide audience worldwide. Thousands of people of different cultural backgrounds watch mainstream films. Through frequent exposure we are trained, in a sense, to understand films and we know what to expect. As a result, the intersubjective span of shared meanings is even broader in the case of films.

Going back to the relations between the film components, it can be argued that the mere fact that visual, audio, verbal and nonverbal items are presented together has an effect on their individual meanings. This idea has been expressed, although not for audiovisual texts, by Halliday & Hasan (1976:285): “there is cohesion between any pair of lexical items that stand to each other in some recognizable lexicosemantic relation”. Baumgarten (2008:12) agrees with this in the following claim:

the visual and the verbal information are always interpreted as belonging together in a certain, if implicit, way. The visual information is interpreted as contributing to the meaning of the utterances and vice versa because viewers will always involuntarily try to establish a meaningful relationship between the two layers of information they are presented with.

Mayoral et al (1988:360) suggest that the relative communicative importance of the channels and signs varies depending on the communication act. Comparing film and theatre, they argue that “film relies mainly on image for its narrative capacity and dialogue plays a complementary role, whereas in drama dialogue has a greater communicative impact”. This is all the more obvious in certain theatrical styles where no sets, props or costumes are used, and the vocal expression of the actors is the instrument for storytelling. However, there are theatrical productions where stage production and special effects are the main attraction (e.g. La Fura dels Baus, Els Comediants). It can be argued that there is a cline ranging from the first to the second example, including mime theatre and classical theatre with varying degrees of presence and importance of the dialogue.

Regarding the relation between information transmitted by different channels for the purpose of conveying the same message, I agree with Mayoral et al (ibid):

Signals consisting of the same type of system will necessarily have to be transmitted by different channels: such is the case of reading a text and listening to its oral translation, where the two activities can be carried out simultaneously because they do not share the same channel. Nevertheless, simultaneous interpretation, for example, shares the same channel as the original speech, making simultaneous perception of the two messages impossible and converting the original speech into “noise”.

But I question whether “we can receive information by different media at the same time and through the same sensory channel if they are organized sufficiently in a different way” (ibid). In vision, only part of the retina (fovea) offers a focused and clear image. The vision span is limited to a specific point each time and the rest of the image is perceived through peripheral vision (cf Carmona, 2000: 18). When we look at a comic strip our vision travels among the verbal (dialogue) and nonverbal (drawing) parts focusing on a different element each time¹⁶. We receive the different parts sequentially and not simultaneously. When we read subtitles in a film, we cannot focus on the image at the same time. This argument is basic for subtitling

¹⁶ Film after all is an optical illusion of movement: static images are shown sequentially at a specific speed

conventions. Not only are subtitles limited to two lines, so as not to cover the photography too much, but they are a reduced form of the oral ST. As Díaz Cintas and Remael (2007:146) put it, “viewers must also watch the action on the screen and listen to the soundtrack, so they must be given sufficient time to combine reading with watching and listening.”

The kinds of relations that can be established between verbal and nonverbal signs have also been investigated by Zabalbeascoa (2008:22) who starts by asking:

Do [verbal and nonverbal signs] run along parallel lines, almost independently, or do they intertwine in a complex mesh that cannot be undone without destroying the essence of the message or without compromising the intended textuality?

He argues that the latter is the case and that complementarity is a fundamental relation between the four components of “the prototypical audiovisual screen text” (ibid:24-25), which I take to be synonymous to the film text. Zabalbeascoa regards these elements as “inseparable for a fully satisfactory communication event” (ibid). He proposes the relation of separability to relativise the degree of dependency between text items; in some cases text parts manage to function autonomously, for example the soundtrack of a film. Indeed, the soundtrack can be sold separately but certain editing is needed for the musical score to acquire a new lease of life. The components are not fully functional if separated (unedited) and the full picture is given only when all parts are present. The film text can be thought of as a puzzle made up of four complementary parts (Figure 9).

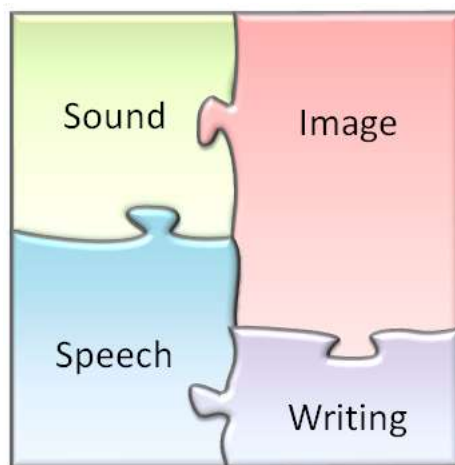


Figure 9: Complementarity of the film's components

The parts in Figure 9 are not of equal size because captions and other visual verbal elements in unsubtitled or dubbed films are not usually as significant as the rest of the components and their temporal presence is often limited. In some cases they are even nonexistent. The importance of subtitles for a foreign film audience is much

higher. For them, subtitles are as important for understanding the film as is the image, the sound and the dialogue (as illustrated in Figure 10).

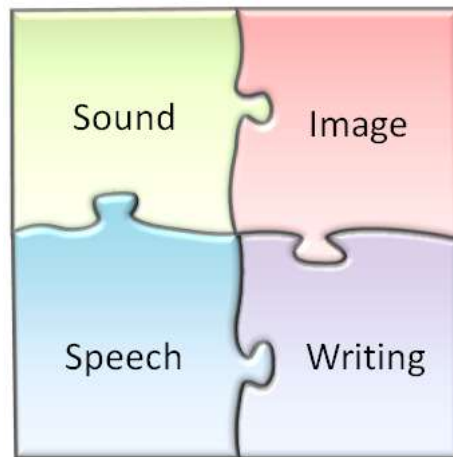


Figure 10: Complementarity of the subtitled film's components

Zabalbeascoa (2003:315) proposes, together with complementarity and separability, the following relations between AV text items:

Complementarity: when the various elements (verbal, visual or whatever the combination happens to be) are interpreted interdependently, i.e. they depend on each other for a full grasp of their meaning potential and function(s).

Redundancy: repetitions (total or partial) that are regarded as unnecessary, superfluous or dispensable.

Contradiction (or incongruity): defeated expectations or some sort of surprising combination to create such effects as irony, paradox, parody, satire, humour metaphor, symbolism.

Incoherence: inability to combine elements meaningfully, or as intended (in the source text or otherwise) because of failings in the script, the directing, the translation (of the script), the subtitling (techniques, norms, display), or the sound (i.e. revoicing, mixing, editing, special effects, music).

Separability: a feature displayed by elements of a channel or sign system whereby they manage to function (better or worse) autonomously or independently from the AV text, as when the soundtrack is made into a successful audio recording

Aesthetic quality: text author's intention to produce something of beauty by means of a certain combination of elements.

Complementarity – and its counterpart separability – and redundancy are text-centered notions. They have to do with text cohesion and coherence, in the sense described by Beaugrande & Dressler (1981) as the surface and underlying links between the text parts. For the purposes of this dissertation, I focus on complementarity, which has been dealt with in this section and redundancy, which is

discussed in the next section.

2.3.3. Redundancy and recoverability

A certain type and amount of redundancy makes communication more efficient by reducing the alternative possible meanings of an utterance (Smith, 2004). There is usually more in oral communication as a remedy for our limited hearing, processing and memory capacities. But some redundancy is also necessary in writing. If a written text presents low levels of redundancy or lack of recoverability of meaning from prior knowledge, then we often find a way to compensate by re-reading the passage, i.e. we provide redundancy ourselves by repeated reading. Obviously, redundancy defines the speed with which we read written texts.

Fiske (1990:10-11) takes a step further suggesting that a degree of redundancy is absolutely vital in communication and that the situations in which communication can take place without redundancy “are so rare as to be non-existent”. He sees redundancy as a technical aid, based on Shannon and Weaver’s (1949) model of communication but he enriches the term with a social dimension. Fiske (ibid) claims that redundancy helps:

- (a) The accuracy of decoding and provides a check that enables us to identify errors. For example, we can only identify a spelling mistake because of the redundancy in the language.
- (b) Overcome the deficiencies of a noisy channel. We repeat ourselves on a bad phone signal.
- (c) Overcome the problems of transmitting a message that is completely unexpected. Redundancy is that which is predictable and conventional in a message.
- (d) Solve problems associated with the audience. A higher degree of redundancy is needed to reach a larger, heterogeneous audience than that needed for a small, specialist, homogeneous audience.

Fiske also stresses the role of redundancy in social relationships and links it to politeness: “Conventional behaviour and words in interpersonal situations, such as greetings, are phatic, redundant communication that reaffirms and strengthens social relationships.” (ibid:14). Saying ‘Hello’ to someone we meet is a highly redundant message, as Fiske understands it, because it is highly predictable, conventional and does not involve any new information. This kind of redundancy does not aim to solve

the communication problems described in (a)-(d) above. Its function is to maintain and reaffirm an existing relationship, to engage in what Jakobson calls *phatic communication*, or politeness.

Redundant elements either serving as a technical aid or used to express politeness are one of the first candidates for omission (see section 2.7). Mason (1989) studies the consequences of omitting features of politeness in subtitles (see also section 1.2).

Redundancy may vary in degree. At one end of the continuum it may involve anything additional to what is minimally required to convey meaning. At the opposite extreme, it may mean unnecessary repetition, which may actually make communication ineffective. Zabalbeascoa (2003, also see section 2.3.2) equates redundancy to repetitions that are regarded as unnecessary, superfluous or dispensable. But if we accept that redundancy may be also positively used to increase the efficiency of communication (and not necessarily as a failure) then Zabalbeascoa's concept might be better termed as *excessive redundancy*.

In a later article (2008), he further clarifies this concept by making a very important distinction between redundancy and repetition. There is non-redundant and redundant repetition, depending on whether the repetition adds/changes the meaning or not. Especially for AV texts, redundancy "may be due to the text producer's fear that part of the target audience might miss something through lack of attention, or certain impairment in hearing or in eyesight" (Zabalbeascoa, 2008:31).

For the purposes of this study, redundancy is best seen in a wider sense which includes repetition but is not synonymous to it. According to Smith (2004: 60):

Redundancy exists whenever the same information is available from more than one source. [...] An obvious type of redundancy is repetition, for example, when the alternative sources of information are two identical successive sentences. A different means of having the same information twice would be its concurrent presentation to the eye and to the ear — an audiovisual or multimedia situation. Repetition is an eminently popular technique in advertising, especially in television commercials, exemplifying one of the practical advantages of redundancy—that it reduces the likelihood that recipients will unwittingly make a mistake, or overlook anything, in their comprehension of the message.

The same idea has been expressed by Chaume (2004: 240) with the term "semiotic recurrence", following Beaugrande & Dressler. Semiotic recurrence is produced when two codes provide the same information and is seen as a cohesive device. The basis of this concept is Halliday and Hasan's (1976:274) "lexical cohesion", classified

in reiteration and collocation. Reiteration is cohesion achieved through repetition, the use of a synonym, a near-synonym, a superordinate or a general word to refer back to a lexical item. Collocation is cohesion achieved through the association of lexical items that regularly co-occur. Even though the concept of cohesion has been discussed as referring to relations between lexical items, it can be adapted to apply to AV textual items.

Even though it is not my aim to analyse cohesion here or provide a full adaptation of its underlying concepts to AV texts, it is worth seeing a case of how we can adapt the notions used in cohesion analysis. According to Halliday & Hasan (1976:144), “if a housewife on seeing the milkman approach calls out *Two please!* she is using exophoric ellipsis; it is the context of situation that provides the information needed to interpret this.” In a film text as defined here, this would be endophoric ellipsis because the image of the milkman, which is part of the text, would be the item providing this information.

Back to redundancy, let us see an example from the film *The English Patient*. The scene starts at night-time and is set in the desert. The protagonists Count Almásy and Katharine are caught in a severe sand storm. They find refuge in their car but the storm is so strong that it almost completely engulfs the car, making it invisible to the rescue team led by Madox. In the morning, Almásy is woken by the sound of a distant engine. Almásy and Katherine wave and shout as Madox's car is roaring along the horizon.



Figure 11: Redundancy in a scene from *The English Patient*

We can actually understand this sequence only from the nonverbal part: we see their desperate movements and facial expressions and hear their cries. The verbal part is redundant. In fact, they could be saying anything (“Help!”) or even only shouting (“Eh!”). This is an example of redundancy in the sense of the same information coming from all the text’s components. But there is also redundancy in the sense of repetition or reiteration as defined by Halliday & Hasan (ibid): they call the name “Madox!” four times. This repetition does not add to the referential meaning of the sequence but it emphasizes the emotional state of the characters. It also has a stronger emotional impact on the viewer compared to the impact only one cry would have. From this point of view, it may be informatively redundant, but it is not rhetorically or narratively redundant. Redundancy in this sequence is evident not only in the lexical reiteration. The nonverbal dimension (facial expression, high-pitched voice showing desperation) might be enough for the viewer to understand what happens even without the verbal part - it is not what Catharine says, but how she says it. The actual words she uses could be different without changing the meaning, as mentioned before.

What happens when the film is subtitled for the Spanish or the Greek audience? The subtitles below are from the DVD respective versions.

<i>English utterances</i>	
Katharine: Stop! Here! Over here! Stop! Madox!	
Almásy: Madox! Madox!	
<i>Spanish subtitles</i>	<i>Greek subtitles</i>
¡Estamos aquí! [We’re here!]	Εδώ! [Here!]
¡Aquí! [Here!]	–
¡Pare! [Stop!]	Σταματήστε! [Stop!]
¡Madox!	–
¡Madox!	–
¡Madox!	–

Example 4: Redundancy in a scene from *The English Patient*

Given the analysis above, according to which the verbal content of the sequence is redundant, the subtitles are not necessary and could be omitted. It can be said that this is a case of substitution by zero, as defined by Halliday and Hasan (1976:145)

Substitution, and here we include ellipsis as a special case of substitution, is presupposition at the level of words and structures. When a substitute is used, it signals that the actual item required, the particular word or group or clause, is recoverable from the environment.

Instead of repetition, the Greek subtitled has chosen substitution by zero (or omission, see also section 2.7). In Example 4, the meaning of the omitted lexical items is *recoverable* from all other text components:

- **Writing:** previous subtitles
- **Image:** Katharine's and Almásy's facial expressions and arm movements
- **Speech:** Madox is an established name, presumably understood by the foreign audience
- **Sound:** Katharine's voice pitch

For the purpose of illustration, I have deliberately chosen an example where redundancy works to its fullest, thus ensuring recoverability of meaning. It is clear that not in all cases can meaning be retrieved from all four text components, nor are redundant elements so clear-cut.

Recoverability is concerned not only with segmental lexical items but also with nonsegmental features such as coherence. According to Beaugrande & Dressler (1981:6)

coherence is clearly not a mere feature of texts, but rather the outcome of cognitive processes among text users. The simple juxtaposition of events and situations in a text will activate operations which recover or create coherence relations.

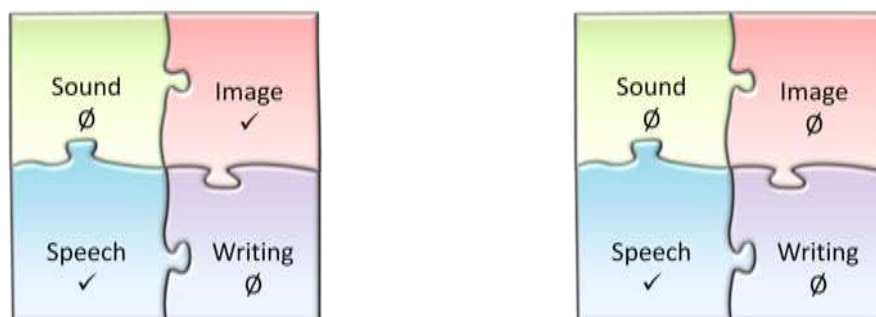
Recoverability, though not termed as such, has been described by Gottlieb (2005:19) in the following way:

Interestingly, the intersemiotic redundancy (positive feedback from visuals and soundtrack) in subtitling often secures that the audience miss less of the film content than a merely linguistic analysis might indicate. Put differently: in a polysemiotic context, semantic voids are often intersemiotically filled

How can we define **recoverability** as a concept that will shed more light on the nature of subtitling? An utterance which is not rendered simultaneously in subtitles is understood to be *recoverable* when its relevant features can be retrieved from other AV textual items and from the viewers' assumed knowledge of the source-text

language(s) and culture(s), knowledge from watching other films, or general knowledge of how communication works.

This definition presupposes that each utterance has pragmatic, communicative, stylistic, textual, semiotic, functional, etc. features. The higher the relevance of certain features the more important it is that they can be recovered when omitted from subtitles. The AV textual items, where these features can be retrieved from, include verbal, nonverbal, audio or visual components. Starting from the representation of the film's components (Figure 9), we can mark whether an element is present (✓) or not (∅). Let's take as an example the word "Bye" and two different film scenes with different combinations of the item's presence or absence (Figure 12).



1. There is a person on screen waving and saying "Bye".

- a. Omission recoverable from image
- b. Omission recoverable from speech
- c. Omission recoverable from both
- d. Non recoverable omission

2. The utterance "Bye!" is heard but it is not accompanied by waving or any other visual clue.

- a. Omission recoverable from speech
- b. Non-recoverable omission

Figure 12: Combinations of presence and absence of an item in the film's components

Of course the representation is simplified, as the elements marked as present (✓) can be segmental or nonsegmental, e.g. codes. Moreover, the omission may be text production-specific, translation-specific or subtitling-specific (see section 2.7). Let's see some examples for the combinations In Figure 12, and using the greeting "Bye!" for illustration purposes.

1a. The subtitlers consider the greeting recoverable from the image, since the person on screen is waving, and subtitlers expect viewers to see and understand the waving.

1b and 2a. The subtitlers also considers the greeting recoverable from the audio verbal component, in the sense that they expect viewers to have enough knowledge of English to discern the meaning.

1d and 2b. The subtitlers do not expect viewers to know enough English to

understand the utterance or have enough cultural knowledge to understand the waving, but they are obliged to “sacrifice” it, due to time and space constraints.

The subtitlers (or the group of people responsible for the final product) have certain assumptions about the viewers’ capacity to retrieve meaning. As a case in point, in a country where subtitled Hollywood films are broadcast on TV on a daily basis and are the majority in cinemas, the subtitlers take for granted that the audience has had a high degree of exposure to such films and the culture they represent and that they have the skill to make an intertextual interpretation as intended by the film director. Obviously, for the Deaf and hard-of-hearing audiences, recoverability is possible only from visual items and their assumed knowledge does not include knowledge of languages.

2.3.4. Importance and functions of the film dialogue

Film analyses within translation studies sometimes focus on the verbal part of films, without always taking the visual component into account (see section 1.2). In some cases subtitles are separated and analysed with little reference to the image. The opposite seems to happen in film studies, where little importance is given to the dialogue. According to Baumgarten (2008:9)

In film studies and in analytical approaches to film, speech and dialogue is understood as the transmitter of story information but not necessarily as ranking highest in importance among the overall uses and functions of sound in film.

However, dialogue greatly contributes to every aspect of narrative film, not only by creating a realistic flavour and reflecting everyday language, but it also serves important functions within a film’s story. Here is a list of the main functions of dialogue described in the article *Functions of Dialogue in Narrative Film* (author not listed, 2011. See Appendix 7):

- (a) The identification of the fictional location and characters.
- (b) The communication of narrative causality. The ulterior motive of much of film dialogue is to communicate "why?" and "how?" and "what next?" to the viewer.
- (c) The enactment of plot-turning events. Sometimes a verbal statement, a speech act, can itself be a major turning point in the plot.
- (d) Character revelation. In our real lives we get to know acquaintances better by listening to them; obviously, dialogue helps audiences understand the

characters' personalities and motivations.

- (e) Providing "realistic" verbal wallpaper. Screenplays often insert lines that seem appropriate to the setting and situation: photographers yell out for one more picture, flight attendants offer something to drink, or children shout while at play.
- (f) Guiding the viewer. Filmmakers accomplish this by using dialogue to control pacing or atmosphere.
- (g) The insertion of thematic messages. Putting thematic or moral messages in the mouths of their characters allows filmmakers to talk to the audience.
- (g) Exploitation of the resources of language, offering infinite possibilities in terms of puns, jokes, misunderstandings, witticisms, metaphors, curses, whispers, screams, songs, poetry, or storytelling.

As we shall see in the responses of the subtitlers to the questionnaire (Chapter 5), some of these functions are considered more important than others. For example, Greek subtitlers explicitly state that when utterances are used to provide realistic verbal wallpaper, they are generally not included in the subtitles.

2.4. Audiovisual translation (AVT)

One way of naming a specific kind of translation is to define it according to the text type it refers to. This leads to the terms *audiovisual translation* (AVT) and *film translation* for audiovisual and film texts as defined in sections 2.1 and 2.2 respectively. The questions which arose for those definitions are relevant again. What are the special characteristics of AVT? What makes it different from print translation, interpretation etc.? Its specific features have given this kind of translation other modifiers apart from *audiovisual*.

2.4.1. Terminological issues

One of these features is the medium through which the translated products are distributed, that is, television and cinema as opposed to book, newspaper, radio, computer etc. Hence the terms *cinematographic translation* (Izard 1992 and Mayoral 1993) or *translation for the cinema and the television* (Cipolloni 1994). Another distinguishing characteristic is the carrier, i.e. the screen as opposed to paper or the stage. *Screen translation* is used in many publications as a synonym to *audiovisual translation* (Mason 1989, Zabalbeascoa 1997, Baker 1998, O'Connell 2000 and

2007, Gambier 2003). It has also been used in the naming of the European Association for Studies in Screen Translation (ESIST) and of relevant training courses such the one at the University of Wales (James 1995). As we already saw in section 2.2, Delabastita (1990) calls it *film translation*, with the specification that he employs the term *film* in an unusually encompassing sense, which also includes TV programmes. Most often, however, this specification is not made, as in the article “Translating Film” (Fawcett 1996). Sometimes the terms are overlapping. As a case in point, in the *Companion to Translation Studies* (Kuhiwczak & Littau, 2007) surtitling is discussed both under the chapter entitled *Theatre and Opera Translation* and under *Screen Translation*.

Gottlieb (2005:13) states his preference for *screen translation*, even though he expresses his scepticism:

Admittedly, the term ‘screen translation’ is not entirely selfexplanatory, neither is the competing term ‘audiovisual translation’. [...] As this term, slightly imperfect as it is – especially in an exploratory context as this – may imply any kind of translation on any kind of screen, I will need to define screen translation as “the translation of transient polysemiotic texts presented onscreen to mass audiences”. [...] the notion screen translation includes translations of

- films displayed on ‘silver screens’ in cinema theaters,
- broadcast televised material on TV screens,
- non-broadcast televised (DVD) material on TV or computer screens,
- online audiovisual material on computer screens.

As is seen, screen translation does not encompass translations of

- *teletext pages on TV screens,
- *written texts on computer screens (web pages, email messages, etc.),
- *plays and operas performed on stage (surtitled productions).

The discussion of dubbing and subtitling is also included in publications, collections of papers or conferences under the designation *multimedia translation*. In this case, though, the term is not so clear, since it has been used in very different ways. In Lambert & Dembski (1998), for example, it is encountered meaning media supported translation. These scholars refer to the technological support in the process of translation, reminding us that writing also implies technology, in order to pose the question: “Is all translation (multi)media translation?” The following statements are indicative of the use of media translation:

Since not many translators may be able to resist media support, the question of media translation stops being peripheral in the daily life of our average translator [...]. There are strong chances that the more sophisticated kinds of media supported

translation will be used in rich, large-scale and prestigious environments, and that “traditional” (human?) translation will appear to be peripheral.

An example of a completely different use of this term can be found in Gambier’s 1998 collection of papers *Translating for the Media* or in O’Connell’s 1994 “Media Translation and Lesser-used Languages: Implications of subtitles for Irish Language Broadcasting”. Here the denotation is translation for the media, where the word media takes the meaning it has in everyday language, that is, mass media, including newspapers, magazines, radio, television. In this sense, media translation cannot be considered a synonym to audiovisual translation, because it belongs to a different level. From a taxonomical point of view media translation encompasses audiovisual translation. Film translation, accordingly, is a subtype of audiovisual translation.

Yet another definition is the one given by Heiss (1996:14) who explains multimedia translation as follows:

la traduzione multimediale va intesa qui come traduzione di testi con collocazione multimediale, cioè traduzione di componenti linguistiche appartenenti ad un “pacchetto” di informazioni percepite contemporaneamente in maniera complessa. Intendiamo, cioè che l’impiego contemporaneo di diversi *media* per la realizzazione di un prodotto comunicativo implichi che il destinatario attivi simultaneamente almeno due canali di percezione (generalmente quello visivo e quello uditivo).

The emphasis here is in the perception – similar to the definition of “audiovisual” given in section 2.1 – and *media* is used to mean signs, or semiotic systems. Similarly, Didaoui (1997) holds that “the term ‘multimedia’ may be taken to mean any way of conveying meaning by more than one semiotic system”¹⁷ and that “multimedia translation covers a wide range of subjects: mainly dubbing, subtitling, opera, theatre and music”. In the effort to set the limits of this concept and in order to exclude other kinds of communication which could be considered multimedia, such as face-to-face communication, Heiss (ibid.) specifies that the *medium* has to be technical: “trasmissioni televisive, nastri video, CD-ROM video, programmi multimediali per computer di diverso genere, videotelefoni, produzioni cinematografiche”. Obviously, if *media* stands for the technical means of communicating a message, the term *multimedia* is inaccurate, since the technical medium can only be one at a time (either television, or video, and so on). It seems that the choice of this term in the afore-mentioned publication, was due to the necessity to link theatre and film

¹⁷ It could be argued that *multisemiotic* would be a more accurate term. However, it has been used to describe the nature of this kind of translation rather than accompany it as a name. I have found no publication entitled “Multisemiotic translation”.

translation, since they both “involve a systematic interaction between oral, written and nonverbal communication” (Lambert 1994:23). Another note on the term *multimedia* involves its increasing association to a way of communication where a very important element is the interactivity between the receiver and the text. These ways of communicating include the use of the internet, CDs and DVDs and other computer-related technology. Gambier & Gottlieb (2001:x) in their effort to tackle the terminological issue, strategically put a parenthesis in (multi)media. In their introduction to the book *(Multi)Media Translation. Concepts, Practices, and Research* (ibid) they raise a relevant question:

The last terminological hesitation: how do we define “media”? In professional and academic contexts, the notion of screen translation has for a long time been synonymous with subtitling and dubbing; but it also covers voice-over, narration, simultaneous interpreting and surtitling. To what extent can we integrate the discussion concerning radio, TV, DVD (Digital Versatile Disk) and the Internet?

Even though Gambier & Gottlieb (ibid) dedicate almost three pages on this terminological issue, there is no clarification as to what is meant by multimedia and audiovisual texts and what distinguishes one from the other. Their concern is to include in some way the discussion of “translation or localization for Web or CD-ROM media” (ibid) under the same umbrella term. After all, it was a time of great changes not only in Translation Studies but also in advances in ICT and the ways they affect translation.

There is one more term that has been gaining ground recently, that of *multimodal translation*. Kress and van Leeuwen (1996:183) define multimodal texts as “texts whose meanings are realized through more than one semiotic code”. Snell-Hornby (2006: 85) considers the term multimodal as

one of four standard terms for four different classes of text that all depend on elements other than the verbal:

1. Multimedial texts (in English usually audiovisual) are conveyed by technical and/or electronic media involving both sight and sound (e.g. material for film or television, sub-/surtitling),
2. Multimodal texts involve different modes of verbal and nonverbal expression, comprising both sight and sound, as in drama and opera,
3. Multisemiotic texts use different graphic sign systems, verbal and nonverbal (e.g. comics or print advertisements),
4. Audiomedial texts are those written to be spoken, hence reach their ultimate recipient by means of the human voice and not from the printed page (e.g. political speeches, academic papers).

In 2000s the preference for *audiovisual translation* seems to become the standard referent. Many influential publications on subtitling, dubbing and voice-over include “AVT” in their titles, for example: *audiovisual translation, Language Transfer on Screen* (Díaz Cintas and Anderman, 2009); *New Trends in audiovisual translation* (Díaz Cintas, 2009); *La Traducción Audiovisual. Investigación, Enseñanza y Profesión* (Zabalbeascoa, Santamaria and Chaume, 2005); *audiovisual translation* (Gambier, 2004); *Topics in audiovisual translation* (Orero, 2004); *La Traducción en los Medios Audiovisuales* (Chaume and Agost, 2001). Moreover, AVT is found as the dominant term in dictionaries and encyclopedias, such as the *Routledge Encyclopedia of Translation Studies* (Baker and Saldanha, 1998-2009) or *The Routledge Companion to Translation Studies* (Munday, 2009).

So we have *cinema*, *film*, *audiovisual*, *screen*, *multimodal*, *(multi)media*, *multidimensional* as terms, which, whether synonymous, overlapping or in hierarchical relationships, all seem to involve subtitling as a mode of translation. Starting from one subtype and moving towards supertypes, it can be said that *cinema* is included in *film translation* (to also account for TV, DVD, etc.) which is included in *audiovisual translation* (to also encompass TV series, shows, documentaries etc.). As for *media* and *multimedia*, Gambier (2009:24), after more than 15 years of writing on the subject, seems to conclude that “AVT is today a subfield in Translation Studies, separate from media translation (transediting global news) and multimedia translation (localizing videogames, websites, etc)”.

However, the effort to establish a taxonomy of these terms does not only seem futile, it would possibly be arbitrary, considering the ways they are used. For one thing, each term has different connotations: *film translation* might be considered linked to film studies, presenting a more “artistic” point of view, whereas *multimedia* is usually associated with the field of IT. The choice of which one to use may be related to the effort to encompass different modes of translation, including theatre and radio, under one umbrella term, as Orero (2004:vii) tries to do in “audiovisual translation: A New Dynamic Umbrella”. The argument seems to be that if the process of voice-over for the radio is similar to voice-over for TV interviews, why not discuss the two together under one headline? (Orero, *ibid*). The same goes for surtitling for stage productions, which is similar to film subtitling. One way of understanding what editors mean by the term they use in their title (*multimedia*, *screen*, *audiovisual*) is to see what subject matters they include in these collections.

Exasperating as it may seem for a researcher to try to disentangle the terminological instability, Díaz-Cintas (2009:7) does not see it as a communication hurdle:

On the contrary, it can just as well be considered a clear sign that many academics and scholars have maintained the open and accommodating stance that our changing times require.

2.4.2. A constrained discussion

A characteristic which has further specified the translation of AV texts is the nature of the constraints imposed on the translator. Titford (1982) proposes the concept of *constrained* translation, in an article dealing with the description of the problems engendered by the physical limitations involved in the practice of subtitling. The concept of constrained translation is recovered by Mayoral, Kelly & Gallardo (1988:356) and broadened to refer to “the translation of film scripts, drama, advertisements, lyrics, comic strip dialogues, etc.” The focus, of course, remains on the limitations, the difficulties: “in constrained translation the translator’s task is complicated by the existence of different channels and media” (ibid:351)

The discussion of the spatiotemporal constraints, as the basic feature characterising AVT, used to be a recurrent theme in many relevant publications. One of the first scholars to write on dubbing, Caillé (1960:104), affirms that the practice of dubbing is different from other translation practices because there are “toute une série d’obstacles á surmonter en s’aidant plus ou moins de lois phonétiques”. Similarly Gautier (1981:102), points out “le handicap de la synchronisation” in dubbing, and Minchinton (1992), concentrates on technical limitations and restrictions in subtitling.

The constraints imposed by the requirement for synchrony are summarized by Luyken et al. (1991:46):

The task of subtitling differs from literary translation and from language interpretation by virtue of the particular restraints relating to time and space which are imposed by the nature of television and film production. These include:

- the screen space available for the subtitle text
- the time available for and between subtitle exposures
- the timing of subtitle insertion and removal
- display and format of the subtitles.

The sources of the restrictions for subtitling are of different – apparently more technical – nature. According to Gottlieb (1992), they are due to the size of the screen combined with the size of readable letters (space factor) and due to the different speed of reception of the verbal message when it is oral and when it is written (time factor). This means, that, since the viewers cannot read as fast as they can listen, the original message has to undergo a degree of compression, allowing

the viewer sufficient time to read the subtitles. Ivarsson (1998) argues on his part that most people can read a text much faster than if someone were to recite it to them, the only limit being the readers' rate of comprehension. To this it could be added, that the screen of the television or the cinema is big enough to fit all the utterances, if they appear on its entire surface. Naturally, this is not done, due to the importance of the image. Consequently, only the lower part of the screen, and no more than two twelfths of it is reserved for the subtitles (Díaz Cintas & Remael 2007:82), to guarantee the minimum obstruction of the image. The most important consideration, though, is not only avoiding hiding the visual part, but also ensuring that the viewer has enough time to view the image as well as the subtitles. This is because "when you watch a subtitled film or television programme there is a great deal more for the eye (and the brain) to absorb than just the subtitles" (Ivarsson 1998:65).

In the analysis of both subtitling and dubbing, these constraints have been considered of crucial importance for the choice of lexical items in the target text. The argument is often that the most "appropriate", "equivalent" or "faithful" rendering, which would be the first choice of the translator in other circumstances, often has to be discarded if it does not conform to the constraints. For example, if the draft translation does not match the lip movements of the character (dubbing), or if it exceeds the 32 characters available per line (subtitling), the translator will have to look for other alternatives. In the same line of argument, the difficulty is increased due to the presence of additional hindrances. Apart from the problems translation of any kind of text entails, like the search of equivalents, idiomatic expressions and so forth, the translator has the extra burden of recognising and transferring successfully different levels of spoken language. In the case of subtitling, there is the further complication of the shift of mode from oral to written.

But are these constraints exclusive to AVT? Let us take the constraint of space: in multilingual publications, like tourist brochures (e.g. Figure 13), it is usually assumed that the format of the original has to be followed in the translations. In such a case, the translator might have to reconsider some of the initial choices made, if they exceed the space available or are much shorter. Explanations in the form of translator's footnotes are as unfeasible here as in subtitling.



Figure 13: Example of a multilingual brochure

Another example of non-AVT which includes the constraint of space, although from a different perspective, is the translation of poetry, where the selection of a word might be determined in great measure by its length and not by its meaning. It has to fit in a limited “space”, e.g. the metre, the stanza etc. Restrictions of time are also found in simultaneous interpretation. In this case, too, there is a limited time when the words of the interpreters are to be heard; even if their translation does not coincide absolutely with the utterances of the speaker, it cannot linger for too long after the speaker has moved on to the next phrase.

The presence of constraints – either similar to those presented here or other – in different practices of translation, leads to the conclusion that probably *all* translation is *constrained* translation. Thus, I cannot but be sceptical of the concept of *non-constrained* translation, which Mayoral et al (1988) propose to refer to prose translation, as opposed to advertisement, comic, song, subtitles and dubbing. Even though prose translation does not apparently have to comply with content, spatial, time, or phonetic synchrony, there are other constraints which determine the final product. In the same way one can question the viability of Rabadán’s (1991:149) *traducción subordinada*, which includes “todas aquellas modalidades de transferencia interpolisistémica donde intervienen otros códigos además del lingüístico (cine, canción, cómic, etc.)”. As seen in section 2.1, since all texts include a nonverbal component, and codes other than the linguistic interfere in all kinds of translation, the concept of *traducción subordinada* proves redundant. The key issue, again, is the degree to which the verbal component is conditioned by the extralinguistic elements that synchronise (or combine in some other way) with it.

The conclusion is that AVT does not involve *more* difficulties, restrictions, or constraints but the constraints are *different* or of a different degree. The constraint of lip-synchrony, for example, is of a lower degree in films where there are few close-ups, whereas it becomes of more relevance in the cases where mouth movements are visible. Besides, this varies from country to country. In Italy the requirement for lip-synchrony in translated films is not so high, because even in the home production, films were post-synchronised until recently, so viewers are used to “less than perfect” synchronous image and sound¹⁸.

¹⁸ In the first decades of film production, the reasons for post-synchronisation, i.e. the post-production recording of the actors’ voices in the studio, were technical (e.g. lack of equipment for sound recording in exterior shots). In Italy there was an additional, linguistic reason: many of the actors and actresses had undesirable regional accents, which were substituted by voices of dubbing actors who spoke “properly”. Similarly, advertisers replace the voice of models with a voice with better timbre etc.

Of course, it is not suggested here that the insistence on AVT-specific constraints is irrelevant or of little theoretical use. On the contrary, it has shed light on many aspects of AVT, especially on the analysis and criticism of translated AV texts. A comparison of a print-out of the subtitles with the ST script is no longer considered the only valid investigation. Even though what the translator renders in the other language is the verbal part of the text, it is not enough to examine it without taking into consideration how it interacts with the image. Moreover, this discussion has implications for translation theory in general. It has been illustrated, that in some cases the nonverbal elements are of greater concern to the translator (e.g. the pictures in a translated manual) and sometimes they are of less importance (e.g. in the translation of a contract). The higher the presence of nonverbal elements, the more they interfere with the translator's decisions.

These restrictions used to monopolise the discussion on AVT. This is not surprising, as when experts started writing about dubbing and subtitling, first they had to establish the differences AVT has compared to prototypical translation modes. It was soon accepted that there are more aspects to be investigated and it may more fruitful to limit the analysis of the constraints to the establishment of their nature. In this sense, I agree with Chaume (1998:17) in that “any analysis of audiovisual translation mainly centred on synchronization is necessarily poor” (see 1.2).

2.4.3. AVT modes

In the section on AVT (2.4), we drew on examples of only two practices, namely subtitling and dubbing. These are the most common practices of film translation in the West. In other cultures, translation for the cinema may include practices such as the narration by a person standing next to the screen¹⁹, which, however, are not relevant to our present discussion. As far as television is concerned, there are more ways of presenting a foreign programme, even though dubbing and subtitling remain the prevalent practices.

Gambier (1994:275-7) proposes a typology of ten modes of “multilingual transfer in audiovisual communication”. He presents this tentative typology to go “beyond the current prescriptive standpoint”. I have divided Gambier's AVT modes according to Michinton's (1992) distinction between replacement and retention of original language which are presented in Table 9.

¹⁹ A practice also of the West in the silent movies era.

Retention of original language	Replacement of original language
Subtitling	Dubbing (lip-synchronisation)
Simultaneous subtitling	Voice-over (simultaneous interpreting of spontaneous speeches)
Surtitling for the stage	Narration (the original speech is prepared, translated and is then read by a journalist or an actor)
Interpreting (Consecutive, often shortened interpreted renditions, on the radio, on TV.	Commentary (adaptation of a programme to a new target audience)
Pre-recorded consecutive interpreting.	Revoicing or multilingual broadcasting (the receiver selects a sound track with an appropriate language).
Consecutive interpreting in duplex, long-distance communication)	Simultaneous translation (sight translation from a script used in film festivals and cinemateques)

Table 9: AVT modes divided in two categories (based on Gambier, 1994:275-7)

Obviously, the borders between these practices are not quite clear. Voice-over and narration, for instance, are similar from the viewpoint of reception, and “the only difference which is likely to occur between voice-over and a re-voiced narration is linguistic” (Luyken 1991:80). In the first case, the original is bound to be spontaneous speech, whereas in the second, it is usually prepared in advance, having therefore a more formal grammatical structure. Díaz Cintas (1997:113) holds that for this reason voice-over and narration are “modalidades que merecen un estatuto particular”. In my view, however, linguistic difference either of the original, or of the translation is not a sufficient parameter of differentiation, as it would lead to a great number of modes, ranging from the most ‘faithful’ ones to the more ‘free’, or from more ‘formal’ language to more ‘spontaneous’.

Compared with dubbing, voice-over is significantly different, and this difference lies partly in the process. Voice-over does not require lip-synchronisation, and there is normally one narrator, whereas in dubbing there are several actors playing out the various roles. The reception is also different. In a dubbed product the viewer hears only the target language, whereas if it is voiced-over, the source language is also audible. Even though the viewers are not able to listen clearly to the original language, they are constantly reminded of its presence. Voice-over is often used in documentaries to give the viewer a sense of authenticity. In dubbing, however, the aim is to make the translation ‘invisible’ by erasing the ST voices completely. House’s (1981) terms *overt* and *covert* translation have often been used to refer to this

distinction.

Another point that deserves attention is that Minchinton's (1992) distinction between the replacement and the retention of the original language becomes less clear. Dubbing belongs clearly in the first group, and subtitling in the second. The position of voice-over, though, is dubious, since in this case both languages can be heard. Technically, the original sound is allowed to be heard for several seconds at the onset of speech, fading away slowly and played at a low volume. Only the target language can be fully received and understood. The case of subtitling differs in the sense that both languages can be fully received, so if the viewers have some knowledge of the source language, they can do things like compare the ST utterances to the subtitles. Voice-over properly belongs to the second group due to the 'suppression' of the original.

There have been more efforts to classify and number AVT modes. Gambier revised his in 2003 and 2004, dividing them in well-established and challenging modes and adding audio description and subtitling for the deaf and hard of hearing. Other typologies have been proposed by Díaz Cintas (2001), Chaume (2004) and Bartoll (2008). The differences between these typologies are mainly due to the different status given at certain modes and due to the different criteria for establishing these typologies. For example, Chaume (2004) considers half dubbing as a distinct mode, whereas Gambier (2003) places it together with voice-over, whereas Bartoll (2008) regards commentary and narration as subtypes of voice-over. Table 10 offers an overview of the typologies cited.

Luyken 1991 Agost 1999	Gambier 1996 Díaz Cintas 2001	Chaume 2004	Gambier 2003	Bartoll 2008
			Audio description (intralingual & interlingual)	Audio description
Dubbing	Dubbing	Dubbing	Dubbing	Dubbing (dubbed commentary)
	Consecutive interpreting		Consecutive Interpreting (live, pre-recorded, link up)	Consecutive Interpreting
Simultaneous interpreting	Simultaneous interpreting	Simultaneous interpreting	Simultaneous interpreting	Simultaneous interpreting
	Multilingual broadcasting		Multilingual production (double versions, remakes)	Remake (multilingual versions, double versions)
Subtitling	Subtitling	Subtitling	Interlingual subtitling (bilingual subtitling)	Subtitling (surtitling, live subtitling, subtitling for the Deaf and HoH, subtitled commentary)
			Intralingual subtitling (for the Deaf and HoH or for other dialects)	
	Live subtitling		Live or real time subtitling	
	Surtitling		Surtitling	

Luyken 1991 Agost 1999	Gambier 1996 Díaz Cintas 2001	Chaume 2004	Gambier 2003	Bartoll 2008
		Sight translation	Simultaneous or sight translation	Sight translation
		Half dubbing	Voice-over or half dubbing	
Voice-over	Voice-over	Voice-over		Voice-over (narration, commentary)
Narration (only in Luyken)	Narration	Narration		
Free commentary	Free commentary	Free commentary	Free commentary	
Multimedia translation (only in Agost)		Multimedia translation (software translation)		
			Scenario/script translation	
				Written summary
				Sign interpreting
				Intertitling

Table 10: AVT modes according to different typologies

This typological detour is not further expanded, since its only ‘raison d’être’ is the contemplation of subtitling, our object of study, as an AVT mode.

2.5. Subtitling

This section aims to briefly discuss the definitions and categorisations of subtitling.

According to the Chambers Dictionary, a subtitle is:

- (a) an additional title under the main title; (b) wording superimposed on a film or television picture, eg a printed translation at the foot of the screen of dialogue that is in a language foreign to the viewers; (c) other descriptive text similarly displayed.

Obviously, the relevant meaning here is (b). For the third notion presented above, Ivarsson and Carroll (1998:4) suggest the term *caption* which “is used for the texts that have been inserted in the original picture by the maker of the film or programme”. An example of this would be a subtitle in the beginning of a film, with the year and the place where the action is about to happen, or subtitles presenting a character’s thoughts or discussions that cannot be heard. These authors also make a distinction between these terms and *displays*, “e.g. placards held by demonstrators, newspaper headlines, letters, graffiti and any other writing that has been recorded by the camera and has significance for the plot.

Captioning is sometimes used either as a synonymous to *subtitling* or to refer specifically to the AVT mode for the Deaf and Hard-of-Hearing, which “needs to include information about the nonverbal acoustic component” (Neves, 2005:231). This mode is also called *closed captioning* (US) or *teletext* subtitling (UK) for television, where it is chosen by the viewer, as opposed to open subtitles, which are usually destined for foreign audiences. *Caption* may also be used as a broader term than *subtitle*, involving any writing added on an AV text after its production, as diverse as standard interlingual subtitles or annotations on a YouTube video in the form of balloons.

Subtitles have been classified according to different parameters. Gottlieb (1997) uses linguistic and technical criteria to categorise them into *intralingual* and *interlingual* subtitles, depending on whether they are in the same or a different language; and into *open* and *closed* subtitles, depending on whether they are a matter of choice by the viewer.

In their definition of subtitling Díaz Cintas & Remael (2007:8) consider only interlingual subtitles:

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

However, they provide a wide classification of subtitles adding another three parameters to the two used by Gottlieb (linguistic and technical): time available for preparation, methods of projection, and distribution format. These parameters lead to the 16 types and 11 subtypes listed in Table 11:

Parameters	Subtitle types
Linguistic parameters	1. Intralingual subtitles - for the Deaf and the hard-of-hearing (SDH) - for language learning purposes - for Karaoke effect - for dialects of the same language - for notices and announcements 2. Interlingual subtitles - for hearers - for the Deaf and the hard-of-hearing (SDH)
Time available for preparation	3. Pre-prepared subtitles (offline subtitling) - in complete sentences - reduced 4. Live or real-time subtitles (online subtitling) - human-made - machine-translated
Technical parameters	5. Open subtitles 6. Closed subtitles
Methods of projecting subtitles	7. Mechanical and thermal subtitling 8. Photochemical subtitling 9. Optical subtitling 10. Laser subtitling 11. Electronic subtitling
Distribution format	12. Cinema 13. Television 14. Video, VHS 15. DVD 16. Internet

Table 11: Classification of subtitle types (based on Díaz Cintas & Remael 2007)

In their discussion on subtitling, Díaz Cintas & Remael (ibid) also take into account the following “close relatives” to subtitles: *surtitles* placed above the stage and used in the theatre, the opera, concerts and conferences; *intertitles*, used in silent films and defined as text between film frames; and *fansubs*, subtitles (especially for series) created by fans and distributed freely over the Internet.

The most comprehensive study on the definition and categorisation of subtitles to date can be found in Bartoll's PhD thesis (2008), aiming to list all the different existing and possible subtitle types. Bartoll, based on Díaz Cintas & Remael (ibid) uses 15 linguistic, technical and pragmatic parameters to classify subtitles into 29 types and 16 subtypes, presented in Table 12.

Parameters	Subtitle types
Language	1. Interlingual subtitles 2. Intralingual subtitles
Density	3. Verbatim subtitles 4. Reduced subtitles
Receiver	4. Subtitles for hearers 6. Subtitles for the Deaf and the hard-of-hearing
Intention	7. Instrumental subtitles - for learning (e.g. languages) - for singing (karaoke subtitles) 8. Documentary subtitles
Time of preparation	9. Pre-prepared subtitles - Pre-timed subtitles - Manually timed subtitles 10. Live or real-time subtitles
Authorship	11. Human-made subtitles - Professional subtitles - Fansubs 12. Machine-translated subtitles
Optionality	13. Optional subtitles 14. Non optional subtitles
Broadcast	15. Projected subtitles (film) 16. Emitted subtitles (DVD, video, TV)
Colour	17. Single coloured 18. Multi coloured

Parameters	Subtitle types
Movement	19. Dynamic <ul style="list-style-type: none"> - Paint-on (word-by-word)²⁰ - Roll-up, scroll-up or scrolling (line-by-line) - Crawley (letter-by-letter) - Roll-on (running from side to side) 20. Static (pop-on, pop-up)
Position	21. Subtitles <ul style="list-style-type: none"> - Left - Central - Right 22. Surtitles <ul style="list-style-type: none"> - Left - Central - Right 23. Lateral titles 24. Invariable (appearing on the same position) 25. Variable (appearing on different positions)
Containment	26. Internal (contained in the image) 27. External (outside the image)
Detachability	28. Detachable 29. Non-detachable

Table 12: Classification of subtitle types (based on Bartoll, 2008)

Bartoll also brings in the parameters of typography (font, style, size) and format for digital subtitles (.txt, .ssa, .sub, .vsf etc). I have not included these parameters in the table above because they do not yield subtitle types (in fact, neither does Bartoll designate subtitle types based on these parameters). I have adapted some of Bartoll's parameters for reasons of transparency in English (e.g. I have used *movement* for *incorporació*, *containment* for *emplaçament*, and *detachability* for *arxivament*). The other change I have made concerns what Bartoll calls *automatic* and *manual* subtitles, referring to subtitles which have been timed before emission and appear automatically and subtitles which are manually timed during emission. As the parameter in this case seems to be time of preparation, I have placed them as subtypes of *pre-prepared* subtitles. The value of Bartoll's classification, which seems to cover all possible types of subtitles, is undeniable.

²⁰For the terms in English, I have used Robson's proposal (<http://www.captioncentral.com-tv.php> accessed: 10 January 2011) which is also followed by Bartoll.

Following these parameters, the type of subtitles dealt with in this thesis can be classified as interlingual, reduced, for hearers, non instrumental, pre-prepared (pre-timed), professional, emitted, single-coloured, pop-on, invariable, internal. The TV and VHS subtitles are non optional and non detachable, unlike DVD subtitles which are optional and detachable. They can actually be considered as the standard, prototypical subtitles. In short, subtitling in this study refers to what Gottlieb (2004:86) has defined as

rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on screen in synch with the original verbal message

The use of the term *subtitle* in this thesis is further discussed in section 2.6.1.

A final note has to be made concerning subtitling as a type of AVT. As shown in the classifications and the definitions discussed in this section, subtitling can refer to uses that have nothing to do with either audiovisual texts or translation from one language to another. Consider the subtitles appearing on the bottom of screens found in metro stations showing advertisements or news, where there is no audio or translation involved. In taxonomical terms, subtitling is not necessarily a type of AVT, they are rather overlapping concepts. However, the kind of subtitling discussed in this thesis does constitute a type of AVT, as it involves both films and language transfer.

2.5.1. Oral versus written

It has been argued that subtitling as a form of translation is characterised by the shift in mode from speech to writing which “requires that certain features of speech (non-standard dialect, emphatic devices, code-switching, turn-taking) be represented in the target text in written form” (Mason 1989:14). According to de Linde (1995:12) this “cross-over between oral and written genres” implies “the impossible task of rendering the informative value of suprasegmental phonetic features, such as intonation, in writing”. These statements, which are convincing and self-evident at first sight, need to be taken with caution. The case of subtitling questions the dichotomy ‘oral’ vs ‘written’. Mason (ibid.) holds that “the transfer from speech to writing of dialectal features and of the interpersonal relationship of participants [...] imposes additional constraints on the translator”. But this begs the following question: is the interpersonal relationship of participants really transferred from speech to writing? The answer would be yes, if we were only to read the subtitles, without watching the film; or if we were thinking about subtitles for the Deaf and hard-of-hearing. These cases could indeed be characterised by a shift from speech to

writing. Since they are directed to viewers who cannot hear the sound and the speech, they have to represent those features in some way. Words or symbols are used to represent nonverbal information such as the speakers' manner of speaking, music or sound effects (for a detailed discussion of SDH, see Neves, 2005).

Standard film subtitles for foreign hearing audiences are indeed presented in a written form which entails that they have to follow the conventions of written language. As Fawcett (1996:78) maintains, an unconventionally produced subtitle such as "Whadda ya doin'?" leads to an "increase of the decoding effort involved in mentally 'oralising' a sound on the basis of the written script". It is also considered that the effect and the status of certain words or phrases is different when they are heard and when they are read. According to Ivarsson and Carroll (1998:126), "swearwords and obscenities [...] seem to have a stronger effect in writing than in speech".

It cannot be denied, though, that subtitles share some of the dynamics of speech. For example, according to relevant literature (see section 2.9), expression in subtitles is additive rather than subordinative, as is oral expression. The reason is that complicated structures, such as a series of subordinate clauses, need time to be perceived, and they require the possibility of backtracking. Moreover, the activity of watching the film's images, does not allow time for processing complex written elements.

Oral discourse is also characterised by redundancy (see section 2.3.3). The fact that the redundant elements, such as repetitions, calls, addresses and exclamations are excluded from subtitles, has given rise to the idea that a "feature distinguishing subtitling from other forms of translation is the reduction in text" (de Linde 1995:13). However, if the AV text is seen as a whole, it is revealed that the omitted redundant elements can possibly – or meant to – be recovered by the image and the sound.

If subtitles are studied as an independent written text, then we can speak of a shift from speech to writing. But an analysis of subtitles as ingredients of an AV text cannot be done on the same grounds as written texts. The simplification of the notion that there is a shift from oral to written can pose severe limits to the analysis of this mode of AVT.

2.6. A definition for utterance and subtitle

Utterance, in its most general definition, is something that is said, "a spoken word, statement or vocal sound" (Oxford dictionary). In linguistics it is considered a physical

event as opposed to sentence²¹ - an opposition based on the Saussurean division of language into *langue* (the system) and *parole* (the individual speech act) (cf. Morson & Emerson, 1990). For example, Carter & McCarthy (2006) use the term 'utterance' to refer to complete communicative units, which may consist of single words, phrases, clauses and clause combinations spoken in context, in contrast to the term 'sentence,' which they reserve for units consisting of at least one main clause and any accompanying subordinate clauses, and marked by punctuation (capital letters and full stops) in writing.

For the present study, which is not focused on linguistics, the term utterance is used to refer to a part of spoken film dialogue. This term has long been used (Harris 1955; Bakhtin, 1986) to refer to *a unit of speech, whose boundaries are determined by pauses and/or a change of speaker*. 'Utterance' here is seen as opposed to and in comparison with 'subtitle'. After all, one of the starting points in the film analysis (Chapter 5) is the mapping of utterances and subtitle versions (1.5.2).

In view of the discussion in section 2.5, a subtitle can be defined as a temporal interval (or slot) consisting of one or two lines of written words which correspond to (are the translation of) one or more utterances (or elements appearing in the image, or songs) of the film text.

The feature defining 'utterance' is its spoken nature, as opposed to 'subtitle', its written counterpart. Both have temporal boundaries. However, the correspondence between utterance and subtitle is not necessarily one-to-one. According to the prescriptive literature (section 2.9), an utterance lasting more than 6 seconds has to extend over two or more subtitles. Alternatively, one subtitle may comprise two utterances: if there is a rapid change of speakers within the temporal interval of, say, three seconds, both utterances need to be included in one subtitle.

Utterance boundaries are not as strictly defined as subtitle ones. A subtitle has exact in and out times but the utterance does not, at least when its boundaries are not determined by a change of speaker. This is due to the unspecified duration of the pause needed to mark a new utterance; how long does a pause have to be to signify a change of utterance? Stipulating this duration would be necessary in an analysis requiring automatic segmentation of utterances. But in this study it is not mandatory. The mapping can start from established subtitles which can then be coupled with utterances, following Toury's 'no leftover' maxim (1995:80). In that sense, all subtitles

²¹ A sentence can be defined as a string of words beginning with a capital letter and ending with a full stop.

are expected to be matched to a corresponding utterance (or, to a lesser extent, to inserts, songs) but not all utterances may be matched to a subtitle. This issue is discussed in the next section.

2.6.1. Subtitle types. Zero-liner

In the previous section, subtitle has been defined as consisting of one or two lines of written text. So we have two possible subtitle types: one-liners and two-liners. However, as we have already seen, a speaker's utterances may not be rendered in subtitles. This calls for an extension of the term 'subtitle' to cover such instances, namely the concept of zero-liner. A zero-liner is different from the notion of 'no subtitle', reserved for the nonverbal parts of the film where there are no utterances and no subtitles.

The concept of zero-liner is necessary in this study, first of all in order to map the Spanish subtitles to the Greek subtitles and those in turn to English utterances. In some instances, one Spanish subtitle has no corresponding Greek subtitle (and rarely vice versa). It is impossible to map an entity, in this case a subtitle, with nothing, so a term had to be devised to refer to these cases. These occurrences can be counted and the numbers can be compared. Resorting again to the metaphor of the slot, we can say that each time an utterance is heard, a slot is created where subtitle could appear or not. The instance of this 'slot' being empty is a zero-liner, which can be defined as: *a temporal interval in a subtitled film where an utterance is heard but no subtitle appears.*

Therefore, subtitles can be categorised depending on the number of lines. The comparative description of subtitle sets can be further facilitated by dividing subtitles into descriptive types depending on the number of characters they include, and their duration. These subtitle types are outlined in the following sections.

▪ L-type subtitles

There are three types of subtitles, consisting of one line, two lines, and zero lines, as shown in Table 13.

Subtitle Type	Definition: Subtitles consisting of	Symbol
one-liner	one line	1liner
two-liner	two lines	2liner
zero-liner	zero lines	Øliner

Table 13: Subtitle types according to number of lines (L-types)

▪ **C-type subtitles**

The subtitles are divided into 7 types according to the number of characters they contain, as shown in Table 14.

Subtitle Type	Definition: Subtitles consisting of
C1	1 to 10 characters
C2	11 to 20 characters
C3	21 to 30 characters
C4	31 to 40 characters
C5	41 to 50 characters
C6	51 to 60 characters
C7	61 to 70 characters

Table 14: Subtitle types according to number of characters (C-types)

▪ **T-type subtitles**

The subtitles are divided into a further 7 types according to their duration (time length) in seconds and are presented in Table 15.

Subtitle Type	Definition: Subtitles lasting
T1	less than 1 second
T2	from 1 to 2 seconds
T3	from 2 to 3 seconds
T4	from 3 to 4 seconds
T5	from 4 to 5 seconds
T6	from 5 to 6 seconds
T7	from 6 to 7 seconds

Table 15: Subtitle types according to time length (T-types)

This typology of subtitles is useful for exploring the data and facilitates the presentation of results in the analysis carried out and presented in Chapter 5.

2.7. Omission in text production, translation and subtitling

Omission is used in language production, to avoid redundancy and to provide clarity through brevity. In the area of text linguistics and as a communicative strategy it is often called *ELLIPSIS*. For Halliday & Hasan (1976: 88), *ELLIPSIS*, OR *SUBSTITUTION BY ZERO*, is a cohesive device closely related to *RECOVERABILITY* (see section 2.3.3). This view is shared by Hatim & Mason (1994:217) according to whom, ellipsis is “the omission (for reasons of rhetorically and/or linguistically motivated economy) of linguistic material whose sense is recoverable from context or co-text”. An adjacency pair, such as greetings, can be seen as consisting of interactional slots. The initial greeting “constrains the next available interactional slot such that whatever occurs there will be heard as (or examined for its adequacy as) a second greeting.” (Schiffrin, 1987:21) This slot, or placeholder, may actually be left empty. If the text-receiver can guess correctly what has been omitted, then this omission does not negatively affect coherence. In other words, if the meaning of an item belongs more to the context than to the item itself, then it can be considered that the item may be safely omitted.

Beaugrande & Dressler (partly based on Halliday & Hasan) consider *ELLIPSIS* as a cohesive device contributing to *STABILITY* and *ECONOMY* “in respect to both materials and processing effort” (Beaugrande & Dressler, 1981:49). They place this device among

contributors to efficiency and consider that “ellipsis is present when text processing involves an *apperceptible discontinuity in the surface text*” (ibid). As to what kind of surface structures are considered discontinuous, they claim that “it must be decided empirically”. A parallel can be drawn between ellipsis in texts and zero-liners in subtitling. Beaugrande & Dressler’s procedural approach is concerned with “discovering the conditions under which ellipsis becomes frequent and why heavily elliptic texts are nonetheless comprehensible” (ibid:51). This can be rephrased for a study in subtitling as “discovering the conditions under which zero-liners become frequent and why film texts with a high number of zero-liners are nonetheless comprehensible”. What is more, these authors (ibid) could be writing about subtitling (where “ellipsis” becomes “zero-liners”, “text” becomes “film text” and “text users” become “subtitlers”) when they claim that

ellipsis illustrates the **trade-off** between compactness and clarity. Utilizing texts with no ellipsis consumes time and energy²². At the other extreme, very heavy ellipsis cancels out any savings of time and energy by demanding intensive search and problem solving. Text users must weigh the **appropriateness** of ellipsis to the setting to decide what extent will contribute to rather than damage **efficiency**.

In translation studies, omission is categorised by some scholars as one of the proposed STRATEGIES, TECHNIQUES OR PROCEDURES. In their pioneer work, Vinay & Darbelnet (1958) define seven basic PROCEDURES complemented by another seven opposing pairs, including ECONOMY, CONDENSATION (VS REINFORCEMENT) and IMPLICITATION (VS EXPLICITATION). Nida (1964) suggests that a translator should use the procedure of SUBTRACTION in cases of unnecessary repetition, specified references, conjunctions and adverbs. Vázquez Ayora (1977) is one of the first scholars to use OMISSION as a term which turns out to be a synonym for Nida’s SUBTRACTION. Deslisle (1993) distinguishes between CONCISION and OMISSION. Concision is a type of economy or using fewer words in the TT than the ST to express the same idea. He regards OMISSION as a translation error and defines it as the unjustifiable suppression of elements in the ST. Molina & Hurtado (2002:510) classify 18 translation techniques, including REDUCTION defined as suppressing a ST information item in the TT, and corresponding to Vinay & Darbelnet’s IMPLICITATION, Deslisle’s CONCISION and Vázquez Ayora’s OMISSION. Chesterman (1997:108-109) refers to it as IMPLICITATION or OMISSION, depending on whether the omitted information can be inferred or not. He argues that “bearing in mind what the readers can be reasonably expected to infer, the translator leaves

²² See also section 2.9.2

some elements of the message implicit". For Chesterman (ibid), "omitted information in this sense cannot be subsequently inferred: it is this that distinguishes this strategy from that of implicitation".

The deliberate omission of ST items that are "assumed or implied by another or several other TT items" (Bajaj, 2009:240), is termed as ZERO-TRANSLATION in the *Routledge Companion to Translation Studies*. In the same book, omission is defined as "the intentional or unintentional non-inclusion of an ST segment or meaning aspect in the TT. Opposed to addition" (ibid: 212). This definition distinguishes between intentional omissions, which "are mainly carried out to avoid repetitions", and unintentional omissions, which "tend to be oversights" (ibid). This definition leaves the door open for more reasons (intentions) behind omissions, which, however, are not specified.

In the literature on subtitling, omission is considered one of the basic subtitling techniques or strategies (e.g. Pedersen, 2007) and is also expressed by scholars as TOTAL REDUCTION OR DELETION (Kovacic, 1994; Díaz Cintas & Remael, 2007; see also section 2.9.2.8). It is sometimes included as a subcategory of REDUCTION (Lomheim, 1999). Gottlieb (1997a) does not refer to omission, but distinguishes three relevant terms, depending on the "loss of semantic content". He uses the labels CONDENSATION, DECIMATION and DELETION, to refer to little, some and complete loss of semantic content respectively. Researchers have found Gottlieb's categorisation problematic as the line between them seems rather difficult to draw and the terms appear overlapping and subjective (Jaskanen, 1999).

On an abstract level, omission can be defined as *an empty slot* or an empty placeholder. This view presupposes that there is some kind of placeholder where something could be present but is not. In the previous paragraphs we have briefly seen how the concept of omission has been handled in the literature on text linguistics (regarding text production), on translation and on subtitling in particular. If we understand (interlingual) subtitling as a type of translation and translation as a type of text production, omission applies to every level. But certain kinds of omission are found only in some levels. A zero-liner then, is a type of omission which, by definition, is found only in subtitling (when an utterance is heard but no subtitle appears). Of course, there are other kinds of omissions in subtitling, such as intrasubtitle omissions, i.e. when an ST item does not have a TT counterpart within the subtitle, which are defined here as zero-translations. Subtitling can also include ellipsis, which can occur in any text, as defined by Beaugrande. Narrowing down the

terms can be seen graphically in Figure 14

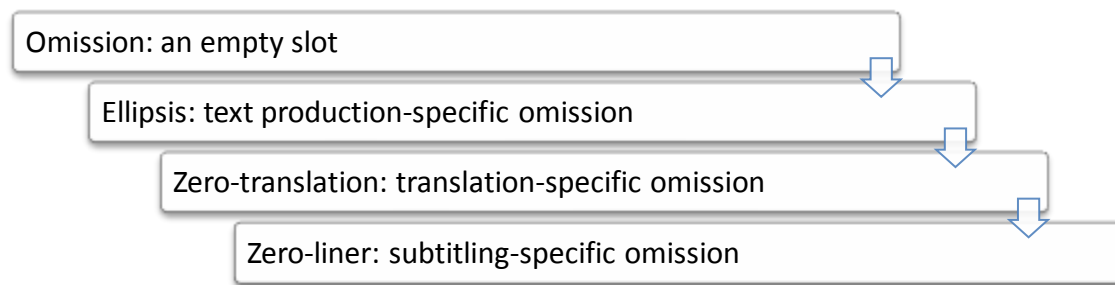


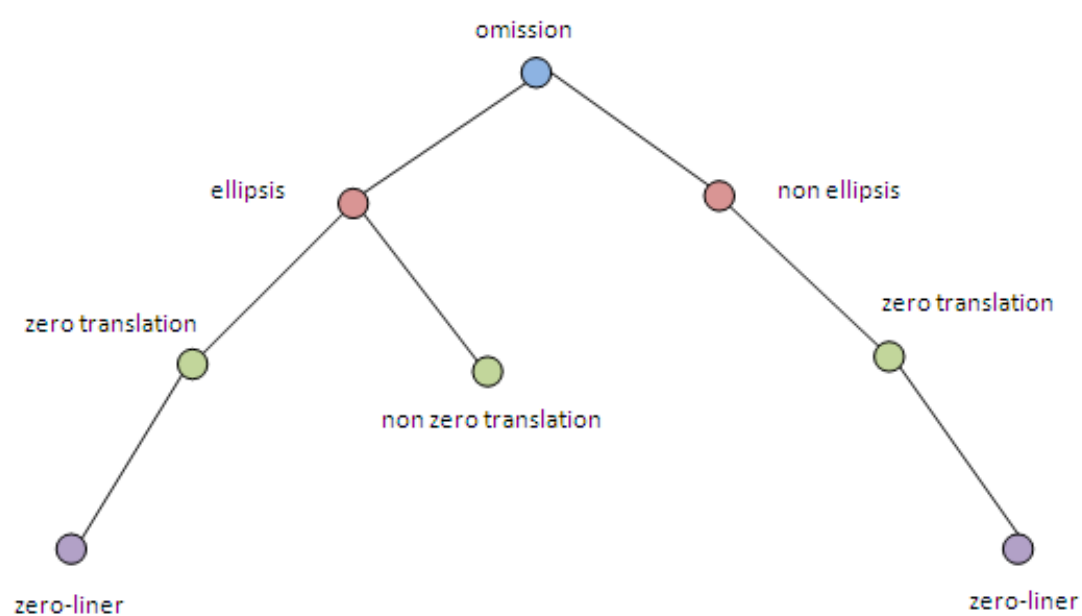
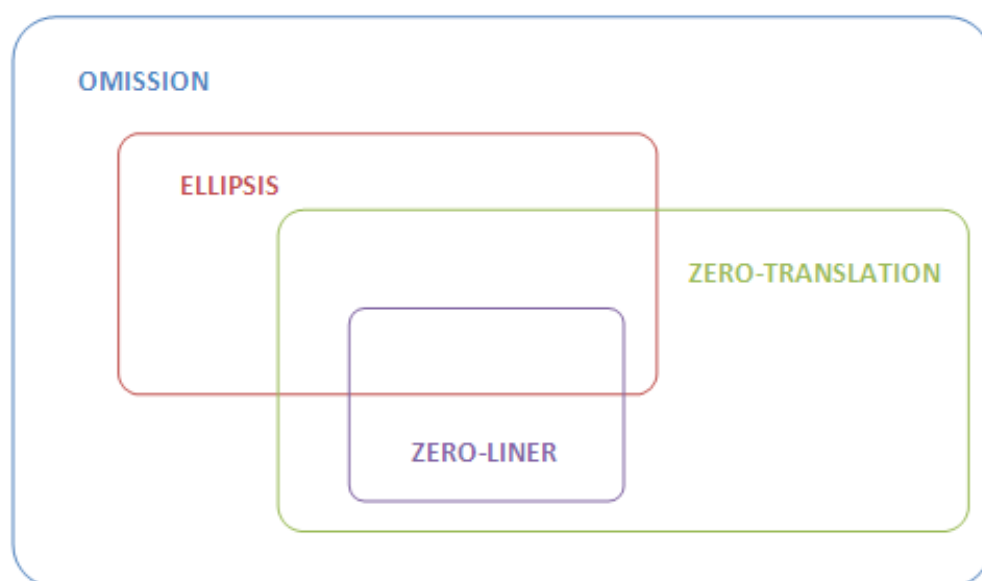
Figure 14: Omission in text production, translation and subtitling

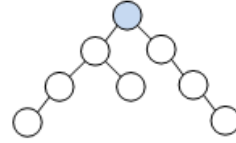
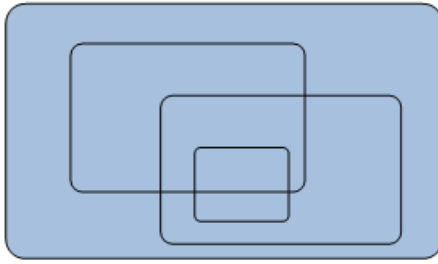
It has to be noted that Figure 14 does not reveal the degree of overlapping among areas where omission may appear. Omission in translation can be text production-specific, as ellipsis could occur in any text form, translation-specific or none of the two (e.g. an oversight, a technical error, due to lack of knowledge). The same goes for omission in subtitling, which may take the form of a zero-liner or an intrasubtitle omission. An attempt to represent these relationships in a table is displayed in Table 16.

				Omission types		
				Ellipsis	Zero-translation	Oversight, technical problem, etc.
Texts	AV Translations	Subtitling	zero-liner	x	x	x
			intrasubtitle omission			
		Other AV Translations		x	x	x
	Other translations			x	x	x
	Non-translations			x	(not applicable)	x

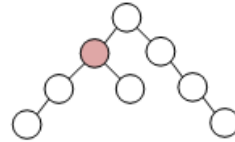
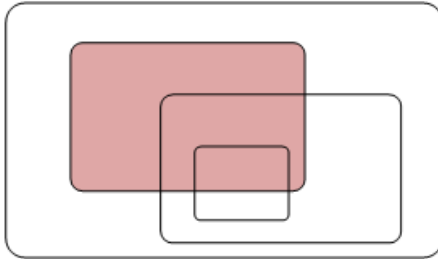
Table 16: Omission types

Another possible representation of the notion of omission and its types is illustrated in Figure 15.

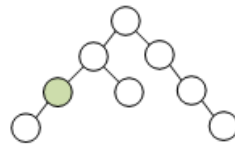
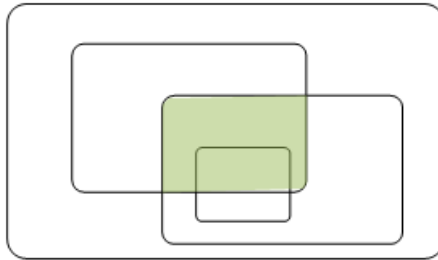




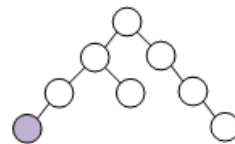
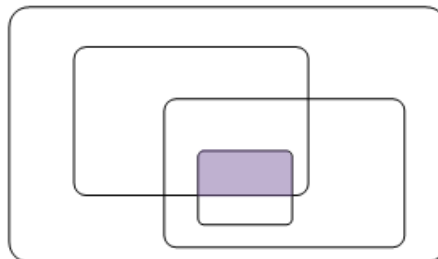
OMISSION



ELLIPSIS



ZERO-TRANSLATION
AS ELLIPSIS



ZERO-LINER
AS ELLIPSIS

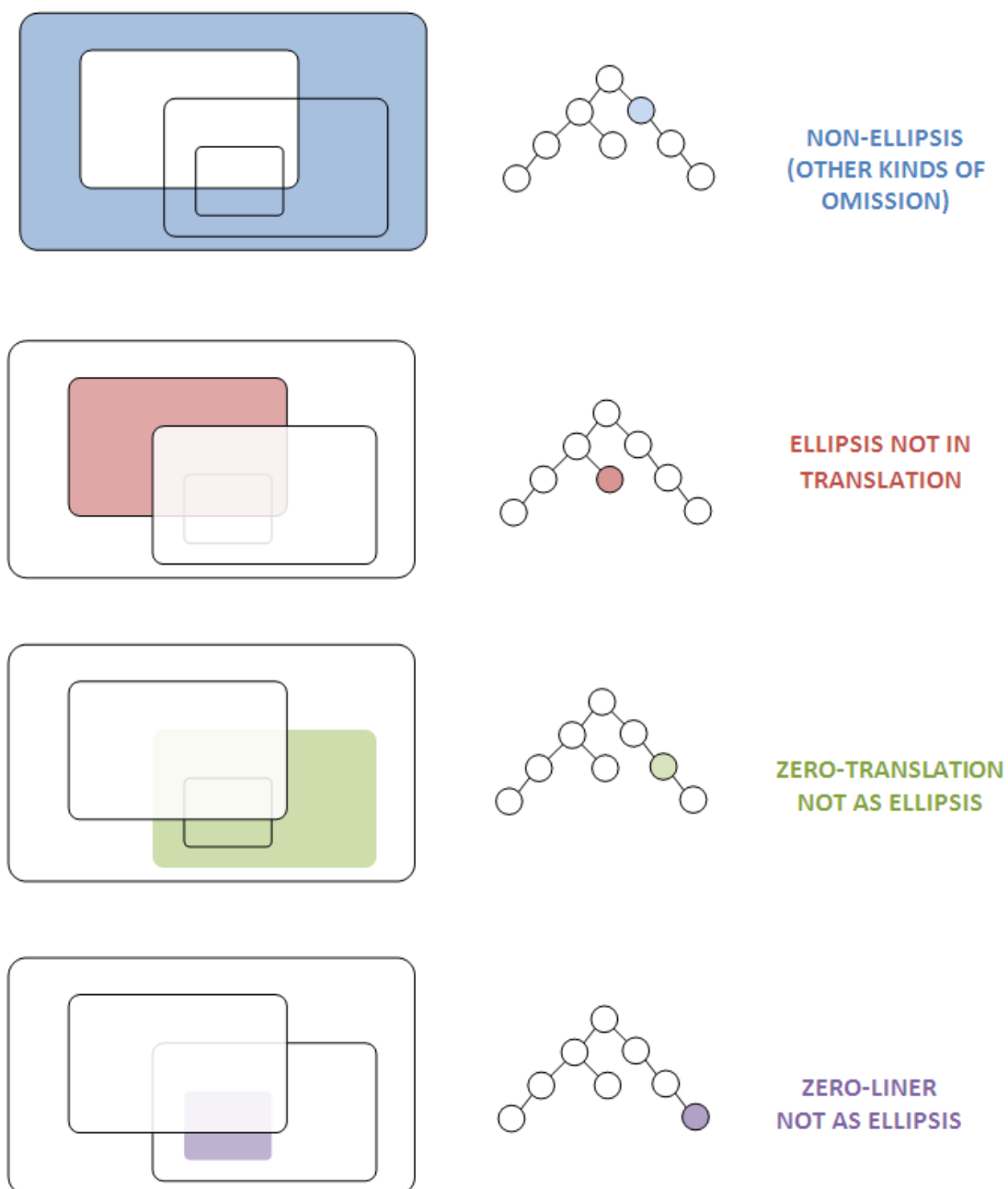


Figure 15: Omission types

Instances of intrasubtitle omission and zero-liners are given in Example 5.

<i>Context</i>		
<p>The English Patient. Minute 00:22</p> <p>Geoffrey and Katharine Clifton, a newly-married couple arrive at the basecamp at Pottery Hill. It's the first time Katharine and Almasy meet.</p>		
<i>English utterances</i>		
<p><i>Katharine:</i> Geoffrey gave me your monograph when I was reading up on the desert. Very impressive.</p> <p><i>Almasy:</i> Thank you.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
EPA-0139	2.57 sec – 39 chars Su estudio sobre el desierto me encantó.	3.31 sec – 53 chars Ο Τζέφρι μου'δωσε τα κείμενά σας. Ήταν εντυπωσιακά.
EPA-0140	1.01 sec – 8 chars Gracias.	<zero-liner>
<i>Back-translation</i>		
Your study about the desert delighted me.		Geoffrey gave me your texts. They were impressive.
Thank you.		–

Example 5: Zero-liner vs intrasubtitle omission

The character's (Katharine) speech is quite fast at this point, so there is intrasubtitle omission in both versions. Both versions include the necessary information: that Katharine has heard about Almasy before because of his writings, and that she has been impressed. The context (WHEN I WAS READING UP) is omitted in both versions. Spanish omits the source of the writings (GEOFFREY GAVE ME) whereas Greek omits the subject of the writings (ON THE DESERT). The difference in Intrasubtitle omission between the two versions is shown in Table 17.

English	Geoffrey gave me	your monograph	when I was reading up	on the desert.	Very impressive.
Spanish	∅	✓	∅	✓	✓
Greek	✓	✓	∅	∅	✓

Table 17: Intrasubtitle omission

From a descriptive research point of view, when one comes across an empty slot, one does not know the reasons, motivation or intentions that have led to it; except when regularities allow one to hypothesise norm-regulated behaviour. Omission is best seen as a fact observed during the process of establishing coupled pairs (TT

items to ST items), one of the first methodological steps in Toury's norm discovery procedure (see Figure 3).

Omission, as any kind of ST-TT relationship, can be found in different levels. Zabalbeascoa (2000: 124) outlines the following discrete planes:

- Formal plane of verbal segments (of any meaningful length, including all linguistic and textual units)
- Formal plane of nonverbal and paralinguistic segments (gestures, pictures, signs)
- Functional plane of abovementioned segments (e.g. cohesive, semantic, referential, communicative, aesthetic, semiotic functions)
- Formal plane of nonsegmental aspects (rhyme, alliteration, intonation, layout, etc.)
- Functional plane of nonsegmental aspects, i.e. the cohesive, etc. functions of these forms.

Zero-liners in particular have to do with the formal plane of written verbal segments (i.e. refraining from rendering utterance content in a subtitle). The present study examines the quantitative occurrence of zero-liners in the corpus, as opposed to other intrasubtitle omissions (Textual indicators of norms. Subtitled films in Spanish and Greek). Identifying the instances of zero-liners is quite an objective process. If other researchers were to examine the same material, they would be expected to collect the same data, i.e. numbers and percentages of instances of zero-liners. The qualitative part of the study, which involves finding out what led to this result, is more prone to subjectivity. I expect that regularities will aid the discovery process and lead to safe assumptions. These assumptions will not be formed arbitrarily but will be based on findings in the literature (section 2.6) and in the questionnaire results (Chapter 5).

From a speculative point of view (i.e. neither descriptive nor prescriptive), reasons for using zero-liners may include:

- (a) A cognitive non-routine choice, the process of conscious thinking. E.g. the subtitler chooses not to subtitle an utterance to let the spectator watch the action scene. It may or may not be norm-governed, i.e. it may be observed regularly or not.
- (b) A routine, sort of automatic choice, a rule of thumb followed without stopping to reflect. For example, the subtitler omits all calls and addresses, unless they appear for the first time in the film. This kind of choice is normally norm-governed.

- (c) A professional tactic for economy provided that creating fewer subtitles involves less work. But this is not necessarily the case, since deciding which utterances to omit may be more time-consuming than translating them indiscriminately.
- (d) An oversight, e.g. the subtitler forgets to subtitle an utterance.
- (e) A technical problem, e.g. the subtitle is included in the list of subtitles but it does not appear on screen because of some technical fault.
- (f) A non-typical, not norm-governed action, e.g. the subtitler does not know what the utterance means, or cannot discern the words spoken (no script or time available may be accompanied by lack of motivation) and decides to leave it untranslated.

2.8. Discourse markers

Both extratextual sources of indications of norms examined in this thesis (prescriptive literature and questionnaire results) reveal that among elements that can – or even should – be omitted in subtitles are words and phrases such as *anyway, well, after all, you know, I mean, then, hello, right*. Subtitlers and authors refer to them as expressions that do not convey information using terms such as interjections, connectives, fillers, appellatives (or vocatives), tags, conjunctions, phatic expressions, response signals. A term that can cover many of these words and expressions is discourse²³ markers. This section discusses their definition, their functions and their omission in subtitles.

These particles have been extensively studied within the field of pragmatics and discourse analysis under various labels, including discourse markers, pragmatic connectives, sentence connectives and cue phrases (cf. Fraser, 1999). Depending on the kind of research the focus has been different. Politeness theory focuses on the effect of these markers on the participants' positive and negative face, their power relations and their social distance (Brown and Levinson, 1987) and uses terms such as downtoners, e.g. *well, perhaps*, and boosters, e.g. *really, surely* (Holmes, 1983), attenuating and strengthening the illocutionary force of an utterance respectively. Relevance theorists focus on them as devices that constrain the

²³ Discourse in this section is not used as defined by Hatim and Mason (1997) "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of sociocultural activity (e.g. racist discourse, bureaucratese, etc.)" but as defined in linguistics, "a connected series of utterances; a text or conversation" (OED)

interpretation of the utterance and guide the hearer/reader to recognise the intended cognitive effect with the least processing effort (Wilson and Sperber 1993; Blakemore, 2002). Coherence-based accounts concentrate on how they convey coherence relationships among units of talk (Schiffrin, 1987; Fraser, 1999).

The most common label to refer to these seemingly empty particles, words or phrases is discourse markers (Brinton, 1996; Blakemore, 2002), even though there is no agreement on what they are, what they mean or what counts as a discourse marker. Schiffrin (1987) permits nonverbal discourse markers, e.g. *oh*, in contrast to Fraser (1999) who defines them as linguistic expressions only. This discordance is evident in the lists of discourse markers given by these two authors as collected by Blakemore (2002:1):

consequently, also, above all, again, anyway, alright, alternatively, besides, conversely, in other words, in any event, meanwhile, more precisely, nevertheless, next, otherwise, similarly, or, and, equally, finally, in that case, in the meantime, incidentally, OK, listen, look, on the one hand, that said, to conclude, to return to my point, while I have you (Fraser 1990)

oh, well, but, and, or, so, because, now, then, I mean, y'know, see, look, listen, here, there, why, gosh, boy, this is the point, what I mean is, anyway, whatever (Schiffrin 1987)

The Oxford English Dictionary defines discourse marker as “a word or phrase whose function is to organize discourse into segments, for example *well* or *I mean*”, a definition which does not fully account for their different functions. Still, there are common features characterising these expressions found in the analyses of researchers on discourse markers, including the following:

- They are syntactically detachable from the utterance, which means that they can be removed without affecting its structure or without making the utterance ungrammatical (Schiffrin, 1987).
- In Gricean terms, they do not contribute to the truth-conditional content of utterances in which they occur, but rather to what is implicated (Levinson, 1983; Fraser, 1999).
- In Hallidayan terms, discourse markers serve textual and interpersonal functions rather than ideational (propositional) functions (Schiffrin, 1987; Brinton, 1996).
- Their textual function is evident in that they act as the conversational glue connecting utterances, providing structure and coherence (Louwerse and Mitchell, 2003).

- Interpersonally, they may be used to indicate speaker attitudes of endorsement or rejection of an utterance, or serve to increase politeness and solidarity between speakers (Andersen, 2001:40)
- They have a low degree of lexical specificity and a high degree of context sensitivity (Andersen, 2001:40)
- They are not only verbal but can be communicated with nonverbal signals, such as nods, gestures, intonation and pauses (Schiffrin, 1987; Louwerse and Mitchell, 2003).

The list of features is not exhaustive, and I have deliberately left out features which have been under debate such as that they are phonologically reduced (Schiffrin 1987), as some scholars accept longer phrases (e.g. *to return to my point*) as discourse markers (Fraser, 1999). Neither have I included characteristics that do not define but rather evaluate them, for example that they are stylistically stigmatised (Brinton, 1996:33) or that they are gender specific and more typical of women's speech (ibid:34).

There have been numerous efforts to categorise discourse markers, which shows how difficult the task is. The difficulty of placing discourse markers in distinct classes lies in the fact that most of them have multiple functions. For example, *you know* is not always used to (try to) establish common ground between the speaker and the hearer. It can also be used to present the hearer with new information or as an attention-getter. The following examples demonstrate some different functions of *you know*.

<i>Context</i>	
<p><i>Celebrity</i>. TC: 00:01</p> <p>In the first sequence of the film, a director gives instructions to an actress during the shooting of a film.</p>	
<i>English utterances</i>	
<p><i>Director</i>: You look in the sky, you see the skywriting says, "Help", and you realise everything has gone wrong, you know, and you can't believe it. Cause you thought you had it all figured out. But, you know, everything's everything's chaos now, so what really I need you to project is, you know, despair.</p>	
<i>Spanish subtitles</i>	<i>Greek subtitles</i>
<p>Lees "Socorro" en el cielo...</p> <p>[You read "Help" in the sky...]</p>	<p>Κοιτάς το σινιάλο στον ουρανό...</p> <p>[You look at the sign in the sky...]</p>
<p>y comprendes que todo ha salido mal.</p> <p>[and you understand that everything has gone wrong.]</p>	<p>καταλαβαίνεις ότι κάτι έγινε, αλλά σου φαίνεται απίστευτο.</p> <p>[you understand that something happened but it seems unbelievable.]</p>
<p>Es increíble. Lo tenías todo planeado.</p> <p>[It's incredible. You had it all planned.]</p>	
<p>Y ahora es el caos total.</p> <p>[Now it's total chaos.]</p>	<p>Έχει επέλθει χάος. Θέλω να δω απόγνωση.</p> <p>[Now there is total chaos. I want to see despair.]</p>
<p>Tienes que expresar desesperación.</p> <p>[You have to express despair.]</p>	

Example 6: YOU KNOW used to establish common ground

<i>Context</i>	
<p><i>Celebrity</i>. Minute: 00:08</p> <p>Lee, acting as a journalist, is interviewing Nicole, an uprising star. During the interview he finds a chance to propose a script he has written, when Nicole reveals she wants to become a director herself.</p>	
<i>English utterances</i>	
<p>Lee: Really? I don't wanna be pushy, but, you know, I have a screenplay which I've written and it occurred to me today that it might be just really perfect for you..</p>	
<i>Spanish subtitles</i>	<i>Greek subtitles</i>
<p>¿En serio? No quisiera aprovecharme... [Really? I don't want to take advantage...]</p>	<p>Χωρίς να θέλω να σε πιέσω, έχω γράψει ένα σενάριο. [Without wanting to push you, I have written a script.]</p>
<p>pero tengo un guión que he escrito... [but I have a script which I have written...]</p>	
<p>y ahora pienso que podría ser... [and now I think that it would be...]</p>	<p>Σκέφτηκα ότι θα σου ταιριάζει γάντι. [I thought that it would fit you like a glove.]</p>
<p>en fin, sería perfecto para ti. [anyway, it would be perfect for you.]</p>	

Example 7: YOU KNOW used to mitigate a face-threatening act

<i>Context</i>	
<p><i>The Talented Mr Ripley</i>. Minute: 02:01</p> <p>Ripley meets Meredith on the deck of a boat to Athens. They haven't seen each other for a long time.</p>	
<i>English utterances</i>	
<p>Ripley: Are you alone?</p> <p>Meredith: Hardly. Couldn't be less alone.</p> <p>Ripley: Aunt Joan.</p> <p>Meredith: And co. A lot of co.</p> <p>Ripley: God.</p> <p>Meredith: You know, seeing you again, I--'ve thought about you...so much.</p>	
<i>Spanish subtitles</i>	<i>Greek subtitles</i>
¿Estás sola? [Are you alone?]	Είσαι μόνη; [Are you alone?]
Qué va. No podría estar menos sola. [Hardly. I couldn't be less alone.]	Καθόλου. Με συνοδεύει μεγάλη συντροφιά. [Hardly. I am accompanied by a large group.]
-Tía Joan. -Y compañía. [-Aunt Joan. -And company.]	-Η θεία Τζόαν. -Και οι λοιποί. [-Aunt Joan. -And the rest.]
Mucha compañía. [A lot of company.]	Πολλοί λοιποί. [A lot of rest.]
Dios. [God.]	---
¡Volver a verte! [To see you again!]	Πόσο χαίρομαι που σε βλέπω. [How glad am I to see you.]
He pensado en ti... [I've thought about you...]	Σε σκεφτόμουν... [I've thought about you...]
tanto. [so much.]	...τόσο πολύ. [so much.]

Example 8: YOU KNOW used to introduce a new topic

In all three examples, YOU KNOW has not been rendered in either the Greek nor the Spanish subtitles. It also has to be mentioned that YOU KNOW can also be used with its literal referential meaning (e.g. "You know that he escaped"). In that case, its removal changes the grammatical structure of the sentence. Similarly WELL can be an adverb

or discourse marker.

Rather than classifying words or phrases themselves as discourse markers, it proves more effective to classify their functions. Brinton (1996:37) gives an extensive account of the taxonomies put together by a number of scholars and gleans the following fundamental set of their functions:

- (a) to initiate discourse, including claiming the attention of the hearer, and to close discourse;
- (b) to aid the speaker in acquiring or relinquishing the floor;
- (c) to serve as a filler or delaying tactic used to sustain discourse or hold the floor;
- (d) to mark a boundary in discourse, that is, to indicate a new topic, a partial shift (correction, elaboration, specification, expansion), or the resumption of an earlier topic (after an interruption);
- (e) to denote either new information or old information;
- (f) to mark “sequential dependence”, to constrain the relevance of one clause to the preceding clause by making explicit the conversational implicatures relating the two clauses, or to indicate by means of conventional implicatures how an utterance matches cooperative principles of conversation (Levinson 1983, what he calls a “maxim hedge”)
- (g) to repair one’s own or other’s discourse;
- (h) to express a response or a reaction to the preceding discourse or attitude towards the following discourse, including also “back-channel” signals of understanding and continued attention spoken while another speaker is having his or her turn and perhaps “hedges” expressing speaker’s tentativeness; and
- (i) interpersonally, to effect cooperation, sharing or intimacy between speaker and hearer, including confirming shared assumptions, checking or expressing understanding, requesting confirmation, expressing deference, or saving face (politeness).

According to this definition, response signals, such as responses to questions (YES, NO) directives (OKAY) and “back-channels” (INDEED, RIGHT, REALLY) as well as greetings (HELLO, GOODBYE) can also be considered as discourse markers with functions (h) and (i). For example, REALLY can be assumed to express a response to the preceding

discourse as a signal of continued attention spoken while another speaker is having his or her turn. Fillers (YOU KNOW, ACTUALLY) are spoken in conversation by one participant to signal to others that he/she has paused to think but is not yet finished speaking, i.e. function (c)

Three of the characteristics of discourse markers make them perfect candidates for omission: they are syntactically detachable from the utterance; they do not contribute to its propositional content; and they can be expressed both verbally and nonverbally, in other words, they may be a part of redundancy. Discourse markers are not always redundant. As Brinton²⁴ (1996:35-36) stresses

while pragmatic markers are grammatically optional and semantically empty, they are not pragmatically optional or superfluous: they serve a variety of pragmatic functions. [...] If such functions are omitted, the discourse is grammatically acceptable, but would be judged “unnatural”, “awkward”, “disjointed”, “impolite”, “unfriendly”, or “dogmatic” within the communicative context.

As we saw, discourse markers serve textual and interpersonal functions. Kovacic (1996:299) has found that these two functions are more affected in condensations than the ideational function, which is considered more important and indispensable. The reason is that

the ideational function is the one most dependent on language, whereas the (inter)personal function is frequently replicated in the nonverbal and non-linguistic interaction, and the textual function becomes of secondary importance because continuity and cohesion are provided by the picture.

The effect of not translating discourse markers in subtitles has been analysed by Mason (1989), Hatim and Mason (1997), Chaume (2004b), and Mattsson (2009). Also, Bruti and Perego (2008) and Szarkowska (2007) focus on a specific type of discourse markers, namely vocatives and forms of address. Hatim and Mason's studies are not discourse markers specific and focus more on the interpersonal function of politeness. However, they also give examples of discourse markers that have not been translated and discuss the effect of omitting down-toners and boosters in subtitles (for a further discussion see section 1.2).

²⁴ Brinton uses “pragmatic marker” and “discourse marker” as synonymous, showing, however, a preference to the former, as it “better captures the range of functions filled by these items” (Brinton, 1996:30). Andersen (2001) also prefers the term “pragmatic markers”, and considers “discourse marker” a narrower term which its meaning to the textual functions, whereas pragmatic markers may serve other (interpersonal) functions, such as to increase politeness and solidarity between speakers.

Chaume (2004b) is one of the first authors to study discourse markers in AVT. He compares discourse markers in the written translation, the subtitled and the dubbed version of *Pulp Fiction* to find that there is a repeated absence of discourse markers in AVT, especially in the subtitles. Hatim and Mason's (1997) conclusions are confirmed by Chaume (2004b:854): "losing discourse markers in the process of subtitling does not seriously affect the target text in terms of semantic meaning – whereas it does in terms of interpersonal meaning". However, he (2004:845) claims that this phenomenon does not necessarily affect coherence, because

linguistic and textual competence is extremely helpful to understand implicit relations between apparently disconnected ideas, and can make understandable fragments of texts, or whole texts, with implicit cohesive ties hidden among the sentences. Otherwise, the results shown [in this study] would lead us to consider audiovisual translations as a complete failure.

Mattson (2009:275) has carried out the most extensive study on discourse markers in subtitles: she investigates *well*, *you know*, *I mean*, and *like* and their Swedish subtitle translations in ten American films to find that less than one fifth of all occurrences are translated. Unlike previous studies that assume that discourse particles are omitted only because of time and space constraints, she concludes that constraints are not the only reasons for non-translation:

The study has confirmed that sociocultural norms, an overall orthodoxy concerning (spoken) language use, and working conditions for subtitlers are all aspects of subtitling that influence a final subtitling product as much as or more than technical constraints do.

Bruti and Perego (2008) study the function and translation of vocatives in 9 US and British films and series episodes and their Italian subtitled versions. They distinguish vocatives in CALLS, used to identify the addressee or catch his attention, and ADDRESSES, used to maintain or reinforce social relationships. Their working hypothesis is that *calls*, such as proper names, can more easily be omitted because they are perceptible through the audio channel and through the visual channel, for example with movements or with posture. They recommend, though, that when vocatives are used as supporting elements of social relationships, their meaning should be conveyed in subtitles or at least their loss should be compensated for by reproducing the illocutionary value of the utterance. Their analysis shows that the function and frequency of vocatives depend on the genre; for example insults can be violent in action films (*Lethal Weapon 4*) or non-offensive and amusing in comedies (*East is East*). They also observe that if the semantic load of vocatives, such as

endearments, is negligible or they are used as routine expressions, they tend to be removed. In general, however, they conclude that “vocatives with a relevant pragmatic meaning are usually retained” (Bruti and Perego 2008:44). No information is given as to the subtitles’ origin and whether they were produced in Italy or by an international DVD subtitling company. If they were produced in Italy, subtitling norms may be affected by the Italian dubbing tradition, allowing as few omissions as possible. DVD subtitling companies also avoid omissions and tend to translate as much as possible.

Vocatives in subtitles have also been studied by Szarkowska (2007). She finds that one third of the forms of address are omitted in the English subtitles of three Polish soap-operas, but that a significant number makes their way to the target text. The appellatives that often remain on screen are addressee-identifiers and marked forms of address that are crucial for the development and the comprehension of the conversation.

From a pragmatics point of view, Cuenca (2008) analyses discourse markers in the Spanish and Catalan dubbed versions of *Four Weddings and a Funeral*. Her research question, not related to AVT per se, is to what extent contrastive analysis of a pragmatic discourse marker can contribute to identifying its meaning and function, as opposed to other methods such as paraphrase. Cuenca (2008:1279) finds that “non-literal translation and omission of the marker are the most outstanding strategies identified in the contrastive studies reviewed” and concludes that contrastive analysis is useful because hidden meanings of discourse markers become focused in translations.

All the above studies confirm that there is a high percentage of non-translation of discourse markers in subtitles, higher than other forms of translation (dubbing and written translations). The cognitive effect of these omissions is not known. Coherence is obviously not so affected as to impede understanding, because viewers keep watching subtitled films and keep going to the cinema, despite the omissions. Whether the interpersonal meaning is still conveyed or whether it is conveyed but with a higher cognitive effort is a question that can only be answered through empirical studies within a reception theory framework. As Gutt points out, the translator (or the researcher) “does not have direct access to the cognitive environment of his audience... – all he can have is some assumptions or beliefs about it” (Gutt 1991:112 in Kovacic 1994:251)

2.9. The literature on subtitling

This section presents a brief overview of the studies describing the subtitling practice and the relevant prescriptive literature. This overview aims to complement the questionnaire analysis (Chapter 4), both of which are used in this thesis to find extratextual indications of norms.

2.9.1. Subtitling steps

The process of subtitling has been more than adequately described in various publications including Ivarsson (1992) and Ivarsson and Carroll (1998), Luyken et al (1991), Mayoral (1993), Torregrosa (1996), Díaz Cintas (2001 and 2003a), Chaume (2004), Díaz Cintas & Remael (2007) and Bartoll (2008). There are certain common points for the description of this process, as well as recurring normative statements regarding the optimal way of subtitling.

Luyken (1991) describes 9 steps (see 2.9.1), whereas Díaz Cintas (2003a) distinguishes up to 18 steps, from commission to transmission. Not all of the steps described in the literature are included in this section. I only include the steps relevant to this study and do not delve into technical details, such as the procedures of engraving and washing the film copy.

One of the first steps is the production of a *timecoded* copy of the film or programme to be subtitled. The timecode recorded on this copy consists of the hours, minutes, seconds and frames of the programme, and it is used to introduce the subtitles with greater accuracy than if they were to be introduced manually. The copy is normally accompanied by its script, which can be either *pre-* or *post-production*. In the first case the programme needs to be viewed in order to identify possible changes and to locate captions or other elements not included in the pre-production script. The script may be in the form of *Continuity*, *Spotting* or *Combined Continuity and Spotting List* (see Appendix 1), which are defined as follows by the Script Specialists²⁵:

A Combined Continuity List is a list that contains cut-by-cut description of all camera shots, movement of camera and actors within the shot, and dialogue spoken within the shot.

A Spotting List is a list that contains the actual subtitles, in and out times and calculated duration.

A Combined Dialogue and Spotting List (CDSL) is a list that combines a Dialogue List and a Spotting List. The Dialogue List is a verbatim record of all spoken

²⁵ <http://www.thescriptspecialists.com/scripts-samples.html> accessed 10th January 2011.

dialogue. It is positioned next to the Spotting List which provides the actual subtitle, in and out times and calculated duration. Scene Changes/Slug lines are also included.

A Combined Continuity and Spotting List (CCSL) is a list that combines the Combined Continuity List and Spotting List. It provides a cut-by-cut description of all camera shots, including the movement of camera and actors within shot, dialogue spoken within the shot, subtitle, in and out times and calculated duration.

The use of a *Spotting List* is bound to influence the subtitler's decisions, as the proposed spotting may be blindly followed or altered accordingly. In that case cueing is also followed, as the in and out times and calculated duration are provided by the list. This kind of script may also affect translation, as an abridged English version of the original utterances is also provided followed by explanatory notes on idiomatic phrases or words which the list creators consider difficult. Ivarsson & Carroll (1998:70) give an example of how a spotting list may (or may not) influence the subtitler's decisions. In the Swedish cinema version of *Claire's Knee*, the subtitler followed the spotting list supplied by the producers, which resulted in 1563 subtitles, mostly one-liners. The television version had only 751 subtitles, and most of these two-liners. On the contrary, in the film *A Good Marriage* (985 subtitles, mostly two-liners), the subtitler opted to ignore the recommended spotting list, which would have resulted in 1481 subtitles, nearly all of them two-liners.

If no script or spotting list is provided, a transcription of the programme has to be done and all the steps followed.

Spotting and *cueing* used to be two different steps. To spot meant to mark the script with slashes (see Appendix 2) while watching the programme, in order to divide the dialogue into chunks which would become subtitles. Cueing was the actual fixing of in and out times and usually took place after translation. Due to technological advances, the two processes have become one. Nowadays, the process is similar to creating boxes to be filled in by the translators. The subtitling software automatically calculates the number of characters available for the subtitle, based on the duration between the entry and exit times.

Almost all of the authors describe the next step as *translation/adaptation*. This stage "presupposes an ability to condense, omit and paraphrase" (Smith, 1998:141). For a further discussion on reduction and omission see section 2.7.

The final steps involve the revision, the insertion of the subtitles and a simulation. The subtitle set and display instructions generated by the previous steps are combined with the image so that the subtitles appear and disappear at the intended

times. If the in and out times have already been fixed at the spotting/cueing stage, eventual changes are made here.

Luyken provides a comprehensive summary of these steps (not necessarily carried out in this order) presented in Figure 16:

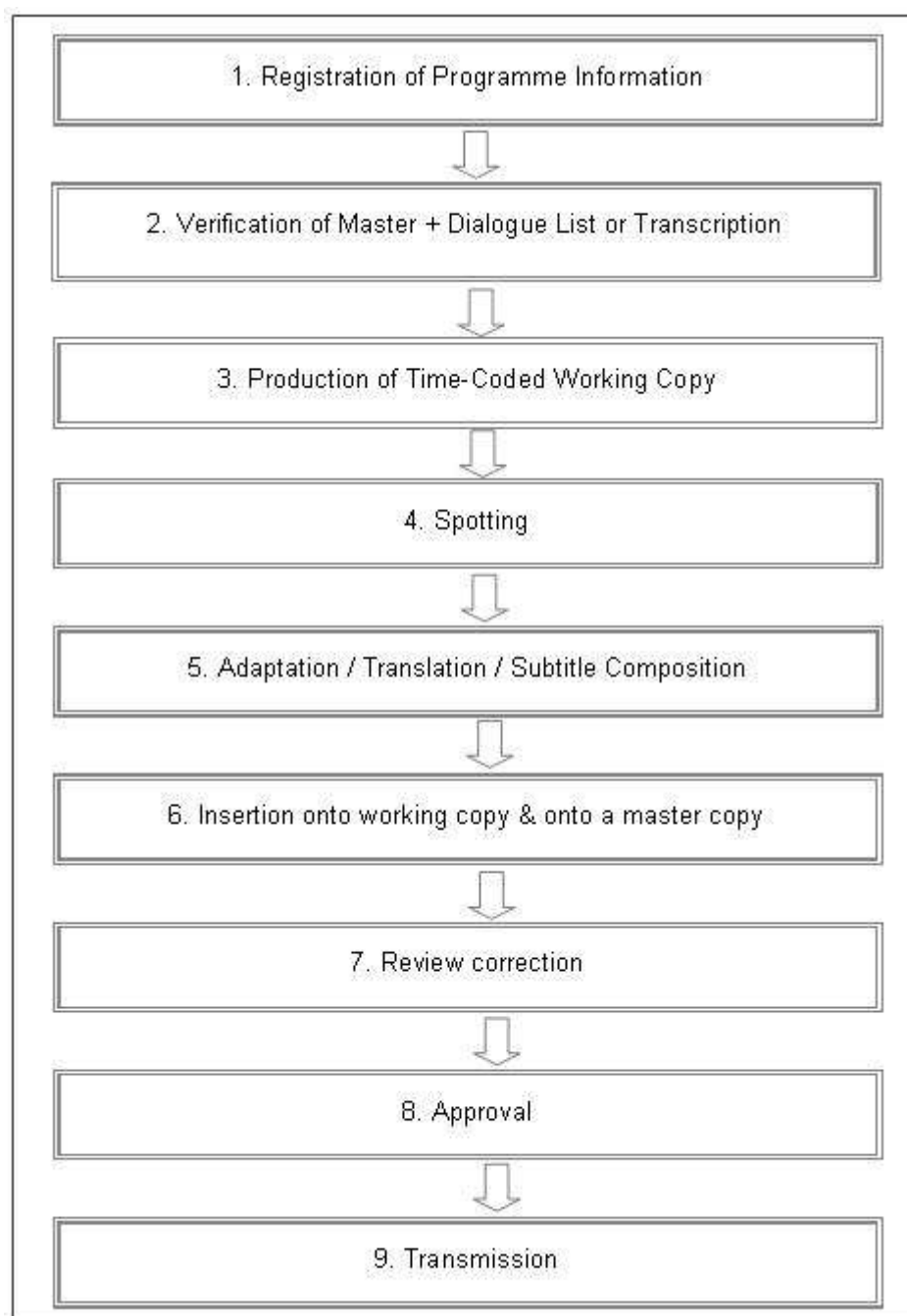


Figure 16: Steps involved in the preparation of traditional subtitles (Luyken 1991)

2.9.2. Readability

Readability is a recurrent prerequisite of good subtitles found both in subtitling textbooks and in the questionnaire conducted for and presented in Chapter 4.

Although not explicitly defined, the factors that promote readability are discussed extensively by textbook authors such as Ivarsson & Carroll (1998), Díaz Cintas and Remael (2007) and prescriptive publications, such as Marleau (1982) and Tittford (1982). The much discussed time and space restrictions have been devised to ensure readability. But these constraints have ended up being such an inherent part of subtitles that sometimes we forget their *raison d'être*. If one who had never seen subtitles was to read only the introduction of Tittford's (ibid) article, they might assume that there are actual "physical limitations" (1982:113), e.g. the size of the screen, imposing time and space constraints. But these constraints are not inherent. Physically, the screen could fit numerous subtitle lines containing hundreds of characters in small fonts. The limitations in line length and duration are there to promote readability, a word that appears only in the last sentence of Tittford's article.

It has to be noted here that not all requirements for subtitles aim at readability. The requirement for what Mayoral (1993:48-49) calls phonetic, content and character synchrony in dubbing has a different purpose, namely suspension of disbelief. For example, the credibility of the dubbed character voices is presumably enhanced by lip-synchronisation (phonetic synchrony). On the other hand, the requirement he describes for time and space synchrony in subtitles does aim at readability. If the duration of a subtitle is inappropriate, it becomes unreadable.

The questionnaire results (section 4.5) point to readability as the most recurrent feature of good subtitles. Both Spanish and Greek subtitlers mentioned that subtitles should be clear and comprehensible, with uncomplicated syntax, using plain language, avoiding difficult words or anything that would make the viewer pause and wonder. Technical aspects that increase readability also had an important place in their answers. Subtitles should be well timed, well cued, with an appropriate duration. The notion of rhythm was also mentioned, in the sense that when subtitles have a certain pace they are easier to watch, as the viewers can catch the rhythm and know when to expect the next subtitle to appear.

In any case, readability is a term which has been used long before subtitling research, so before looking at it in the subtitling context, a review of its use and definitions may be useful.

In typography there is a clear distinction between readability and legibility. According to Tracy (1986), legibility has to do with the clarity and the size of the typeface, whereas readability with the presentation of textual material, such as line length, editorial "chunking", position on the page. Readability in typography describes the

quality of visual comfort. It is an important requirement in the comprehension of long texts, such as a newspaper, but not so important for reference material, such as a telephone directory, where the reader searches for a specific piece of information without (normally) reading continuously. For typography specialists, “even a legible typeface can become unreadable through poor setting and placement, just as a less legible typeface can be made more readable through good design” (Craig et al, 2006:63). Tracy (1986) distinguishes legibility, as a notion referring to perception, from readability, which has to do with comprehension. However distinct these terms are, they cannot be separated. Comprehension cannot take place without perception, so legibility is a prerequisite for readability. It is not just one of the factors that enhance it, but a *sine qua non* requirement.

Readability has also been the object of study of educators aiming to suggest possible applications to the work of librarians or educators in selecting material for specific target groups (e.g. adults, children, audiences with different grade levels) and to the work of writers in producing readable materials. According to dictionary definitions (Cambridge and Merriam-Webster) readable means easy and enjoyable or interesting to read. Therefore, readable is more than legible and comprehensible. McLaughlin mentions that a readable text “induces the readers to continue reading” (1968:186). DuBay (2004:3) states that “readability is what makes some texts easier to read than others. It is often confused with legibility, which concerns typeface and layout”. Gray and Leary (1935:21) define readability as “a relationship between qualities inherent in the book and individual characteristics of the reader”. The characteristics of the reader are prior knowledge, reading skill, interest and motivation. The qualities affecting readability in the text, which are the ones of interest in the present research, are content, style of expression, format or design and features of organization or structure (see Figure 17).

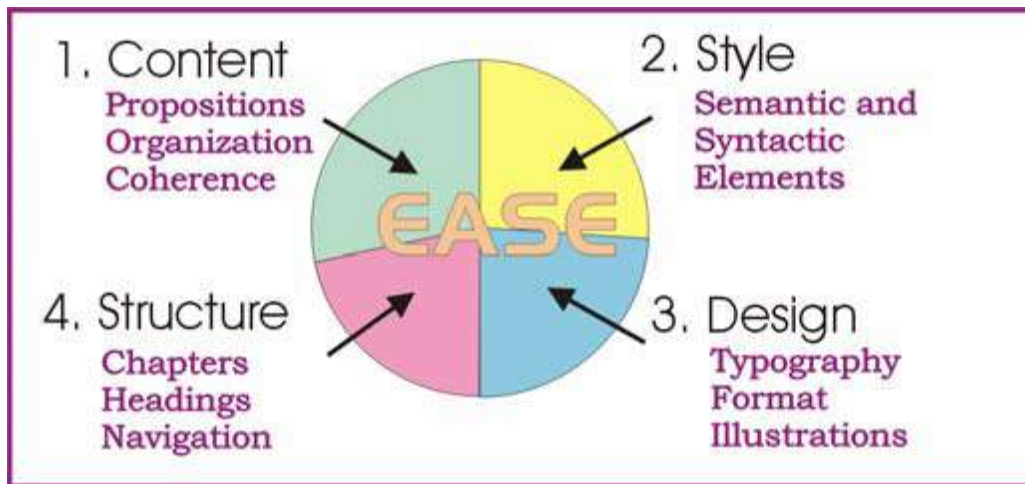


Figure 17: The four basic elements of reading ease (Dubay, 2004:18)

Gray and Leary studied these qualities in order to “classify materials as ‘easy’ or ‘difficult’ for readers of limited ability” (1935:9) such as readers with low educational background.

The qualities of the text that affect readability (Figure 17) also apply to subtitled AV texts. After all, the viewers of a subtitled foreign film could also be characterized as limited readers, even though of a different kind. First, they do not fully understand the dialogues and second, the time available for reading the subtitles is limited. These qualities can be adapted to subtitles as follows:

- **Content:** coherence between subtitles and the rest of the AV text components.
- **Style:** vocabulary (simple, short, familiar words), sentences (short, concise, simple, rhythmical, without guarded clauses)
- **Design/format**, such as TV screen resolution, subtitle font, type size, line spacing, text-color-background contrast, length of subtitle lines and margins.
- **Structure**, such as subtitle division, sense blocks.

Gray and Leary (1935) found that content, with a slight margin over style, is the most important quality, but that only variables on style could be counted reliably. Of the 64 countable variables related to reading difficulty, they selected the variables with the highest correlation coefficient to create a readability formula. The variables were:

- Average sentence length in words.
- Number of different “hard” words.
- Number of first, second, and third-person pronouns.
- Percentage of different words.
- Number of prepositional phrases.

Based on these variables they developed a readability formula in order to calculate certain features of text mathematically. They were followed by other researchers who provided simpler versions, a popular one being the Flesch formula described by DuBay (2004:22):

$$\text{Score} = 206.835 - (1.015 \times \text{ASL}) - (84.6 \times \text{ASW})$$

Where:

Score = position on a scale of 0 (difficult) to 100 (easy), with 30 = very difficult and 70 = suitable for adult audiences.

ASL = average sentence length (the number of words divided by the number of sentences).

ASW = average number of syllables per word (the number of syllables divided by the number of words.)

Readability formulas were used in the "plain language movement" in the 1960s. Beginning in 1975, a number of states passed plain-language laws covering such common documents as bank loans, insurance policies, rental agreements, and property-purchase contracts. These laws state that if a written communication fails the readability requirement, the offended party may sue and collect damages (DuBay 2004:55).

The advocates of plain language argue that plain does not necessarily mean dumb nor lack prestige. This was proved by a study involving judges and attorneys reading two passages one in legalese and one in plain English. The readers rated the passages in legalese to be "substantively weaker and less persuasive than the plain English versions." (Benson and Kessler 1987:301) What's more, they inferred that the writers of the plain-language versions came from more prestigious law firms. The alternative paragraphs are the following (ibid:309,311).

"Legalese" Version

PETITION FOR REHEARING

Needless to say, we disagree with much that is set forth in the Court of Appeal's Opinion herein. Nevertheless, this Petition for Rehearing is restricted to but a single aspect of the said Opinion. This single aspect is the one which pertains to that ratification of an act of his agent which is submitted to flow from the facts as represented by Mr. Jones to the Superior Court (Opinion: page 4, line 2 to page 5, line 2, page 11, line 7 to page 12, line 19). Specifically, we respectfully submit that the Court of Appeal's views relative to the assumed non-existence of such ratification are predicated upon a factual assumption which is disclosed by the record to be incorrect. This being so, we submit that the actual facts, revealed by

the record, are such as clearly to entitle us to prevail in respect of the ratification theory.

“Plain language” Version

PETITION FOR REHEARING

Although we disagree with much of the Court of Appeal's opinion, we limit this Petition for Rehearing to a single aspect: The question of whether Mr. Jones ratified the act of his agent. The Court found that he did not (Opinion, pp. 4-5, 11-12). We respectfully submit that this finding was based upon a misreading of the facts. The Court assumed facts that were clearly contrary to those in the trial record which pointed to ratification. We are, therefore, entitled to a rehearing.

There was a so-called *plain-language movement* in the 1960s which resulted in legislation requiring plain language in public and commercial documents. The use of readability formulas to prove whether a document was readable or not was attacked by a number of researchers. As DuBay (2004:38) points out,

While the formulas were originally created to help educators select texts for different audiences, writers also use the formula variables to produce texts and transform (re-write) them into simpler versions. The evidence on how effective this is has been mixed. As both the supporters of the formulas and their critics have warned, if you just chop up sentences and use shorter words, the results are not likely to improve comprehension. You have to look at the many other factors that affect reading at the level for which you are writing.

The same can be said for subtitles. Simply shortening subtitles without taking into consideration other factors (e.g. prolixity, irony, implicatures, coherence, humour) does not necessarily enhance readability. Zabalbeascoa (2005:40), for example, concludes that “brevity is not a guarantee that reading will be any faster or easier if coherence is seriously compromised”. (see also section 2.3.3) To prove this point he uses examples from Woody Allen's *The Curse of the Jade Scorpion* where the Spanish subtitles seem to be created “by cutting out some of the words from the dubbed version, or changing some of them, here and there, for shorter ones” (ibid:38). These features make the reading experience hard, “thus cancelling out any benefit that might have come from them being short” (ibid:39). Zabalbeascoa proposes alternative solutions, which are actually even shorter, where words and patterns are repeated to ensure coherence and assist reading.

The central role of coherence in readability has been pointed out by other scholars as well. Simply following common practical tips for plain language, such as breaking up long sentences, preferring active to passive forms, using familiar words, is not

enough. This has been illustrated by Olsen and Johnson (1989) in their analysis of a readability experiment which had inconsistent results. For this experiment two versions of a passage were used, the original and a simplified version created by the experiment authors. In the simplified version long sentences were broken up into short sentences, introducing new subjects in the process. The original focus was lost making it difficult to know what the text was about. Olsen and Johnson concluded that lack of attention to coherence cancelled out the effects of rewriting the text using the readability-formula variables.

According to DuBay (2004:33) researchers have found that “lack of coherence affects lower-grade readers much more than upper-grade ones. The upper-grade readers, in fact, feel challenged to reorganize the text themselves”. If film viewers are a subgroup of readers, we can consider as upper-grade viewers (such as cinephiles) those who have been more exposed to subtitled material and therefore used to it. An upper-grade viewer might make sense of the subtitles Zabalbeascoa (2005) refers to despite their lack of coherence. On the other hand, lower-grade viewers may indeed leave the show with a sense of exhaustion because of their sustained effort to understand the subtitles.

In the same line of thought, there are no hard-and-fast rules as to the influence of omission on readability. In subtitling, one can say omitting elements enhances readability because the viewer has less to read and more time to appreciate the image (see also section 2.7). Especially in a case where the verbal message is redundant, or recoverable from other AV text components (someone’s name called out for the umpteenth time as in Example 4), the subtitlers could omit it in their effort to “maintain coherence by striking the appropriate balance between what is effective (i.e. will achieve its communicative goal) and what is efficient (i.e. will prove least taxing on users’ resources)” (Hatim and Mason, 1997:12).

However, if what is omitted is neither redundant nor recoverable, then readability is negatively affected. In other words, if subtitles seem to lack coherence because of missing parts, readability is impaired, as more time and effort is needed to process the missing parts and try to connect them. An example of a zero-liner impeding comprehension is the case where a hospital announcement that explains part of the plot is omitted. That would be the case of a subtitler applying the norm of omitting announcements (because they are usually there to create the right atmosphere) indiscriminately. Or as Zabalbeascoa puts it “applying norms across the board without stopping too long to think of the nature of idiosyncrasies”

Readability experts and cognitive psychologists (e.g. McLoughlin 1968), are concerned with what makes a text readable. Meanwhile text linguists and discourse analysts, such as Beaugrande and Dressler (1981) are looking at what makes a text communicative. There are common points in these two discussions. McLoughlin (1968:190) argues that:

Above all, the motivation of a reader to go on reading is determined by the interestingness of the text. But what interests a particular reader at a particular moment is decided by what he knows already, what he needs to know, how much time he can give to reading, how much he likes reading in general and other factors.

In this text one can easily infer some of Beaugrande & Dressler's standards of textuality, i.e. acceptability, informativity, situationality and intertextuality.

In view of the above discussion readability in subtitles is enhanced by legibility; appropriate speed; distribution and timing; synchronization between subtitles and cuts; delay between subtitles; appropriate line length; matching line breaks and subtitle breaks with sense blocks; condensing fast speech; familiar vocabulary; and simple syntactic structures. These factors are briefly discussed in the next sections.

2.9.2.1. Legibility

It is the first and foremost requirement (also called visibility). Subtitles should have sharp contours, they should be stable on the screen and a simple stark, sans serif, typeface should be used with proportional rather than monospaced letter spacing. Subtitles for the cinema are more visible than television subtitles because the screen, hence the letters, is larger, the resolution is higher and the photochemical or laser process itself enhances their legibility (leaving a slightly shaded edging on the subtitles which appear whiter than the film surface). Legibility in low resolution television screens can be enhanced by shadowing the text or printing it on a black strip (Ivarsson & Carroll, 1998:39-46). Legibility also has to do with the resolution of screens: there are low resolution television screens (such as CRT) and high resolution (such as LCD and LED screens). Legibility is improved in high resolution screens.

2.9.2.2. Subtitle speed and characters per second

The exposure time of subtitles, according to Lomheim (1999:196), depends on the medium and the target audience. Reading speeds of viewers with impaired sight and/or hearing, children, immigrants or the elderly should be considered when

preparing subtitles. Ivarsson & Carroll (1998:68) argue that identical subtitles can normally be read much more easily at the cinema than on television due to the differences in screen definition. If this is true, the increasing use of high definition TV screens may lead to higher subtitle speed standards for television too.

The reading speed is subjective and is also affected by other factors such as the degree of complexity of the vocabulary used, the audience's level of literacy, their familiarity with the language used in the film or programme and the films pace of (ibid).

There are no hard and fast rules on the subtitle speed standards and this is reflected in the literature. Generally, the use of 12 characters per second is suggested by most authors: Mayoral (1993), Papadakis (1997), Ivarsson & Carrol (1998), Castro Roig (2001) and Díaz Cintas (2003a).

Gottlieb (2005) observes that the long-established 'six-seconds-rule' displaying some 12 characters per second (cps) has been raised to 16 cps. He attributes this to the assumption that today's viewers read faster than earlier generations and concludes that

with more than thirty percent more time for subtitle exposure, the semantic and stylistic content of most spoken lines could be accommodated on screen – a farewell to the usual (quantitative) reduction figures of 20-40%.

A certain degree of flexibility in the profession is also detected by Díaz Cintas and Remael (2007:96-99). Based on the assumption that regular exposure to subtitles increases viewers' reading speed, some television stations apply a speed of 160 words per minute, using lines of 39 spaces. As far as DVD is concerned, "180 words per minute is increasingly becoming the norm".

The norm regarding minimum and maximum exposure time of subtitles also seems to have changed from 1.5-6 seconds to 1-5 seconds.

In Greek TV, lines cannot exceed 28 characters (Oikonomou, 2005; Karasavvidis, 2007).

2.9.2.3. *One-liners vs two-liners*

Tests have shown that viewers need comparatively more time to read short subtitles, as "the more words there are in each subtitle, the less time is spent on each word" (Ivarsson & Carroll, 1998:64 cf Montén, 1975)., According to these authors, "one should not split up speeches into one-liners, except where this is necessary because

of cuts, the need to clear the screen of titles, etc.” (ibid: 51). Based on Ivarsson & Carroll, as well as Brondeel’s findings, Díaz Cintas & Remael (2007:93) conclude that

it would seem more appropriate in general to resort to two-liners whenever possible; obvious exceptions being cases when the original utterances are very short themselves, or when a cut has to be respected.

Another interesting comment they make has to do with extremely short subtitles, which “must be used for a good reason and timed carefully. In some cases, a one-word subtitle can just as well be incorporated into the preceding or following one”.

Interestingly, more than a decade ago, Ivarsson & Carroll (ibid) noticed that there was a trend among subtitlers in Europe to translate more of the dialogue, to produce more and lengthier subtitles which tend to consist of one-liners. They found it difficult to pinpoint the cause for this development:

Whether it is due to changes in the perception and demands of cinemagoers in the information society or a trend initiated by subtitlers who in many countries are paid by the number of subtitles they produce is hard to say.

Other authors recommend the use of one-liners, such as Chaume (2004a:100) and Lomheim (1999:192). At this point, let me digress from the literature review to provide an example from the subtitle corpus of this thesis which puts into question Lomheim’s argument that “when there is a high percentage of two-liners [...] the viewer will have more to read”.

<i>Context</i>	
<p>The English Patient, Minute:00:17</p> <p>Deserted monastery. Italy 1944. Two soldiers are helping Mary and Hana carry the Patient into the monastery where Hana plans to stay with the Patient until he dies. She thanks the soldiers and kisses Mary off.</p>	
<i>English utterances</i>	
Hana: I'll be OK. I'll catch up.	
<i>Spanish subtitles</i>	<i>Greek subtitles</i>
1.48 sec – 12 char Estaré bien. [I'll be fine.]	3.07 sec – 31 char Θα'μαι μια χαρά. Θα σας προλάβω. [I'll be fine. I'll catch up with you.]
1.64 sec – 16 char Ya os alcanzaré. [I'll catch up with you.]	

Example 9: One-liners vs two-liners

In this example, the same utterance is rendered with two one-liners in Spanish and one two-liner in Greek. Both versions contain almost the same number of characters overall, so it can't be said that the viewer of the Greek version has more to read. On the contrary, two subtitles require cumulatively more time, as the compulsory delay time between them (see section 2.9.2.6) has to be added. This means that the viewer has more time available to read the same words when they are included in one two-liner than when they are divided in two one-liners.

As for line length, Ivarsson & Carroll recommend fitting the text in a single line when possible for television, but dividing it into two shorter lines for the cinema. They stress that “moving the eye from the end of the first line to the start of the second takes a split second and can place strain on eye muscles”, and that “when the subtitle text is longer than one line, the amount of eye movement necessary should be kept to a minimum” (ibid:76). In the case of left-aligned subtitles, if the top line is shorter, “the eye has to cover less of a distance to read the second line” (Díaz Cintas & Remael, 2007:87). But this line break is chosen only when this clearly does not conflict with other criteria such as line breaks between sense blocks (Lomheim, 1999:195)

2.9.2.4. Timing

Good timing “makes the text easier to understand. Viewers will grasp what is happening much faster if it is quite clear who is saying the words that appear under

the picture” (Ivarsson & Carroll 1998:83). According to Chaume (2004:105) there is no need for a subtitle to appear exactly at the beginning of the utterance and to disappear at its end, as long as it coincides with the character than enunciates it at the moment that s/he speaks. In addition, Ivarsson & Carroll (ibid) and Karamitroglou (1997) specifically point out the need for a fraction of a second, a ‘fixation pause’, between the beginning of the utterance and the appearance of the subtitle which helps the viewer locate the speaker. However, “this delay is not justified in monologues or narrative sequences. In such cases it is preferable to adhere strictly to the speech rhythm for the entry times of the subtitles” (ibid). They stress that “there is in fact no reason whatsoever (save tradition) why subtitles should be removed the moment the characters finish speaking” (ibid).

2.9.2.5. *Synchronisation between subtitles and shot changes*

Subtitlers should “synchronise subtitles with takes and have breaks coincide with cuts wherever possible” (ibid:75). This is a dictation of cinema tradition and it is recommended by most authors of subtitling guidelines (Minchinton 1993, Leboreiro y Poza 2001, Díaz Cintas 2007) as it is considered to enhance readability. Castro Roig (2001:280) maintains that in each shot change there must be a new subtitle. Also, according to *The Standards of Subtitling* published by Ofcom,

subtitles that over-run shot changes can cause considerable perceptual confusion and should be avoided. Eye-movement research shows that camera-cuts in the middle of a subtitle presentation cause the viewer to return to the beginning of a partially read subtitle and to start re-reading²⁶.

Ivarsson & Carroll object to this tradition and argue that it may well be that “those who are most irritated by subtitles extending over cuts are audiences who are not used to subtitles” (ibid:75) and that viewers who usually watch subtitles may find a lack of synchronization between subtitles and dialogue more disturbing. They conclude that “readability should not be sacrificed for the sake of synchronization with takes” (ibid:76) and suggest that soft cuts (between different camera angles) should be treated differently than hard cuts (involving change time or place).

Guidelines on the subject are not carved in stone. Before 2010, the DVD subtitling company Softitler instructed subtitlers to time subtitles following only the audio. But that year it was decided to adhere more closely to a theatrical film style, that is, while

²⁶http://www.ofcom.org.uk/static/archive/itc/itc_publications/codes_guidance/standards_for_subtitling/index.asp.html [consulted on 26 April 2011]

subtitle boxes continue to cover audio, their specific timing should more closely match the actual camera shot change. This new approach was taken “to minimize distraction to the viewer, improve readability and to ensure our products are more in line with industry standards”.

Wildblood (2002:41) describes adhering to this “rule” by subtitlers as follows:

Not going over cuts is the first thing a novice subtitler learns. How often we have to break this rule varies from production to production. Rarely do we get a film where we can fit more than 90 percent of the subtitles between cuts. I believe I always manage to squeeze 60 percent of them into a single shot.

2.9.2.6. *Delay between subtitles*

According to Díaz Cintas & Remael (2007:92), “a slight, clear pause has to exist between two consecutive subtitles if the viewer is to register that a change of written material has taken place on screen”. Similarly, Ivarsson & Carroll (1998:76) state that

the eye and thus the brain tend to recognize a new subtitle only if there is a minimal delay between the new image and the new subtitle, so it is advisable to wait two to four frames after a change of scene before bringing in a new subtitle.

There seems to be a consensus in the literature on this subject, as it is mentioned by most authors (e.g. Karamitroglou, 1997)

2.9.2.7. *Matching line breaks and subtitle breaks with sense blocks*

Ivarsson & Carroll (1998:90) maintain that “if the subtitles are to be easily understood in the short time available, each subtitle must be a coherent, logical and/or syntactic unit.” They also recommend subtitles which consist of one (or more) complete sentence or phrase. Similarly, Díaz Cintas and Remael (2007:86-87) argue that “respecting syntactic and semantic units promotes readability” and that “sense blocks and readability ought to be the most influential aspects in subtitle positioning”. This is recommended by most authors (Karamitroglou 1997, Wildblood 2002, Chaume 2004).)

2.9.2.8. *Condensation, reduction, omission*

When the dialogue is fast or when people are talking at the same time, the subtitler should either paraphrase or omit the elements that are not regarded as “strictly necessary for an understanding of the dialogue” (Ivarsson & Carroll:86). Besides the speed of the dialogue, reduction is also considered necessary so that viewers have

time to watch the image. Díaz Cintas & Remael (2007:146) distinguish partial from total reduction. Partial reduction is achieved through condensation and a more concise rendering and total reduction is synonymous to deletion or omission of lexical items.

There are regularities regarding the suggestions for reduction, which mostly include the substitution of long words with shorter synonyms, merging short dialogues and the omission of elements. The latter poses a problem, which is addressed either by general normative statements such as “all non-essential information must be omitted yet extreme condensation is also undesirable” (Luyken et al. 1991:55) or by specific suggestions such as the ones given by Torregrosa (1996:83):

- excessively short and non informative phrases
- performative verbs: I'm telling you that..., i insist that...
- discourse markers: *listen, you know*
- vocatives
- all kinds of repetitions
- redundant elements in relation to the image
- interjections, intonation markers
- modalizers in general. in my opinion, to tell you the truth
- punctuation, interrogations, exclamation signs
- verbal periphrases

To the above list, Chaume (2004a:103-104) adds the option of omitting surnames or names (except at the beginning of the film), adjectives and adverbs (only when necessary) and phatic expressions. He emphasises that translating all utterances, however repetitive, keeps the viewers away from what happens on screen and does not let their gaze rest. He recommends creating the sensation to the viewers that if an utterance does not appear in the subtitles, this is because it is not necessary in terms of informativity and not because information is concealed from them.

Gottlieb (2005:19) agrees with this recommendation and states that

the idea of not reducing the text volume in subtitling would be counterproductive to optimal audience comprehension – and result in poor translation. 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.

Having said that, he cautions that time and space constraints must not serve as an excuse for leaving out controversial or cumbersome elements of the dialog such as

colloquialisms, slang or cursing. He concludes that the notion of reduction in subtitling is dangerous for translation quality.

Karamitroglou (1997) also considers that the subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible. A balance should be kept between retaining a maximum of the original text (essential for the linguistic comprehension), and allowing ample time for the viewer to watch the image (essential for the aesthetic appreciation). He lists the following linguistic items that could be omitted:

- Padding expressions (e.g. *you know, well, as I say* etc): These expressions are most frequently empty of semantic load and their presence is mostly functional, padding-in speech in order to maintain the desired speech flow.
- Tautological cumulative adjectives/adverbs (e.g. *great big, super extra, teeny weeny* etc): The first part of these double adjectival/adverbial combinations has an emphatic role which can be incorporated in a single-word equivalent (e.g. *huge, extremely, tiny*).
- Responsive expressions (e.g. *yes, no, ok, please, thanks, thank you, sorry*). The afore-listed expressions have been found to be recognised and comprehended by the majority of the European people, when clearly uttered, and could therefore be omitted from the subtitle. It should be noted, however, that when they are not clearly uttered or when they are presented in a slang, informal or colloquial version (e.g. *yup, nup, okey-dokey, tha* etc) they are not recognisable or comprehensible and should, therefore, be subtitled.

Díaz Cintas & Remael (2007:163-166) give the most exhaustive list of suggestions of ways to reduce text to date. Even though they maintain that there are no subtitling 'tricks', they propose omissions at word level and at clause/sentence level. Omissions at word level include tags, modifiers, adjectives and adverbs (when the modification is not important), phatic words, interpersonal elements such as greetings, interjections, vocatives and formulas of courtesy, hesitations and false starters. These items are discussed under the concept of *discourse markers* in section 2.8. At clause/sentence level, they do not consider advisable to omit entire turns. But, since it is sometimes unavoidable, they suggest omitting interventions of very low information load, meant to create an atmosphere. When people speak simultaneously, priority should be given to the person conveying crucial information.

Subtitlers' hesitation when deciding what to omit is clear in Wildblood's (2002 43) admitting that he is "very tempted to leave out repeated *hellos, goodbyes, yes, yes, yes, and no, no, no*". But he argues that sometimes the "polite nothings" have to be included to gain scope for an important, fast statement that follows the "meaningless

phrase before the shot changes". From the perspective of the subtitling industry in Britain and the U.S., he underlines the need to cater to the needs of the hard of hearing. This entails inclusion of words like names and greetings or international *okays* and *wows*.

Greek subtitlers for television aim at the needs of wide audience with no special consideration for the deaf and hard-of-hearing community. Georgiadou (in Oikonomou, 2005:28) does not always translate *yes*, for example, because one can understand it from the movements. Besides, she considers that most Greeks speak or easily understand English. In Turkish, however, she had to translate *no's* and her translation included more words than it would in English.

2.9.2.9. *Simple syntactic structures and familiar vocabulary*

According to Ivarsson & Carrol (ibid:89) "It is easier for viewers to absorb and it takes them less time to read simple, familiar words than unusual ones". Readability experts have also concluded that the use of common words makes a text easier because "even if one does know the meanings of a rare word, it takes more time and effort to locate it in one's mental classification system" (McLaughlin, 1968:197, see also section 2.9.2)

Ivarsson & Carroll (1998:88) suggest that the subtitler should not try to reproduce "garbled speech, since it would only make the translation incomprehensible". (ibid:87). They argue that simple syntactic structures "tend to be shorter than complex ones" and that they are easier to read. This has been proved by McLaughlin (1968:199) who studies what he calls *separation*, that is, grammatical complexity measured in terms of "adjoined words separating the segments of a string". He finds that "separation does reduce comprehension, though mere sentence length does not".

Karamitroglou (1997) agrees with Ivarsson & Carroll and gives the following recommendations for simplifying syntax:

- Active for passive constructions: E.g. "It is believed by many people." (30 characters) => "Many people believe." (20 characters).
- Positive for negative expressions: E.g. "We went to a place we hadn't been before." (41 characters) => "We went to a new place." (23 characters).
- Temporal prepositional phrases for temporal subordinate clauses: E.g. "I'll study when I finish watching this movie." (46 characters) => "I'll study after this movie." (28 characters).

- Modified nouns for the referring relative clauses: E.g. "What I'd like is a cup of coffee." (33 characters) => "I'd like a cup of coffee." (25 characters).
- Gapping for double verb insertion: E.g. "John would like to work in Germany and Bill would like to work in France." (73 characters) => "John would like to work in Germany and Bill in France." (54 characters).
- Straightforward question sentences for indicative pragmatic requests: E.g. "I would like to know if you are coming." (39 characters) => "Are you coming?" (15 characters).
- Straightforward imperative sentences for indicative pragmatic requests: E.g. "I would like you to give me my keys back." (41 characters) => "Give me my keys back." (21 characters).

Karamitroglou (ibid) suggests that longer structures be preferred in certain cases because they facilitate mental processing.

Díaz Cintas & Remael (2007:151-161) give examples illustrating some of the strategies subtitlers use to simplify, which include:

- Simplifying verbal periphrases.
- Using simple rather than compound tenses.
- Changing negations or questions to affirmative sentences or assertions.
- Changing indirect questions into direct questions.
- Simplifying indicators of modality.
- Turning direct speech into indirect speech.
- Turn long and/or compound sentences into simple sentences.
- Turning passive sentences into active (or vice versa)

Except for the use of two-liners and one-liners, and the requirement for absolute synchronisation of subtitles with their utterances, there seems to be a consensus in most of the recommendations for good subtitling in the relevant literature.

This review of the relevant literature on subtitling guidelines serves for developing the questionnaire directed to subtitlers in Greece and Spain.

Chapter 3. Socio-historical context of subtitling in Greece and Spain

This chapter deals with some aspects relating to the context of the practice and the reception of subtitles. The aim is not to give a full socio-historical account. Detailed accounts of the history of subtitling can be found in Izard (1992), Ivarsson (1992 and 1995), Danan (1991 and 1996), Ivarsson & Carroll (1998), Díaz Cintas (2001) and Chaume (2004), among others. This chapter aims to look at some factors that have influenced the choice of AVT mode in Greece and Spain and to give an overview of the current attitude on subtitling in the two countries.

The debate of subtitling versus dubbing, apart from being a favourite conversation topic among film-viewers, has also dominated the literature on audiovisual translation. As we have seen in the first two chapters, the prescriptive view favouring one or the other mode has been as sterile as the debate between free versus literal translation and other dichotomies in translation theory (cf Hatim and Mason 1997). The discussion concerning the advantages and disadvantages of one method or the other has been sufficiently studied and is not going to be further developed here. Rather, I am going to look at the status of Greece as a subtitling country and that of Spain as a dubbing country (cf. Luyken, 1991).

The approach here is descriptive in the sense described by Hermans (1999: 77): it considers “the way in which norms and even ‘normative laws’ appear to operate in the world of translation, without necessarily wishing to recommend or impose them”. From this point of view, there is no “correct” or “preferable” mode of audiovisual translation, nor is any mode to be condemned as “unacceptable”. A heavily criticised mode for films is voice-over used, for example, in Poland, where a single narrator reads out the translation for all the parts, male or female, while the original soundtrack can be heard at a lower volume. This is also called “half-dubbing”, and has been attacked as being basically a poor variety of dubbing²⁷. A characteristic comment is made by Ivarsson (1998: 37): “half-dubbing [...] is a variation we would prefer not even to discuss”. Despite this criticism, it seems that Polish people prefer it to other modes. For them it combines the advantages of dubbing with the ones of subtitling. No extra effort is required to read subtitles, plus the original voices can still

²⁷ Hayssam Safar (Université de Mons) in a seminar he held at the Universitat Autònoma de Barcelona (January 24-26 2000), provided the example of this practice as an instance to be avoided.

be heard²⁸. According to a survey conducted in 1997 by a Polish polling firm, “54 percent of Poles prefer voice-over, while 36 percent would like dubbing” (Finn, 1998). Another poll by the research institute SMG/KRC Poland in 2002 showed that 50.2% of Poles prefer voice-over, 43.4% opt for dubbing, with subtitling having only 8.1% supporters (Bogucki, 2004).

From the descriptive point of view, certain AVT modes are not preferable over other ones. The view that subtitling is “the intelligent solution” (Reid, 1977: 421) implies that other modes are ‘unintelligent’. In such opinions, one can notice the kind of ‘snobbism’, of which Cary (1960) accused those who prefer subtitling.

A recent study may have serious implications on the subtitling versus dubbing debate. Through an experiment involving 154 Swiss audience members accustomed to both dubbing and subtitling, it is concluded that “dubbing and subtitling seem to be similarly efficient translation techniques since audience members tolerate the specific drawbacks of both methods” (Wissmath et al, 2009:122). No difference in terms of enjoyment was found, regardless of the genre. More empirical studies in countries where – in contrast to Switzerland – one AVT mode is clearly preferred may have different results. Such studies are needed to support research findings according to which audiences prefer the AVT mode they are best acquainted with (Koolstra et al. 2002; Luyken et al., 1991).

3.1. Choice of AVT mode. Some factors that tip the balance

This section attempts to give tentative explanations for the predominance of dubbing in Spain and subtitling in Greece: My effort is to avoid falling into the trap of an *a posteriori* analysis, which usually detects the common characteristics of countries sharing the same AVT mode and then attributes the choice to those characteristics. For example, one may notice that the dubbing counties are (or have been) wealthy and conclude that this is the reason for the choice of dubbing. But the case of Japan contradicts this argument. It is a subtitling country, even though dubbing would have been economically feasible in the densely populated country (cf Nowell-Smith, 1996). Nor does it seem enough to claim that the “character” of certain nationalities is responsible for this choice, e.g. showing tolerance towards other languages and cultures versus intolerance. One becomes sceptical towards claims regarding “the difficulty to integrate subtitles in the Spanish polysystem due to external factors such as the levels of illiteracy” (Díaz 1997: 17, my translation). Even though the levels of

²⁸ Information provided by my Polish friends, Joanna Tenerowicz and Maciej Kudla.

illiteracy in Greece were as high as (or even higher than) in Spain, the choice of AVT mode was different. Not all dictatorships imposed dubbing. Salazar in Portugal actually banned it by a 1948 law, as a way of protecting the domestic film industry. Simplistic all-inclusive statements concerning this division have to be dealt with caution, for example that “smaller countries, in particular where more than one language is spoken have a greater tendency to opt for subtitling” (Kelly, 1998: 202).

Obviously, many factors have to be taken into consideration. The account that subtitling has prevailed in a certain country because of economic and technical factors is true but insufficient. In the beginning, the establishment of subtitling in Greece was indeed a matter of cost and a lack of technical equipment. But even though these initial difficulties were overcome in the 1960s the practice still remained and was extended to television.

A combination of these reasons seems more convincing, including state policies, the power and international influence of the language spoken, the amount and quality of domestic AV production, as well as the policies of the distribution agencies and the *majors* guided by the size of the market share.

3.1.1. Early translation efforts in the cinema

Since the first public film screening by the Lumière brothers, in Paris 1895, cinema has contributed to cultural expression and creation. It is strongly linked with the cultural, political and social characteristics of each country and its evolution shows how these characteristics develop through time.

The first films ever made are silent in their production but not in their reception. There is no recorded speech or music but sound is added during the screening of the film in the form of music, e.g. an orchestra playing next to or below the screen. Explanatory phrases or dialogues are presented in the form of *intertitles* introduced between scenes. Their purpose is practical rather than artistic: to help people understand the plot or to situate the action, e.g. “Meanwhile back at the ranch...”.

Translating an intertitle is simply a matter of cutting the film and replacing the corresponding frames with an intertitle in the target language, a relatively cheap task (cf. Izard 1992). Still, in Greece foreign films are shown with French intertitles (Soldatos 1982: 21), as French is the language of diplomacy and culture, widespread in Greek schools. In short, it is the foreign language the educated Greeks understand during that period. It is safe to assume that the reason for not translating the intertitles is the lack of basic equipment, necessary to remove the original title, create

a new one, film it and insert it in the reel. In Spain, there are three possibilities: replacing the intertitle, subtitling the intertitle, or simultaneous interpreting (cf Izard 1992:26 and Díaz Cintas 2001: 57), whereby an *explicador* stands by the screen, reads out or translates the intertitles. The *explicador* even clarifies the plot or provides artistic commentaries on the film.

The appearance of sound in films means that dialogues can now be heard and not just read in intertitles. This is a threat to the American films' "universality". Despite Louis Mayer's prediction that their great popularity would make English the universal language of cinema (Izard, 1992), translation has to be introduced. Spanish is among one of the three languages (together with German and French) the first talkies are subtitled in. These subtitled versions produced in Hollywood are used in the rest of the markets, like Greece, which are considered too small to merit the extra cost. Subtitling cannot be undertaken in Greece, let alone dubbing, for want of equipment. Distributors resort to the "language of diplomacy and culture" again and screen the French subtitled versions in the Greek cinemas. After all, Greek has no "sister" language, as Holland and Portugal, where German and Spanish subtitles are provided respectively (Izard, *ibid*).

Another way to distribute US films to European audiences is the production of multilingual versions. This practice involves shooting the same film in different languages, sometimes by the same director and using the same settings (*ibid*). It turns out to be too expensive and sometimes unpopular so it is soon abandoned. Its successor is today's remakes, which usually work in the opposite direction. Non-US high grossing films are remade for the large market. Examples include the Spanish *Rec* (2007) which is retitled *Quarantine* (2008) and the Japanese *Ringu* (1998) remade as *The Ring* (2002).

Dubbing is a cheaper alternative to multilingual versions. The first film to be dubbed in Spanish is *Río Rita* in 1929 (Izard, 1992). Again, dubbing is only available in the languages of the "Big Three": Spanish, German and French.

That same year, the first foreign "talkie" appears in Greece, the musical *Fox Follies*. It is expected to pose a serious threat to the domestic industry, not yet ready to follow this big step, as sound-recording requires expensive equipment they cannot afford. However, it is the importation of foreign films itself which goes into crisis, because of the language difference. The Greek historian Soldatos (1982: 33) regards that "it was difficult for the new invention to acquire a wider and permanent public because of the high levels of illiteracy" (my translation). An additional impediment is the language the

subtitles were in. But this situation is about to change.

3.1.2. Government interference

The Greek public's acquaintance with this new form of art comes through foreign films: French and Italian in the beginning, US films later on. Domestic production²⁹ at that period is very low. Cinematographers produce mainly low cost newsreels and documentaries which appeal to the wide public. The first short films are four comedies produced between 1910 and 1914, and the first feature film is screened as late as 1915. The quality of these products is poor as the producer often fulfills the duties of director, script-writer and protagonist. The small number of Greek productions and their poor quality can be accounted for on the basis of the political and economic situation of the country at the time: Greece is involved in the Balkan wars; then the First World War, the episodes in Asia Minor and the problems caused by the subsequent mass immigration in 1922.

The relative prosperity of the years 1928-32, during the government of Venizelos and just before the international economic crisis, brings about a boost in the home film industry. About 30 films are made during these four years, whereas the previous average production is of about one film per year. Even though the number of films multiplies, the quality does not improve noticeably. The emerging Greek capital owners do not see any lucrative prospects in the film industry, and they are unwilling to sponsor it. The state does not help in the making of the films, but it does not intervene considerably either, excepting "general measures for the limitation of the spectacle according to the aims of the respective governments" (Soldatos 1982: 35). This can be seen in contrast to the situation in Italy, for example, where a law is passed in 1929 prohibiting the projection of a movie in any language other than Italian (cf. Nowell-Smith 1996: 59). The first laws concerning the Greek film industry appear in 1937, and deal mainly with licences for operating and running cinemas, the banning of the under-aged, etc. This lack of special attention could be attributed to the fact that the cinemas are few, only in Athens, and the public is still small. The film industry will not reach the levels of mass communication until the 1950s.

Unlike Greece, Spain, together with Germany, France and Italy³⁰, "strongly encourage their national film industry production through active government support, loans and subsidies" (Danan 1991:609). Four Spanish films are released already in

²⁹ Information on the early Greek film production is drawn from Soldatos 1982.

³⁰ The dubbing countries are sometimes referred to as the FIGS group.

1897, only two years after the first film screening in Paris. By 1928, production rises to 58 films. The national policies include restrictions in the importation of foreign films with the establishment of strict import quotas. There are also guidelines regarding the way the allowed foreign films would be distributed.

During the Spanish fascist regime (1936-1975), dubbing is imposed by a 1941 law forbidding the screening of films in languages other than Spanish. A special permit is required and foreign films can only be screened if they are dubbed. The law imposing dubbing is abolished in 1946, but the number of subtitled films remains low until the '60s. Díaz Cintas (2001:68-72) offers a detailed account of how the state's interference and the screen quota system influence the public's preference for dubbing. Subtitled films soon acquire the status of art house films directed to intellectuals and snobs.

The Greek military junta (1967-1974) has a different approach. Despite the rigorous censorship imposed and the strong nationalist ideology (the motto of the junta is "Greece of Greek Christians"), there is no policy imposing dubbing. All the imported films have to meet the approval of the special censorship committees, but they are still subtitled. A tentative explanation could be that this case is different from the situation in other countries and in previous decades, where there is a certain "European resistance to American domination" (Izard 1992: 83, my translation). The United States is Greece's ally, and the "enemy" is represented by the Communists. American products sometimes do not even undergo complete control by the board of censors in charge. An example is *The Axis Agents*³¹ a series about "the activity of German secret agents in the United States during the Second World War, and the way they were successfully confronted by the Americans" (Moschonas, 1996: 15). Most probably, though, economical and technical reasons are behind this decision, as well as the fact that subtitling is already long-established when the junta rises to power in 1967.

3.1.3. Domestic production

After a decade of silence caused by the Second World War and the following Civil War (1945-1949), Greek cinema starts prospering in the 1950s to reach its zenith in the 1960s. From 8-10 films per year in the '50s, production reaches 196 films in

³¹ I back-translate the title of the series from Greek, as the source does not give the original title in English.

1967³². This is due to the improvements on the technical side, as well as the adoption of Hollywood prototypes and story-lines. By this time, there are more cinemas all over Greece and therefore more spectators from various backgrounds. Cinema-going ceases to be an activity for the few educated intellectuals, and becomes entertainment for the mass audience. Soldatos (ibid) stresses the success of Greek films and the preference of the audience for domestic productions, despite the fact that foreign films are now presented with Greek (rather than French) subtitles. This historian attributes this again to the high levels of illiteracy. When the viewers have the choice between watching a film in a foreign language and a film in their own, they tend to opt for the latter. Still, Greek films cannot compete with Hollywood, especially after the dramatic drop in their production films in the '70s. Since then, the number of Greek films produced per year rarely exceeds 25.

Spanish film production is different in numbers, influence and universal appeal. Although it starts out with low budget films (*españoladas*, *zarzuelas*) by small producers, it is greatly boosted by the creation of three studios in the '30s: Orphea in Barcelona, CEA and ECESA in Madrid (Gubern, 1995). These studios are created to produce the Spanish versions of Hollywood films, but help to consolidate sound cinema in Spain with more than a hundred films between 1932 and 1936. But the civil war leads to a decrease in film numbers. Not more than twelve films are produced in the first two years of Franco's dictatorship. This is why the first screen quota in the early '40s is high for foreign cinema (six to one). In the '50s film numbers increase: they are funded by the state as long as they are to the censors' taste. More importantly, producers of Spanish films are given licenses to import foreign films. Some producers are more interested in the licences themselves rather than their own films being released. This greatly affects the quality of the films (ibid).

In the last two decades Spanish cinema gives a completely picture. Suffice it to say that it is represented by internationally renowned directors including Pedro Almodóvar, Alejandro Amenábar, and Julio Médem.

The difference in domestic production in the two countries is marked. Chart 3 presents the number of national productions in the years 1992-2009³³.

³² National Statistical Service of Greece, Statistical Yearbooks

³³ Information from Focus, Release of Marché du Film on World Market Trends 1998, 2003, 2005, 2010

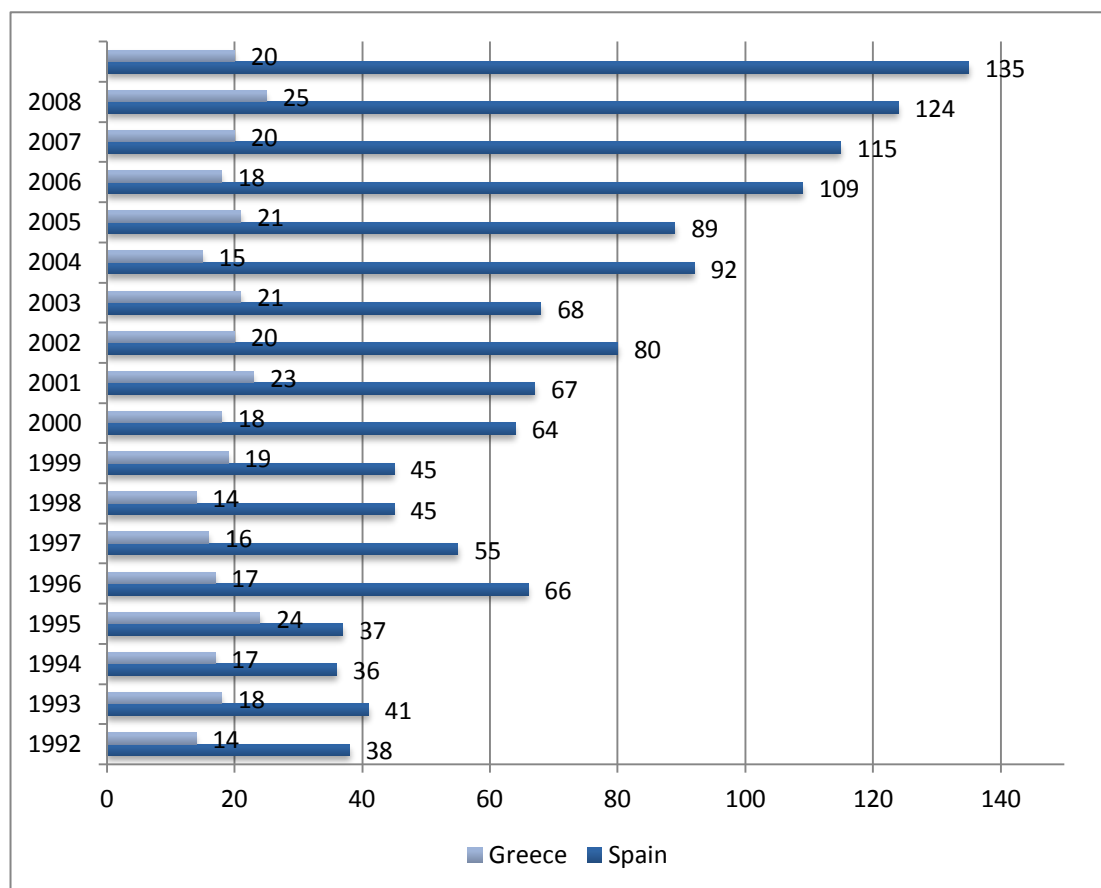


Chart 3: Numbers of national productions of feature films in Greece and Spain 1992-2009

3.1.4. The role of film distributors

National policies are not the only factor influencing the choice of AVT mode. The decision is mainly taken by the distribution agencies, which in turn are subject to the decisions of the Hollywood *majors* (*Fox, Warner, United International Pictures, Buena Vista International* etc.), the multinational companies controlling US cinema. As a case in point, in September 1998, the Department of Culture of the Generalitat (the Autonomous Government of Catalonia) establishes measures for the promotion of dubbed and subtitled films in Catalan. These measures include the obligation to dub in Catalan half of the copies of films released with more than 16 copies (*El Mundo*, 16th December 1998). The refusal of the multinational companies, who have the rights over the films and the conditions in which they are exhibited, forces this decree to be suspended (*El País*, 6th February 1999). The justification is that

la política de estas multinacionales no es ni mucho menos la de traducir sus películas a todas y cada una de las lenguas minoritarias de los países en los que operan, sino que únicamente doblan a un número muy limitado de idiomas: sólo

cinco, entre los que, eso sí, se encuentra el castellano. Ni en Dinamarca ven las películas en danés ni en Croacia en serbocroata (El País, 22nd January 1999).

The power of the distributors is acknowledged in the 2007 *Study on the Subtitling and Dubbing Needs and Practices in EU* (Media Consulting Group, 2007:47): “it is the distributor who decides (assuming there is a choice to make in the first place) if the work is to be released in the original version with subtitles or as a dubbed version”. According to the same study, “in some countries, a number of changes currently in train mean that the distributor really can make a choice” (ibid). This concerns only countries with a predominantly dubbing tradition, including Spain. The study does not point to any countries abandoning a subtitling tradition to the benefit of dubbing. This study (ibid) lists the following considerations impinging on the decision to dub or subtitle:

- Commercial potential of the film: the more mainstream the film, the more likely it is to be dubbed. Whenever a film aims to bring in as many people as possible, and must therefore be viewed nationwide and not just in those venues which use subtitling (university areas, town centres, etc.), then exhibitors will ask for a dubbed version. This is the approach taken by the US majors. For example, of the 900 copies of the Harry Potter film released in France in 2006, 850 were dubbed and 50 were subtitled.
- Film genre: Children's films are generally dubbed, even in countries with a subtitling tradition. With documentaries, voice-overs are frequently used. In traditional dubbing countries, art house films as well as genre films (for example, horror films) are generally subtitled. This decision is generally just a question of economic reasoning: given the potential number of viewers for films of this type, dubbing is not worth the investment.
- Film budget: in some dubbing countries such as Germany, Austria and France, small budget films will be subtitled rather than dubbed; once again, for economic reasons. In these countries, sector professionals will use the subtitled internegative version to make copies, rather than copy-by-copy burning which is more expensive. Using this internegative, the laboratory can reproduce a higher number of copies for the distributor.
- Changes in general public preferences: in traditional dubbing countries such as Germany, France, Hungary and the Czech Republic, more and more people, especially in major urban centres, are keen on a subtitled version.
- Possibility to sell the film to a TV channel: In France, as well as Germany, TV channels will want the dubbed version. This means that a film released with subtitles in cinemas can be later dubbed, in order to trigger a sale to the channels.

In Greece tradition in subtitling is so strong that up to 1998 only children's films are

dubbed. Karamitroglou (1998) finds that the only types of films released in a dubbed form during 1994-1996 are children's cartoon feature films (*Aladdin*, *The Lion King*, etc.). Interestingly enough, "five out of these six products were actually double-releases, i.e. the same product was released with subtitles as well." (ibid: 166). In television, according to the same research, 91.4% of the foreign programmes shown on television are subtitled. The rest of the programmes include sports programmes delivered in free commentary, and documentaries combining narration and subtitling, as well as dubbed children's programmes. VHS follows the same rules as cinema. Since then, things have not changed for the cinema in Greece, as all films are only subtitled, except big budget US feature films for children (by *Pixar*, *Disney*, etc) which are also available in a dubbed version. The same situation is reflected in the DVD market, where dubbing is only available, always together with subtitles, in children's films. The only deviation is found in television as seen in the next section.

3.2. Dubbing in Greece

In 1998-1999 some private TV channels introduce dubbed soap-operas in their offer. The reason is financial: these channels cannot afford to produce Greek series as their competitors do. These series of Latin American (mostly Mexican) origin are a huge success, and the channels decide to increase this offer in the following year. In a 1999 article, Protopsaltis and Kambanellis (*Telecontrol* 1999: 6-7), responsible for the purchase of foreign programmes, give two reasons for this success. They attribute it to the fact that these productions are based on simple plots, with recurring themes, such as a forbidden relationship between a man and a woman coming from different social backgrounds, hidden secrets etc. Further, credit is also given to the fact that the series are dubbed, which "helps the elderly audience understand what they hear, without all the effort of reading the subtitles" (ibid., my translation). Viewers can go about their household chores while listening to their favourite programme, using TV as if it were radio. According to Protopsaltis the acceptance of dubbing is partly due to fact that the original language is Spanish "which is unknown in Greece, unlike English, which the Greek audience would not change" (ibid., my translation).

These series cannot compete with home productions and are never aired during prime time. As many things in TV, they soon go out of fashion. One of the reasons is the low quality of dubbing, unsurprisingly due to the low budget allowed for each episode. Both the translation quality and the lack of lip-synch becomes a matter of laughing stock for the Greeks.

In 2004 an example of good quality dubbing appears, with the broadcast of the

Russian series *Bednaya Nastya* (2003). But the practice is not automatically followed in other non-English programmes. Turkish series - which become so successful as to be included in prime time - are subtitled. The only exception is the Argentinean *Patito Feo*, aired in 2010 with dubbed dialogues and subtitled songs. The decision to dub it is probably due to the target audience, mainly children and teenagers, and the tradition of dubbing Latin American products. One cannot but assume that one of the reasons that boost its popularity is the good quality dubbing.

Another “dubbing experiment” is performed by the TV channel SKAI in 2006. The channel owner decides that all programming should be in the national language. The marketing director also takes the latest surveys into consideration, according to which the elderly are the ones who watch more television and the ones with most difficulties in reading subtitles (see section 3.4). And since own production is too expensive and risky, the channel uses dubbing or voice-over for all foreign programmes, including US series, and *The Oprah Winfrey show*. The channel receives a few phone calls protesting against dubbing but they soon stop. (*Eleftherotypia*, 17 September 2006). In 2011 only documentaries are voiced over and the practice of dubbing is abandoned. The Oprah Winfrey show is aired with subtitles. The other change is the channel’s decision to produce expensive dramatised series on Greek history.

It has to be noted that in the first decade of the 21st century the overall number of translated programmes, whether subtitled or dubbed, is much lower than in previous decades. Reality shows, song contests, gossip programmes (about the song contests) and talk shows flood Greek TV. In times of economic crisis, these low cost productions thrive. Unlike series, no actors and script-writers have to be paid nor is there need for expensive settings and location shooting. A transition is observed: from the 80s, when daily soap operas, such as *Dallas*, *Dynasty* and *The Bold and the Beautiful*, are subtitled even though their target group is not likely to have knowledge of English (e.g. pensioners); to the affluent ‘90s when home series become popular; and the reality-based 2000s with programmes in Greek based on foreign formats.

The immediate acceptance and success of certain dubbed products in a ‘subtitling country’ like Greece, does not necessarily falsify the evidence found in research that the attitude towards dubbing and subtitling is linked with cultural habits (cf. d’Ydewalle et al. 1991). The ‘experiment’ of dubbing soap-operas has not been tried on Hollywood films with famous actors, yet. Decision-makers consider that the public would not accept listening to the actors whose voices they recognise, with different voices. Further research into the translation policy of the Greek channels will

undoubtedly give interesting results concerning this issue.

3.3. Subtitling in Spain

Until the '90s subtitling is used for non-commercial "art house" films and mainly in the cinema. It is generally considered that there is a special public for subtitled films, comprising mainly young educated people with a knowledge of and interest in foreign languages. Díaz Cintas (1997: 162) observes that the importance of subtitling is increasing in Spain due "the public's higher level of education, the wish to learn languages and to appreciate a product in its original form" (my translation). This is also reflected in an increase of untranslated publicity spots (Valdés, 2007). However, Agost (2007) cautions that it is too early to conclude that shifts in the translation of publicity will lead to a change in the prominent translational mode in Spain.

The number of the viewers who opt for a subtitled film at the cinema doubles up in the '90s. From 9% in 1989, the percentage of the viewers who choose the subtitled version increases to 18% in 1998 (*El Mundo*, 12 February 1999.)

There leads to a further change in the offer of films. In 1998, only 128 out of 426 foreign feature films are offered in a subtitled version. On the contrary, in 2006, more than half of the movies (250 out of 406) are screened with subtitles. But these numbers could lead to erroneous assumptions, since the subtitled copies are limited in number and they can be viewed only in big cities (*El País*, 17 November 2007³⁴).

On the other hand, linguistic minorities in Spain demand films dubbed in their language. Their argument is that when Catalan viewers, for example, are given the choice between watching a film dubbed in Spanish or with Catalan subtitles, they prefer dubbing ("El público prefiere el doblaje a los subtítulos en el estreno de 'Harry Potter'", *El País*, 01 December 2001).

A different function of subtitles is encountered in another minority language region. The use of Euskera in the media is seen as an instrument of normalisation of a language that until then was totally diversified in various dialects (Etxebarria 1994: 192). In the beginning, subtitling is applied simultaneously with dubbing in Euskal Telebista. There is an attempt to add Spanish subtitles to the programmes dubbed in Euskera, in order for the whole population to be able to follow the programme. At the same time, it is thought that subtitling will be an instrument for linguistic improvement,

³⁴ http://www.elpais.com/solotexto/articulo.html?xref=20071117elpbabart_11&type=Tes&anchor=elpepuculbab Accessed 04 April 2011

as it will help people with a low level in Euskera to follow the programme and increase their language level. This choice proves unpopular and is rejected in 1993.

This can be compared to the Welsh example. The appearance of the Welsh-speaking channel S4C (Sianel Pedwar Cymru) in 1982 plays an important role “in the process of arresting language decline” (While, 1999). Some Welsh programmes become so popular that they are broadcast with English subtitles in order to satisfy the needs of bilingual families. Moreover subtitles are thought to help the promotion of Welsh among the great number of inhabitants who have some knowledge of the language, but do not understand it completely. However, only the weekly omnibus of the daily soap opera *Pobol y Cwm*, for example, is emitted with on-screen subtitles – subtitles for the rest are available on the teletext service. This is due to the fact that “the mass English language audience increasingly rejects dubbed and subtitled foreign language products” (ibid)³⁵. Eleri Lovgreen from the Welsh subtitling company Cymen informs that the feedback received from viewers on subtitling is that it is annoying and distracting.

In Spain, the offer of subtitled programmes is a matter of circumstances rather than a strategy for promoting certain programmes, or an experiment for audience acceptance as in the case of dubbing in Greece. The circumstance is that Spanish TV channels, especially RTVE, commit to increasing the amount of teletext subtitles for the deaf and hard-of-hearing. Teletext subtitling combined with the Dual system provides new opportunities to viewers. One can choose to listen to the original soundtrack through the Dual system offered by some channels and read the teletext subtitles. This way, “a dubbed film with optional intralinguistic subtitles can become a film in its original version with interlinguistic subtitles” (Bartoll, 2008:83, my translation). RTVE emits all foreign programmes in the Dual system, including films, documentaries, series and animation. This way, “not only do we offer entertainment but we also guarantee that the viewers can practice foreign languages if they wish”³⁶. In 2010, RTVE subtitles more than 20.000 hours of its programme. In April 2011, the RTVE director responsible for content announces that these subtitles will be available on the channel’s TV “à la carte”³⁷ which is accessible through the web.

³⁵ This information is based on a study visit in Wales titled “The Welsh Language in the Media” organised by the European Bureau for Lesser Used Languages, April 19-24, 1999.

³⁶ Ricardo Villa, RTVE director <http://www.rtve.es/alacarta/videos/television/peliculas-con-subtitulos-ingles/713309/> Accessed 01/05/2011, my translation

³⁷ <http://www.rtve.es/alacarta/videos/rtve-responde/reivindico-subtitulos-para-rtvees/1064284/> Accessed

3.4. Surveys on audience preferences

The first survey on the preferences of the Greek audience is carried out in 1978. This survey demonstrates that in general there is only a slight preference for subtitled programmes, with a percentage of 45.55% against the 42.70% in favour of dubbing. (Doulkeri, 1980: 113). The interest of these results lies in the division of the sample according to certain “differentiating factors”: gender, age, educational background, and profession. The survey suggests a profile of the people preferring subtitling, who seem to be men (50.34% prefer subtitling against 40.60% who prefer dubbing), young (60.15% against 19.36%), with higher or university education and who are employees in high positions or students. On the other hand, a preference for dubbed programmes is shown by women (44.80% in favour of dubbing against 39.76% for subtitling), the elderly (64.35% against 20.48%), with basic education and a professional profile that includes housewives, pensioners, workers and merchants (ibid: 114).

The comments forming part in the results of the survey are also of great interest. Housewives prefer dubbed broadcasts, because they enable them to engage in other activities (housework, knitting, etc.). The elderly are in favour of this mode of translation because it is difficult for them to read subtitles. They suggest that the subtitles should be presented in big white letters and against a black background. The younger viewers on their part account for their preference for subtitling by claiming that “it gives them the chance to practise their English” (ibid: 113, my translation). Moreover, the results of this part of the survey are coherent with those of the question on the preferences for Greek or foreign productions. The characteristics of those who prefer subtitled programmes seem to coincide with those who prefer foreign programmes; and the ones in favour of dubbing show a preference for Greek productions.

The interest of this survey is historical and does not represent the current situation. In 1978 there are still only two channels to choose from, with limited broadcasts. By 2000, the increase in the offer and in the presence of television in everyday life establishes subtitling in the viewers’ preferences. This is shown by the results of a survey carried out in 2000 by AGB Hellas, a Television Audience Measurement research company. Its results show that there is an increasing acceptance of dubbed foreign series in the years 1998-2000 (AGB Hellas, 2001). But the subtitling tradition is still dominating. This survey shows that there are strong views on the subject, as

only 11% have a neutral stance. The informants either like (a lot 17.6%, quite 13.6%) or dislike dubbing (not very much 9.3%, not at all 45.6%), in other words, more than half of the informants dislike dubbing. There are important differences between genders: more women prefer dubbing (26.6%), since “most dubbed series are directed to them” (ibid, my translation). Preference for dubbing increases with age and decreases with educational level. Those in favour of dubbing all foreign programmes tend to be women (18.9% of the total number of women), over 55, (23.6%) and with a low educational level (28.4%). On the contrary, those who believe that no foreign programme or show should be dubbed tend to be men (41.3% of the total number of men), young people (47.3% of 15-24 year olds) and university graduates (53.8%).

In my knowledge, no similar surveys have been carried out in Spain. Luyken (1991:112) presents results from surveys in the UK, the Netherlands, Germany and France and concludes that “audience preference is, in the first place, determined by familiarity and conditioning to either of the two main methods of Language Transfer”. This study has also shown that preferences are affected by age, educational (or socio-economic) level, and knowledge of foreign languages. It seems that the young, educated language-knowers prefer subtitling. These conclusions agree with the Greek surveys’ results and there are no indications that this has changed over the years or that it should be different in Spain.

3.5. Is subtitling gaining ground?

In the world of globalised mass media it is difficult to talk about a division between dubbing and subtitling countries. Media today are much less influenced by the borders of a country and much more by the use of ICT, international agreements (e.g. adoption of common technological and IPR standards) and business agreements (e.g. transactions or mergers between multinational media organisations).

In the ‘90s, it seemed convincing to claim that “since 1932 the world has been divided into nations that prefer dubbing and those that hate it and favour subtitling of films” (Nowell-Smith, 1996: 218). A decade ago, there were indications that there was a merge in the use of AVT modes. It was safe to say that “there is evidence that in the future the choice might become a matter of personal preference and kind of programme, rather than being a ‘national’ one” (Sokoli 2000:60). The increasing penetration of the Internet and growing usage of hand-held devices point to this direction as it enhances personal choice. In 2008, the percentage of individuals using

the Internet for leisure activities related to obtaining and sharing audiovisual content was 23% in Spain and 16% in Greece³⁸. But this shift seems to be only in one direction at the moment, as personal choice is constrained by availability. Viewers from subtitling countries (or rather, subtitling languages) do not have the option to view a dubbed version of a film. Except for children films, dubbed versions are simply not produced in Greek. Subtitling, on the other hand, is increasingly offered in dubbing countries, at the cinema, through DVD options and Internet downloads. Therefore, rather than a merging of trends in the choice of AVT mode, subtitling seems to be gaining ground.

On the contrary, the option of subtitles is enhanced in the dubbing countries. Spanish viewers can choose to view a DVD with subtitles, teletext on TV or a subtitled film at the cinema, if they live in one of the big cities. Impatient fans of series like the American *Lost* (2004-2010) cannot wait for the episodes to be dubbed and prefer to download fansubs as soon as a new episode is aired and uploaded.

In our digital era, almost everything in audio and video format can be easily and cheaply subtitled. The advent of free subtitling software, the most popular being Subtitle Workshop by Urusoft, has enabled PC users to create their own subtitled versions, called fansubs. Fansubbing was first used for Japanese anime and then extended to all kinds of films and popular series. Crowdsourcing is also on the rise: volunteers subtitle talk videos for TED.com (Technology Entertainment Design – Ideas worth spreading). From slide show presentations software (MS Powerpoint) to video-sharing websites (YouTube), the option to insert subtitles and captions in videos is on the rise. What is more, web subtitle providers have conducted research showing that subtitles increase online video viewing by 40%. Subtitles and captions can also increase the likelihood of the videos being indexed by search engines - an advantage seriously taken into account by publishers wanting to attract a wider global audience. This is one of the arguments TED.com in favour of subtitling instead of dubbing its videos:

Why is TED offering subtitles instead of dubbing voiceovers in other languages?

Subtitling has the additional benefits of making our talks available to audience members who are hearing-impaired. Along with subtitles, we're also providing interactive transcripts for each talk, which allow users to select any sentence in the talk, and be taken directly to the appropriate moment in the video. The transcripts

³⁸ Eurostat, 2008. http://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=isoc_cias_av&lang=en. Accessed 01/05/2011. Other interesting percentages include EU-25 with 21%, Iceland with 57%, the Netherlands with 45%, Italy with 9% and Romania with 7%.

are fully indexable by search engines, revealing previously inaccessible content within the talks themselves. For example, someone searching on Google for "green roof" would find the moment in architect William McDonough's talk when he discusses Ford's River Rouge plant³⁹.

Amateur subtitlers do not even need to install subtitling software. Following the software development trend, subtitling technology is becoming browser-based. Users can share their video content and create subtitles online at dotSUB.com. This subtitled content can be viewed on websites, blogs, and mobile devices.

The preference for subtitles is also conditioned by a desire to learn foreign languages. Watching subtitled films and series is seen by many as a fun method to improve linguistic skills. Certain institutions and associations claim that subtitles could play a major role in FL learning: the European Commission (*Promoting language learning and linguistic diversity: 2004-2006, A new framework strategy for Multilingualism*); the European Parliament (2007); the Polish Ministry of Education (2008); the Finnish Association of Language Teachers (2007)⁴⁰. There is also a popular belief that people from subtitling countries speak one or more languages other than their mother tongue precisely because they are used to listening to foreign languages. The European funded network *Subtitles and Language Learning* (LLP, KA2 Languages 2009-2012) aims to answer the question "Can we learn a foreign language by watching TV?".

³⁹ <http://www.ted.com/pages/view/id/298> Accessed 07 May 2011

⁴⁰ Information from the *Subtitles and Language Learning* website www.sublanglearn.utu.fi Accessed 07 May 2011

Chapter 4. Extratextual indicators of norms. Questionnaire

This chapter starts by describing the aims of the questionnaire presented to subtitlers in Greece and Spain, the choice of interviewees and the procedure followed to obtain answers. The questionnaire data are subsequently illustrated and their results are discussed in the final section of the chapter.

4.1. Aims and preparation of the questionnaire

The questionnaire comprises three parts, and combines two widely used interviewing methods: open-ended questions and multiple-choice statements, which pursue different kind of data (see section 1.5.5).

The primary aim of the questionnaire is to attempt to discover what guides the translator's decisions in the practice of subtitling in Greece and Spain. This can be achieved through questions defined beforehand, and then repeated to all the subjects, in order to facilitate the comparison and analysis of the answers. The qualitative nature of the research (see section 1.5.5) allows for the use of open-ended questions, to be asked in an interview. The hope is that the interviewees are motivated to express their opinions freely, so that interesting aspects are more likely to come to the fore. At the same time, the predefined structure of the questions serves as a guide to the interview. Thus, a balance is achieved and the danger of excessive digression and the subsequent impossibility of analysis are avoided. What is more, a certain degree of flexibility is assured, an element which is normally absent in a multiple-choice questionnaire due to the strict limits it imposes. Even then, the use of a multiple-choice questionnaire does not necessarily guarantee valid answers. The fact that the interviewees are presented with a given set of choices might lead them towards answers that they might not have considered otherwise.

4.1.1. Part A. Open-ended questions (subjective and factual data)

Before getting to the kernel questions, I begin with two questions on the subtitling process and its participants. Establishing this process aims to give insight to and possibly explain the opinions given later on. Another reason for starting with these questions is that they open the way for the interview by contextualising the discussion to follow.

A1. What are the stages of the subtitling process?

A2. Who takes part in the subtitling process?

Questions A1 and A2 on factual data are followed by the questions on subjective opinions, related to the primary aim, i.e. eliciting norms. A direct question, such as “what guides your decisions?” seemed unclear, so I opt for a formulation relevant to the everyday preoccupations or discussions among the subtitlers.

A3. What are the qualities of a good subtitler?

A4. What are the most important characteristics of good subtitles?

A5. What do you consider the major sources of difficulty in subtitling?

Questions A3 and A4 are meant to trigger prescriptive answers of the type “a good subtitler/good subtitles should/ought to etc.” It may not be obvious that A5 could elicit prescriptivism, but I consider that the most important aspects, the ones which require special attention, may be presented as the most difficult ones. The answer to the major sources of difficulty is expected to highlight the aspects which the subtitlers consider of greatest significance. These questions will bring forth personal opinions, i.e. the data obtained are *subjective*. If there are regularities in the answers, they acquire the status of *intersubjective* data, which, as seen in section 1.4, are placed between objective rules and subjective idiosyncrasies. *Expectancy* norms can be elicited from these data (Chesterman 1993 and 1997), i.e. correctness notions based on the expectations of what a subtitled audiovisual product should be like. In other words, the point is to discover the subtitlers’ notions regarding how they are expected to perform their task. Indirectly, the data might also give some insight into what Toury (1995) calls the *initial* norm, that is, the choice between a source-oriented or a target-oriented tendency.

Questions A6 and A7 aim at looking at the way subtitlers manoeuvre within the time and space constraints imposed by the medium.

A6. Do you have special techniques for reducing the original? If so, which?

A7. Are there specific elements you normally omit from the subtitles? If so, which?

Regularities here are expected to shed light on certain *professional* norms (Chesterman 1993 and 1997), i.e. methods and strategies of the translation process.

As far as *operational* norms (Toury 1995) are concerned, only features regarding “fullness” of translation will be seen. This is because *matricial* norms (distribution, segmentation and selection of linguistic material) are better retrieved from textual sources, that is the film themselves.

Questions A8 and A9 deal with the reception of the subtitles as it is seen from the subtitlers’ point of view. The aim here is twofold: a) to see the importance given to the prospective reception, and how much it guides the translator’s decisions; and b) to infer the importance given to the subtitles themselves.

A8. Does the public have specific expectations from subtitling? If so, what do they involve?

A9. Do you think the quality of the subtitles affects the success of the product?

4.1.2. Part B. Multiple-choice statements (factual data)

The opinions retrieved from Part A and the open questions, cannot be analysed without taking into consideration the profile of the interviewees. The second part of the survey seeks to establish certain factual data, which are considered relevant or might bear some influence on the subjective data. This time, instead of questions, the interviewees are presented with statements which have multiple-choice endings. This is done in order to economise the collection of the data, as it is expected that the time conceded for the interview is going to be limited. The interviewee simply has to tick off answers, which saves considerable time. Factual data can be reliably retrieved this way - through a multiple-choice questionnaire -, unlike subjective data which are actually influenced by the presence of suggested answers and are preferably retrieved through open ended questions.

The first facts to be established deal with: the engagement of the subtitler, the languages and the medium involved, as well as the kind of products translated.

- B1. *Position in the company:* ☐ owner ☐ employee ☐ collaborator
- B2. *Years of experience:* ☐ <5 / ☐ 5-10 / ☐ >10
- B3. *I am a:* ☐ full-time subtitler ☐ part-time subtitler
- B4. *I translate from:* ☐ English ☐ Spanish ☐ French ☐ Italian ☐ other: _____
into: ☐ my mother tongue(s) ☐ other: : _____
- B5. *I translate for:* ☐ Television ☐ Cinema ☐ Video ☐ DVD
- B6. *My work consists mainly of:* ☐ Films ☐ Documentaries ☐ Soap-operas
☐ News-items ☐ Children programmes ☐ TV-series ☐ other: _____
- B7. *I translate more than one product at the same time:* ☐ Never ☐ Sometimes ☐ Often
- B8. *I do non-audiovisual translations:* ☐ Never ☐ Sometimes ☐ Often
(Please specify: ☐ Literary ☐ Technical ☐ Legal ☐ other: _____)

One of the aims is to seek possible sources for finding or hypothesizing norms, in other words, where the correctness notions come from. A possible source of norms is an educational institution, such as a university. In that respect, information on the educational background of the interviewee may have some connection to the norms inferred in the open questionnaire. A subtitler with university training may have adopted norms deriving from the educational institution, whereas, in-house training may influence the notions of correctness in a different way. Answers to the following questions will inform us of the relevant educational background of the interviewee.

- B9. *I have attended translation courses:* ☐ No ☐ Yes
- B10. *Special training for subtitlers:* ☐ No ☐ Yes (Please specify: ☐ in-house ☐ university course)

In order to establish the position of the subtitler in the company, statements concerning revision of subtitles are included. If the interviewee revises other subtitlers' work, s/he is also expected to form part of a "norm-determining authority" (cf Chesterman 1997: 66).

B11. *I revise other subtitlers' work:* ☐ No ☐ Yes

B12. *My work is revised by:* ☐ another subtitler ☐ a special reviser ☐ the client ☐ nobody.

A final set of factual data which may be relevant to the decisions taken by the subtitler, has to do with the working conditions. Working at the company's office implies a tighter relationship and control on the part of the employers, or influence by fellow subtitlers.

B13. *I work at:* ☐ home ☐ the company's office.

B14. *I use a computer:* ☐ No ☐ Yes (Please specify: ☐ my own ☐ provided by the company).

B15. *I usually have access to the script* ☐ No ☐ Yes (Please specify: ☐ pre-production / ☐ post-production).

This part of the questionnaire is finished with a direct question regarding an additional source of norms. The presence of explicit guidelines established by the company is expected to influence the subtitlers' decisions.

B16. *There is a set of guidelines for subtitling established by the company:*
☐ No ☐ Yes (Please specify: ☐ written ☐ oral)

4.1.3. Part C. Multiple-choice statements (subjective data)

The choice of the method in open-ended questions for the retrieval of subjective data has been justified on the grounds that the presence of multiple choices might lead the interviewee towards certain answers. This part of the questionnaire aims at testing this assumption, so the three kernel questions concerning correctness notions, which are presented in the first part, are repeated here. This time, however, they are submitted as statements followed by options to be ranked in order of importance. The formulation of these options (qualities of a good subtitler, etc.) is inspired by the literature on subtitling research (e.g. Reid 1987, Minchinton 1992, Ivarsson 1993, Torregrosa 1996, Smith 1998; see section 2.9.). The options are presented in a shuffled order, i.e., not the expected order of priority. Statement C1 is expected to provide indications for the initial norm (source-oriented vs target-oriented approach). The subtitling-specific ability of language condensation is expected to be

given priority.

C1. The qualities of a good subtitler – in order of importance – are:

- excellent knowledge of the language of the original
- excellent knowledge of Greek
- ability to compress language
- awareness of the clients' demands
- other:

The informants are then asked to compare the difficulty between subtitling and other kinds of translation. This is in line with one of the aims of the questionnaire, which is to establish the self-perception of the subtitlers.

C2. I consider subtitling more difficult than other forms of translation: No /
Yes

The next step is to specify which difficulties in subtitling are more important. The options include two subtitling-specific difficulties (space restrictions, oral-to-written transference) and two general translation problems (linguistic and cultural differences) as well as a difficulty which has to do with the working conditions (tight deadlines). It is expected that subtitling-specific features are not going to be regarded as the most important difficulties, on the basis of the assumption that experienced fulltime subtitlers will have developed methods and strategies to overcome problems posed by time and space restrictions.

C3. In my opinion, the most important sources of difficulty – in order of importance – are:

- difference in syntactic structures between the foreign language and Greek
- space restrictions (compression of the original)
- transference from oral to written mode
- cultural differences
- tight deadlines
- other:

The fourth statement aims to see whether the notion of translation is source-oriented or target-oriented. If priority is given towards faithfulness to the original, certain orientation towards the source text/language/culture will be demonstrated. On the other hand emphasis on the reception of the subtitles will show loyalty towards the target text viewer.

C4. The most important characteristics of good subtitles are:

- faithfulness to the original
- easy readability
- linguistic correctness
- general understanding of the story/plot/argument
- other:

The last question is meant to add to the insight provided by questions A8 and A9 of the first part, namely, whether or not and how much audience expectations guide the subtitle's decisions. As discussed in 3.1 the function of the subtitles may vary depending on the viewers' knowledge of the foreign language, in other words they may be either the main source of information (no knowledge of SL) or merely an additional source (some knowledge of SL). Through this question I try to elicit whether this is taken into consideration.

C5. When I translate, I have a specific audience in mind:

- No, I normally translate in the same way.
- Yes. My decisions depend on (in order of importance):
 - the genre (documentary, action movie, film classic, sports)
 - the medium (TV, cinema, video)
 - the viewers' knowledge of the original language
 - the viewers' knowledge of the foreign culture
 - the viewers' age
 - other:

The results of the third part of the questionnaire can be compared with the ones of the open-ended questions of the first part. Thus, it is possible to see whether a multiple-choice questionnaire is valid and whether or not its results are reliable. This finding is useful for a possible future quantitative research involving more subjects. If the results of the open and the closed parts differ substantially, it may be proved that this method is not reliable.

The third part described above acquires an additional function, if a personal contact with some subtitlers cannot be achieved. If the open-ended interview cannot be performed, the second and the third parts can be handed out and returned with the answers marked. Thus, subtitlers may be included in this survey even though they do not have the necessary spare time to give a complete interview.

4.2. Choice of interviewees and presentation

In order to fulfil the main aim of the research presented in section 4.1 – to seek the norms that guide subtitlers' decisions in Greece and Spain – there had to be a criterion for the selection of the sample to be interviewed. According to Chesterman (1997:67),

Professionals are the people who are largely responsible for the original establishment of the expectancy norms, in fact, for the products of their work naturally become the yardsticks by which subsequent translations are assessed by the receiving society. Their translation behaviour, in other words, is accepted to be norm-setting

In line with this, only full-time subtitlers were chosen for these interviews, i.e., people whose main occupation and source of income is subtitling. I tried to include mainly subtitlers with more than 5 years' experience, as well as owners of subtitling studios, since they are bound to belong to that group of "experts", within the society (of subtitlers in this case).

Within any society, there is a subset of members ('experts') who are believed by the rest of the society to have the competence to validate such norms. This authority-validation may do no more than confirm a norm that is already acknowledged to exist in the society at large: in this sense, the norm-authorities genuinely 'represent' the rest of the society and are presumably trusted by the other members to do so (Chesterman 1997:66).

Following this line of thought, the more experienced the subtitlers, the more likely they are to constitute 'norm-authorities', and to be acknowledged as such by the rest of the subtitling community. Subsequently, they constitute a more reliable source of these norms. Nonetheless, translators with less than 5 years of experience were also included, to examine whether there are significant differences in the opinions expressed.

There are no official data on the exact number of the people working in this field either in Greece or in Spain. This was partly due to the absence of a translators association for the media, contrary to the situation in other countries, for example the Netherlands (cf Hempen 1998).

Effort was made to conduct all the interviews in as much the same way as possible, both in the presentation of the questions, as well as in giving clarifications where needed. The procedure normally started from a telephone contact, where the time and the place of the interview were specified. The aim of the present study was briefly explained, emphasising its descriptive nature and academic character. This implied positioning the interviewee in the role of an expert giving an account of his knowledge and experience, rather than that of a subject under scrutiny and interrogation.

In the beginning, the interviewee was asked for permission for the interview to be recorded, which was possible in some cases. Recording the interviews allowed me to concentrate on the content of the interview without missing potentially useful details in the process of note-taking. The first part of the questionnaire, that is, the open-ended questions, was conducted in the interviewee's mother tongue (Greek, Spanish or Catalan). I considered that they would express themselves more freely in their mother tongue and especially in Greece it would be unnatural for me to have the

interview in a language other than Greek. However, the questions and statements were written and presented in English to ensure that the same questionnaire was used both in Greece and Spain.

Parts B and C, i.e. the multiple-choice statements, were handed out at the end of the interview, and the subjects were left to tick off their answers in the second part, or rank their choices in order of priority in the third part. This was normally a silent operation, so there was no need for further tape-recording or systematic note-taking. The occasional comments of the interviewees while they were completing the questionnaire were taken note of.

It was not possible to personally interview all the subtitlers contacted, so some of them completed only the multiple-choice statements (parts B and C). As explained in 4.1.3, part C replicates some of the questions in part A. Open questions number 3, 4 and 5 of part A are presented in a multiple-choice statement form in part C. This was done to examine whether a multiple-choice questionnaire could be used in a possible future quantitative research involving more subjects. If the results of the open and the closed parts differ substantially, it may be proved that this method is not reliable.

The questionnaire's final form is presented in the next pages.

Subtitlers' questionnaire - Part A⁴¹

Question A1

EN: What are the stages of the subtitling process?

EL: Ποια είναι τα στάδια του υποτιτλισμού;

ES: ¿Cuáles son las etapas del proceso de la subtitulación?

Question A2

EN: Who takes part in the subtitling process?

EL: Ποιος συμμετέχει στη διαδικασία του υποτιτλισμού;

ES: ¿Quién participa en el proceso de la subtitulación?

Question A3

EN: What are the qualities of a good subtitler?

EL: Ποια είναι τα χαρακτηριστικά ενός καλού υποτιτλιστή;

ES: ¿Cuáles son las calidades de un buen subtitulador?

Question A4

EN: What are the most important characteristics of good subtitles?

EL: Ποια είναι τα πιο σημαντικά χαρακτηριστικά των καλών υποτίτλων;

ES: ¿Cuáles son las características más importantes de los buenos subtítulos?

Question A5

EN: What do you consider the major sources of difficulty in subtitling?

EL: Ποιες είναι οι βασικότερες δυσκολίες στον υποτιτλισμό;

ES: ¿Cuáles son las mayores dificultades?

Question A6

EN: Do you have special techniques for reducing the original? If so, which?

EL: Έχετε ειδικές τεχνικές σύμπτυξης του πρωτότυπου; Αν ναι, ποιες;

ES: ¿Utiliza técnicas especiales para reducir el original? ¿Cuáles?

Question A7

⁴¹ This part was not presented to the subtitlers. It was used orally in the personal interviews (when these were possible) in the subtitler's mother tongue: Greek and Spanish accordingly.

EN: Are there specific elements you normally omit from the subtitles? If so, which?

EL: Παραλείπετε συγκεκριμένα στοιχεία από τους υπότιτλους; Αν ναι, ποια;

ES: ¿Suele omitir elementos específicos de los subtítulos? ¿Cuáles?

Question A8

EN: Does the public have specific expectations from subtitling? If so, what do they involve?

EL: Έχει το κοινό συγκεκριμένες προσδοκίες από τον υποτιτλισμό; Αν ναι, ποιες;

ES: ¿Tiene el público expectativas concretas de los subtítulos? ¿Cuáles?

Question A9

EN: Do you think the quality of the subtitles affects the success of the product?

EL: Πιστεύετε ότι η ποιότητα των υπότιτλων επηρεάζει την επιτυχία του προϊόντος;

ES: ¿Cree que la calidad de los subtítulos afecta el éxito del producto audiovisual?

Subtitlers' questionnaire - Part B

Name (optional; alternatively you may put your initials):

Subtitling Company/TV Station:

Please tick off your answer

B1. Position in the company:

☐ owner ☐ employee ☐ collaborator

B2. Years of experience:

☐ 1-5 ☐ 5-10 ☐ >10

B3. I am a:

☐ full-time subtitler ☐ part-time subtitler

B4. I translate from:

☐ English ☐ German ☐ French ☐ Spanish ☐ other:... into:
☐ my mother tongue(s) ☐ other: ...

B5. I translate for:

☐ television ☐ cinema ☐ video ☐ DVD

B6. My work consists mainly of:

☐ films ☐ documentaries ☐ TV-series and soaps ☐ news ☐
 children programmes ☐ other:....

B7. I translate more than one product at the same time:

☐ never ☐ sometimes ☐ often

B8. I do non-audiovisual translations:

☐ never ☐ sometimes ☐ often (please specify: ☐ literary
☐ technical ☐ legal ☐ other:

B9. I have attended translation courses:

☐ no ☐ yes

B10. Special training for subtitlers:

☐ no ☐ yes

(Please specify: ☐ in-house ☐ university course)

B11. revise other subtitlers' work:

☐ no ☐ yes

B12. My work is revised by:

☐ another subtitler ☐ a special reviser ☐ the client ☐ nobody

B13. I work at:

☐ home ☐ the company's office

B14. I use a computer:

☐ no ☐ yes

(Please specify: ☐ my own ☐ provided by the company).

B15. I usually have access to the script:

☐ no ☐ yes

(please specify: ☐ pre-production ☐ post-production)

B16. There is a set of guidelines for subtitling established by the company:

☐ No ☐ Yes

(Please specify: ☐ written ☐ oral)

Subtitlers' questionnaire -Part C

Please rank the choices, according to the order of importance you think appropriate

C1. The qualities of a good subtitler – in order of importance – are:

- excellent knowledge of Source Language
- excellent knowledge of Target Language
- ability to compress language
- awareness of the clients' demands
- other:

C2. I consider subtitling more difficult than other forms of translation: ☐ No ☐ Yes

C3. In my opinion, the most important sources of difficulty - in order of importance - are:

- difference in syntactic structures between the two languages
- space restrictions (compression of the original)
- transference from oral to written mode
- cultural differences
- tight deadlines
- other:

C4. The most important characteristics of good subtitles - in order of importance - are:

- faithfulness to the original
- easy readability
- linguistic correctness
- general understanding of the story/plot/argument
- other:

C5. When I translate, I have a specific audience in mind:

☐ No, I normally translate in the same way.

☐ Yes. My decisions depend on (in order of importance):

- the genre (documentary, action movie, film classic, sports programme)
- the medium (TV, cinema, video)
- the viewers' knowledge of the original language
- the viewers' knowledge of the foreign culture
- the viewers' age.
- other:

4.3. Questionnaire results in Greece

A total of 32 full-time subtitlers completed the questionnaire in two phases. 16 interviews were conducted in 1999⁴², and 16 in 2001. 20 subtitlers were interviewed personally and completed all three parts of the questionnaire. The other 12 subtitlers, who were interested in taking part in the survey but for various reasons a personal contact could not be achieved, received part B and C of the questionnaire by fax or mail, filled it and sent it back soon after.

At the period the interviews took place, there were about fifteen subtitling studios in Greece, all located in Athens. Five studios (Attica, Cinematyp, Filmopress, Flash, and Titlotyp) were specially equipped to produce subtitles for the cinema. The rest of the studios were responsible for translating programmes shown on private TV stations (even from other parts of Greece) and for translating VHS video releases or DVDs. The state-owned Hellenic Broadcasting Corporation (ERT) had its own dubbing and subtitling department which in 2000 employed fifteen translators.

The companies approached in Greece were (in alphabetical order):

- Attica S.A., a studio with equipment to provide laser subtitling for cinema with 4 subtitlers working as external collaborators;
- Audiovisual Enterprises S.A.; one of the largest subtitling studios for television, VHS and DVD, with 5 internal subtitlers;
- Cinematyp, specializing in subtitling for the cinema;
- Filmopress, a private subtitling studio for the cinema with external collaborators/translators;
- The Hellenic Broadcasting Corporation (ERT)'s subtitling, dubbing and quality control department with 15 permanent translators;
- Lumiere, a private subtitling studio for the only cable TV channel called Filmnet (now digital NOVA), with 8 employees;
- Omikron S.A, a subtitling studio for television and VHS with 7 subtitlers;
- Optikoakoustiki, a studio offering subtitling and various services related to TV and DVD production (production of TV spots, magnetic and optical media production) with 2 permanent subtitlers and an unspecified number of external collaborators.

⁴² The results of this set of interviews were presented in Sokoli, 2000.

- SPK, a private subtitling and dubbing studio for television with external collaborators/translators;
- Titranna, a private subtitling agency for cinema and video distribution with 4 permanent translators;

Many of the interviews took place at the work environment of the interviewees. This was in line with a characteristic of qualitative research which shows preference for 'natural' settings for the collection of data (cf. Silverman, 1993: 27). The subtitlers contacted were generally willing to concede an interview and present their views, even though this activity meant "wasting" precious working time. Initially, they were asked for half an hour of their time, but sometimes this exceeded the hour (in one case the interview lasted four hours). Some of the subtitlers were pleasantly surprised by the fact that subtitling was chosen as a subject of academic research.

In order to contextualise the results of the interviews, the factual data are presented first, despite the fact that they were not the first to be retrieved in the cases where an interview was conceded.

4.3.1. Factual data. Informants' profile

This section presents the factual data regarding the Greek informants, retrieved from the second part of the questionnaire. The cumulative data from each question are also presented in the form of a chart so that the reader can get a clearer picture of the data. In the cases where the data are of the same kind (all the informants have given the same answer, for example that they work full-time) a chart is not used as it is not necessary.

B1. Position in company. Three (9%) of the subtitlers are also owners of subtitling studios (Filmopress, Titranna and Cinematyp), ten (31%) subtitlers work as external collaborators. One of the collaborators works freelance for an US-based company (Softitler – DVD subtitling) as well as for the Hellenic Broadcasting Corporation (ERT). The rest, 19 (60%), are permanent employees at ERT, and at the private subtitling studios Cinematyp, Attika, Omikron and Lumiere. One of the subtitlers also the supervisor of Lumiere's subtitling team.

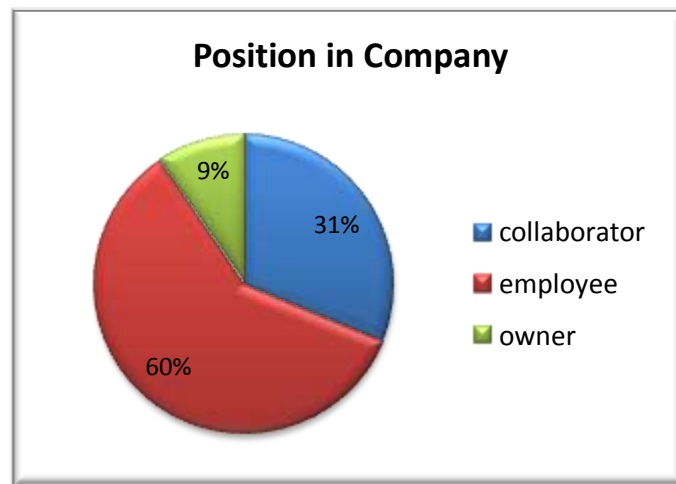


Chart 4: Question B1 - Position in Company (Greece)

B2 and B3. Years of experience. Almost all of the informants are full-time subtitlers, with the exception of three. 14 (44%) of the subjects have been working as subtitlers for more than 10 years, eight (25%) between 5-10 years, and the remaining ten (31%) between 1-5 years.

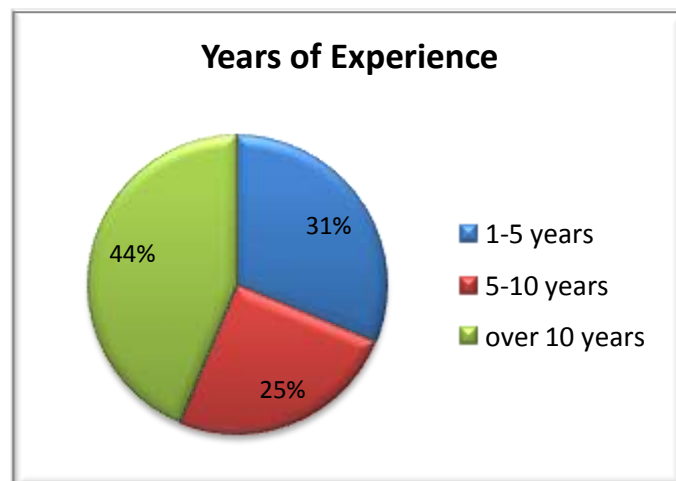


Chart 5: Question B2 – Years of Experience (Greece)

B4. Source Languages. All subtitlers translate into their mother tongue. All – except for one who translates only from French – translate from English. Almost half (47%) of the subtitlers translate only from English, whereas the rest also translate from French, Spanish, Portuguese, Italian or Russian in various combinations.

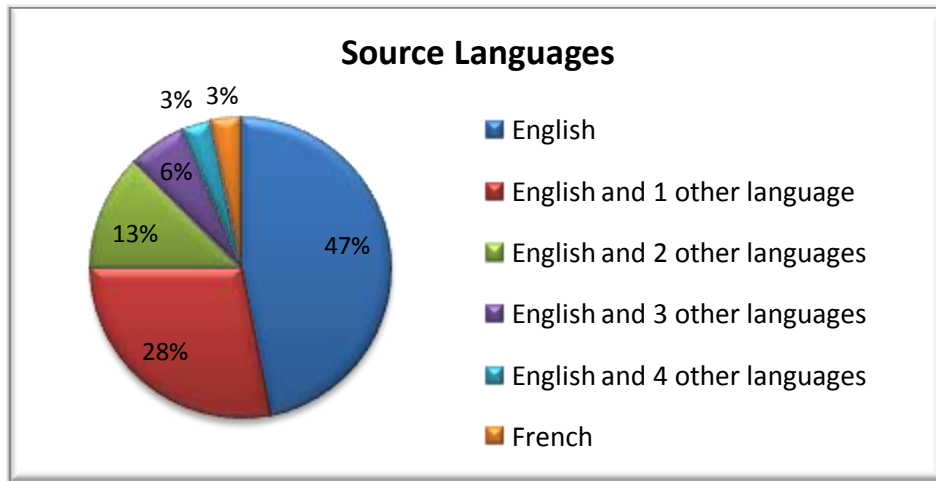


Chart 6: Question B4 – Source Languages (Greece)

B5. Medium. All of the interviewees work for television, whereas seven (22%) of them also subtitle for cinema and four (13%) for TV, Cinema and VHS. One of the interviewees translates products presented in the form of DVD as well.

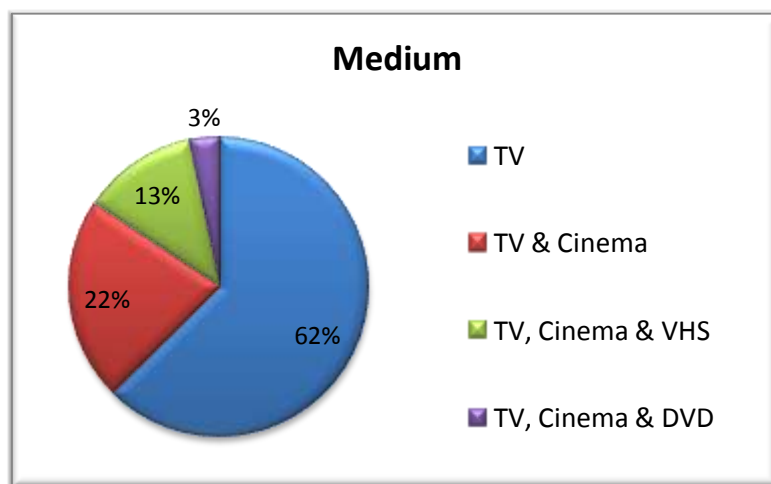


Chart 7: Question B5 – Medium they work for (Greece)

B6. Kinds of AV products subtitled. They all work with almost all kinds of audiovisual products, even though their main amount of work consists of films, except for two informants who usually translate series and one who works with documentaries and news items.

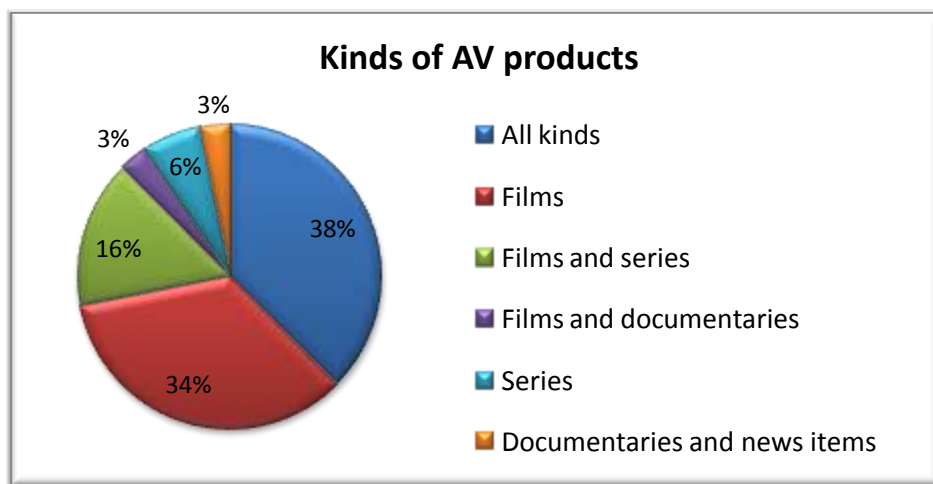


Chart 8: Question B6 – Kinds of AV products they subtitle (Greece)

B7 and B8. Translation of non-AV texts. Most (26) of the interviewees translate more than one product at the same time. More than half of them, 20 (63%) only work as subtitlers, whereas 12 (36%) also do other kinds of translations, mainly technical and legal texts. In addition, three of the subtitlers translate for the theatre.

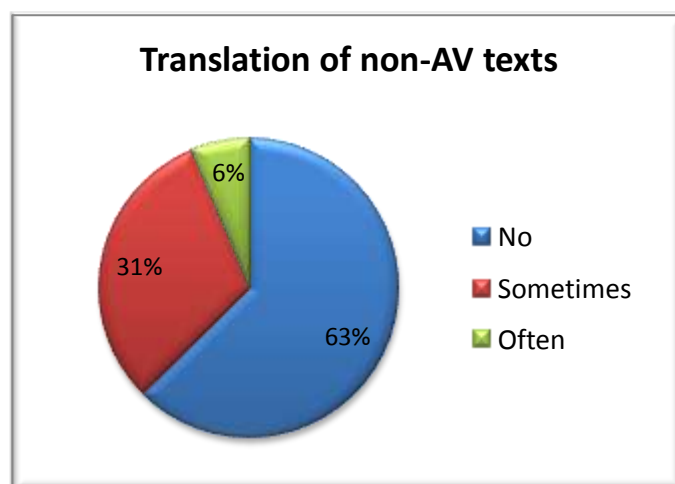


Chart 9: Question B8 – Translation of non-AV texts (Greece)

B9. Translation courses. More than half of the subjects have attended university translation courses. Up to 2000, subtitling training was only available as in-house training in subtitling agencies. There was only one graduate translation training school at Ionian University of Corfu. Nowadays, two inter-departmental postgraduate translation programmes are also offered at the University of Athens and Aristotle University of Thessaloniki. In Athens there are various private translation schools offering subtitling courses since 2005. This is reflected by the fact that the fourteen subtitlers who have been working for more than 10 years are also the ones with no training in translation. Also, 7 out of 10 subtitlers with less than 5 years experience have a degree in translation, which shows a tendency for a degree being required.

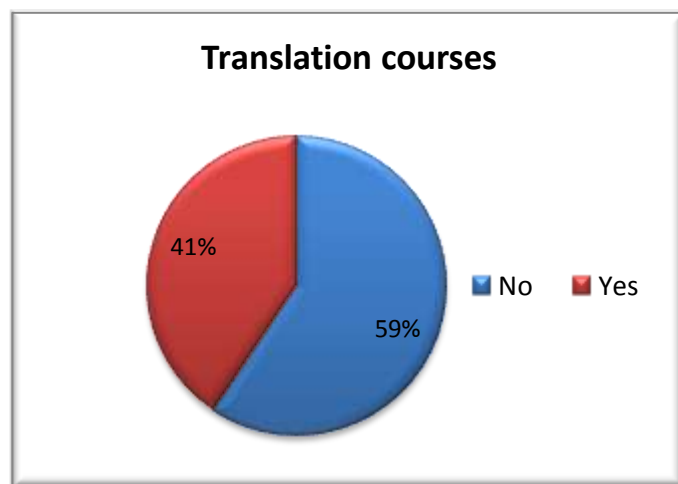


Chart 10: Question B9 – Translation courses

B10. Subtitling courses. Only one of the informants received any special training for subtitlers. It has to be noted that subtitling courses have only been available in Greece since 2006. These courses are usually in the form of 15-20 hour seminars in private educational institutions, such as Metafrasi School of Translation, the Hellenic American Union, the French Institute and Glossologia, all located in Athens.

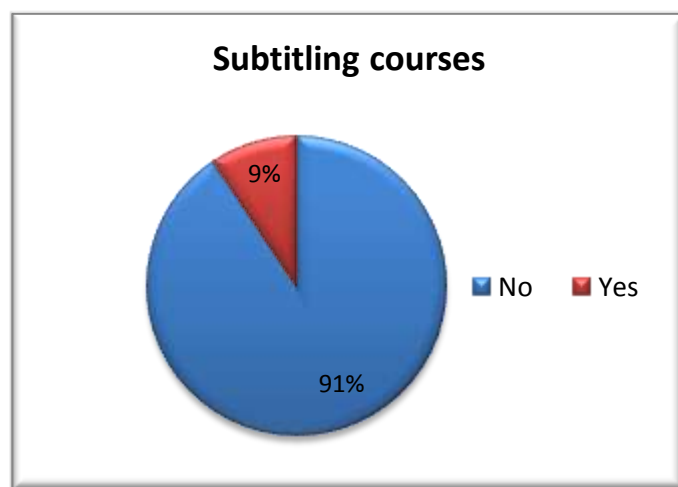


Chart 11: Question B10 – Subtitling courses (Greece)

B11 and B12. Revision policy. Half of the interviewees revise other subtitlers' work, including the three owners of subtitling studios, as well as the subtitlers who work for Lumiere (subtitling for cable channel). In the public channel ERT there is no revision policy, which means that its employees and collaborators are neither revised nor do they revise.

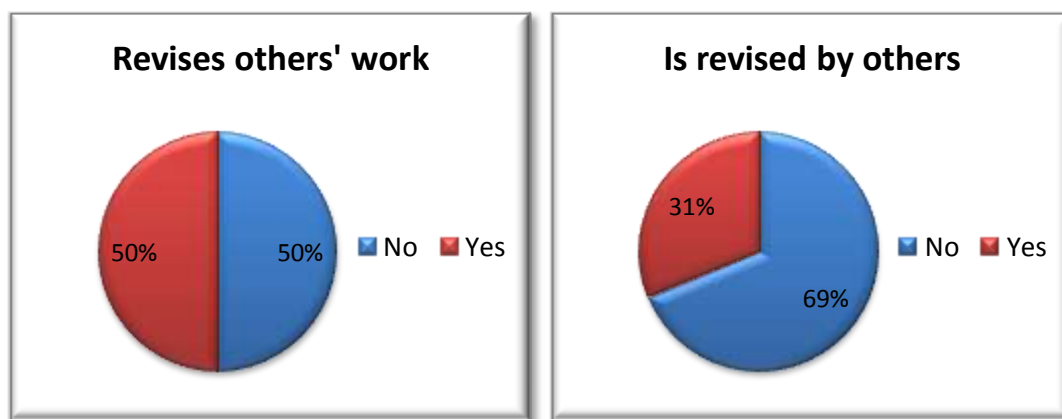


Chart 12: Questions B11 and B12 – Revision policy (Greece)

B13, B14 and B15. Working conditions. All interviewees use a computer and all but two have a post-production script at their disposal. Most of them work at the office, or combine working at home and at the office.

B16. Guidelines. In Filmopress and Titranna there are no guidelines. The subtitler who collaborates with the SPK informed the researcher that she had composed these guidelines herself, being the most experienced subtitler, in order to help the newcomers. The awareness of guidelines in ERT and Lumiere varies significantly among the subtitlers. In the first case, four employees claim that there is a set of guidelines disseminated orally, whereas two of them claim that there are no guidelines. In Lumiere, half of the subtitlers are aware of the presence of written guidelines, whereas the rest seem to have received them orally.

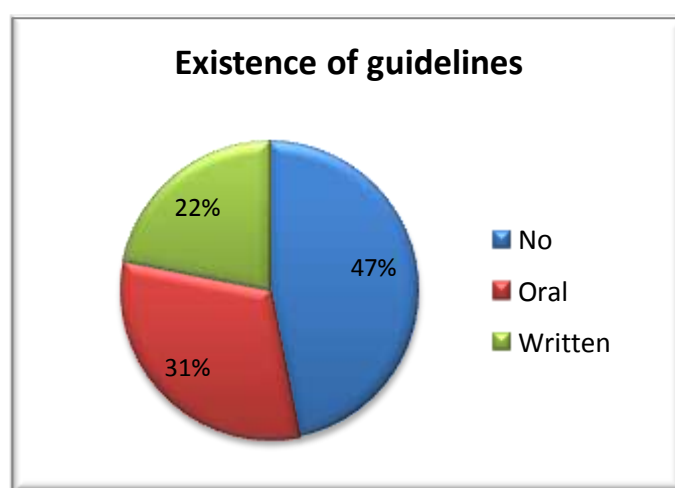


Chart 13: Question B16 – Existence of guidelines (Greece)

For an inclusive view of the interviewees' profile (raw data), please refer to Appendix 4.

4.3.2. Factual data. The subtitling process and its participants

This section describes the data derived from Part A of the questionnaire presented to Greek subtitlers.

When describing the process, one can go into various degrees of detail, starting from the contact between the producer and the distribution agency or the subtitling laboratory, and finishing with the film screening⁴³. This section presents the processes as described by the subtitlers interviewed (answering questions A1 and A2) and includes the stages they are involved in. Some informants are responsible for all stages of the process, even though this does not apply to all. For instance, DVD subtitlers are not involved in the spotting or the cueing stage. The subtitling process and its participants vary according to the medium, cinema, VHS, TV or DVD, as described in the following sections.

The process for the cinema starts when the distribution agency assigns the translation of a film to the studio. The agency usually provides a videotaped copy of the film, as well as the post-production script that accompanies it. Sometimes, a copy of the film is not supplied, either because of lack of time to copy it⁴⁴, or because some distribution companies, who want to have absolute control over the product they have purchased, do not allow copies to be made. When copies are allowed, they are made in such a way that the time-code occupies a large part of the screen, so that the copy is rendered useless for commercial use.

Another opportunity for the translator to watch the film before translating it is the case where the distribution agency has a projection hall (i.e. a screening theatre). In this case, it can arrange a special screening session for the translator, who watches the film and records the sound on a normal tape-recorder. This is used during the translating process in order to “capture the rhythm” of the speech. At the same time, notes are taken concerning specific problems, for example inserts which are included in the picture but not in the script (a sign, a letter, a newspaper fragment), which also need subtitling.

According to the subtitlers interviewed the above is the exception rather than the rule. More often than not the translation has to be done directly from the script, without any previous viewing of the film. This is feasible because of the nature of the script:

⁴³ Díaz Cintas (2003) describes 18 steps in the subtitling process (see section XXX).

⁴⁴ According to Tsesmetzoglou, even in the cases that it is possible for the agency to make a copy, they make no effort to do so, with the excuse that there is no need for it. The job is done anyway.

apart from the transcribed dialogue of the film, named “Combined Continuity”, it also includes a Master Spotting/Subtitle List⁴⁵. It is an abridged English version of the original, which contains notes of the in and out times of the individual subtitles. This kind of masterlist is done in English, even if the film is in a different language, to help subtitlers in all languages. The task of the translator, then, is to translate the model subtitles from English into Greek, and there is no need for *spotting* (division of the script into units).

The translation was done using a special subtitling software tool called VDPC (Figure 18). This programme, which runs on DOS, does not allow more than 29 strikes to be typed on each line (extra letters are overtyped), and includes the time in and time out codes. Most of the interviewed subtitlers who used this software, pointed out its shortcomings: it is outdated, not user-friendly, sometimes subtitles are lost, there is no spell-checking or other aids. This is particularly relevant with the answers some subtitlers gave to the question concerning the sources of difficulty in their work.



Figure 18: Screenshot of the subtitling software tool VDPC

The finished translation is saved on a disk, and then transferred to the computer connected with the editing/viewing table. This is when the *cueing* is performed, that is, the definitive insertion of the in and out times, which is done on the basis of the feet and frames of the film. At that stage eventual changes and corrections are made, which usually have to do with misunderstandings due to the impossibility of viewing the film while translating. The insertion is quite exact but the process is time-consuming, as the editing/viewing table is used manually to backtrack or fastforward the film. The final technical stage includes the printing of the subtitles on small copper plates in a special laboratory. Back at the studio, the subtitles are etched onto

⁴⁵ These scripts are prepared by companies such as Gelula & Co. For a sample see Appendix xxx.

the film through a photochemical process⁴⁶.

The process described above (except the production of the copper plates) involves only one person. However, an external collaborator is often asked to do the actual translating. The difference in this case is that the script is sent directly to the translator who forwards the file containing the subtitles to the subtitling studio by e-mail. The reason given as to why the translation and the cueing is done by two different people is that it saves time. A further justification is that an experienced technician is needed to do the cueing, someone who has the skills to use the equipment. This professional tends to hold a permanent position and in the case of the Greek subtitling studios, it is the owner of the studio⁴⁷. The subtitlers responsible for the cueing, said in the interview that the more experienced the translator is, the less corrections and amendments have to be made.

The subtitling process for the cinema takes place under great time pressure. Sometimes, especially when the film is expected to be a box office success (e.g. awarded films) the time between the purchase of the film and its release has to be minimal. So, there are bound to be errors (translation, typeset or insertion errors) which cannot be amended for the specific copy of the film, since the insertion of the subtitles is permanent and irrevocable. An example given during the interview with Tsesmetzoglou (TITRANNA), was the film "La vita è bella" by Roberto Benigni, which was translated in one night. The fact that it was translated from English (pivot translation using a Master Spotting/Subtitle list) and without viewing the film caused an important error: a wasp bite was translated as a scorpion bite, which contradicted the image. When they realised the error, it was too late (the copper plates need half a day to be printed), so it had to be projected as such for the first copy, and amended in the rest of the copies. The first defective copy was sent to be projected in "less important" provincial cinemas.

As for television, in the case of the Hellenic Broadcasting Corporation (ERT) the translator receives the script, as well as a copy of the film on videotape. During the first viewing of the film, the script is *spotted*, i.e., it is separated in units, each of which is going to form a subtitle. At this point the translator decides if the subtitles are going consist of one or two lines. The translation process is similar to the one for cinema subtitling. The cueing is done manually by the translator with the help of a

⁴⁶ This final technical stage is exhaustively described in Ivarsson and Carroll 1998: 12-15.

⁴⁷ In FILMOPRESS and TITLOTYP the owner is a translator. In the case of FLASH it is a technician with some knowledge of English but who does not translate himself.

special character generator (ASTON), and the insertion is done in real time by pressing a button every time a subtitle is to appear. At the same time the previous and the next subtitle can be seen on the computer screen next to the monitor where the film is viewed, so that the subtitler can control the existence of coherence between them. What differentiates this process from the cinema is that eventual errors can be corrected at any point of the process, even at the last moment. The above process holds for all the studios for television subtitling, except Lumiere. The difference lies in the subtitling software tool used (WIN2020) which is Windows-based.



Figure 19: Screenshot of the subtitling tool Win2020

The film is viewed on the computer screen with the help of the software, and it is controlled directly from the PC. This is achieved because this programme saves the video, audio and timecode from the VCR. The process is accelerated, as there is no need for the translator to pause and shuttle the tape to establish the cueing points, or to check and review the oral part. Other timesaving features this software tool offers involve “the ability to read timecode from the video and associate it with each subtitle as in- and out-cues” (*Screensubtitling*, 1999), suggestions for the optimal time-length according to the length of the subtitle and spell-checking. The supplier of this subtitling system upgraded the tools in 2001 and currently offers Poliscript.

The rights for the video-release of the film are usually bought by the distribution agency who already owns the rights for the cinema-release. The subtitling for video is

assigned to the same studio and subsequently the same set of subtitles are used, with certain adaptations where needed. When the studio is not the same and the film has to be translated anew, the translator is often faced with an additional problem: the non-availability of a script. After the first translation of the film for the cinema, the studio is theoretically obliged to return the script to the distribution agency together with the translated film. This does not always happen, however, and the scripts often end up in piles or even thrown away. In these cases the film has to be transcribed before it is translated and the rest of the process remains similar to the one described above.

The DVD subtitling process was relatively new at the time the interviews took place and only one of the subtitlers interviewed had any experience with DVD subtitling. In this case, no intermediary Greek distribution agency is involved. The DVD production services company, Softitler, sends the film on CD to the subtitler through a package delivery company and the subtitles file through e-mail. The subtitles file, or template, is in English, it is used for all languages and consists of two columns: The spotted subtitles on the left and empty boxes on the right where the translation is inserted. The subtitler uses a licensed software tool created and only used by the company's employees and collaborators to open the template and translate it. Each subtitle can contain notes written by the template author with explanations of expressions or references (e.g. websites) for further investigation. The advantage of the ready spotted file is that it speeds up the translation process. The shortcoming, however, is that different languages may require subtitles of different length, or different division (whether one- or two-line subtitles are going to be used). The subtitler's task is to fill in the spaces provided and send the file to an appointed editor for correction, called "proof". Proofing is repeated by a second editor, who accepts or rejects the first editor's corrections and adds his or her own amendments. The eventual changes have to be approved by the original subtitler, who is responsible for the final decisions, and sent back to the company. The quality control department receives the file and checks format errors, empty boxes (subtitles that exist in the template but have not been translated), etc. The subtitles are then converted to JPEG images which will be added to the DVD. Finally, the images are checked by a subtitler for conversion errors in a process called image and simulation quality check.

Table 18 summarises the processes at the different media in generic steps.

Process A (cinema)	Process B (TV)	Process C (VHS)	Process D (DVD)
1. Reception of spotted script	1. Reception of film copy & script	1. Reception of film copy (& script)	1. Reception of film copy and subtitle file (template)
2. Translation on disk	2. Viewing & spotting	(2. Transcription if script is not available)	2. Translation on template file
3. Production of copper plates	3. Translation	3. Viewing & Spotting	3. Correction by two editors
4. Cueing & editing	4. Cueing & editing	4. Translation	4. Approval of corrections by the first subtitler
5. Photochemical Insertion	5. Subtitle insertion on video	5. Cueing & editing 6. Subtitle insertion on video	5. Quality control 6. Conversion to JPEG images 7. DVD production

Table 18: Results of questions A1 and A2 - The subtitling process according to the medium

4.3.3. Subjective data

This section presents the subjective data concerning the Greek subtitlers' views, retrieved from part A (*Open-ended Questions*) and part B (*Multiple-choice Statements*) of the questionnaire. First, I am going to compare the answers to the 3 questions that were repeated in both parts, in order to verify the validity of using multiple-choice statements as well as the coherence in the subtitlers' statements. The questions which can be compared and correlated are:

- A3 vs C1 to do with the qualities of a good subtitler.
- A4 vs C4 to do with the most important characteristics of good subtitles.
- A5 vs C3 to do with the major sources of difficulty in subtitling.

For this comparison we have to take into consideration that Part A was answered by 20 subtitlers whereas Part B was answered by these 20 plus a further 12 subtitlers (see section 4.3). If the extra 12 subtitlers' answers vary considerably from the rest, this may influence the cumulative results.

The results of the multiple-choice statements are presented in the form of charts in the course of their analysis. The charts include the percentage of interviewees who ranked the elements at the specific places of the hierarchy. The raw data table which contains the answers of each individual subtitler can be found in Appendix 4.

▪ What are the qualities of a good subtitler?

The prevailing quality in the answers to question A3 (in Open-ended Questions) is GOOD KNOWLEDGE OF GREEK, i.e. the Target Language (70%). The ABILITY TO COMPRESS LANGUAGE is also considered an important asset (40%). Other qualities mentioned but without regularity have to do with personality traits such as BEING PERCEPTIVE, PUNCTUAL, IMAGINATIVE, as well as ENJOYING WATCHING FILMS. One of the subtitlers stresses as a quality the ABILITY TO AVOID LITERAL TRANSLATION. Two translator specific traits are also mentioned: to be AWARE OF THE TARGET AUDIENCE and to KNOW HOW TO DO RESEARCH FOR TERMINOLOGY, SLANG ETC. Only one subtitler considers SOURCE LANGUAGE MASTERY as a quality of a good subtitler.

The findings of C1 (Multiple-choice Statements) coincide to some extent with the findings of question A3. As shown in Chart 14, there are regularities in the subtitlers' answers. There is a tendency to consider TARGET LANGUAGE PROFICIENCY as the most important quality, and to put SL MASTERY in the second place with ABILITY TO COMPRESS LANGUAGE in the third place.

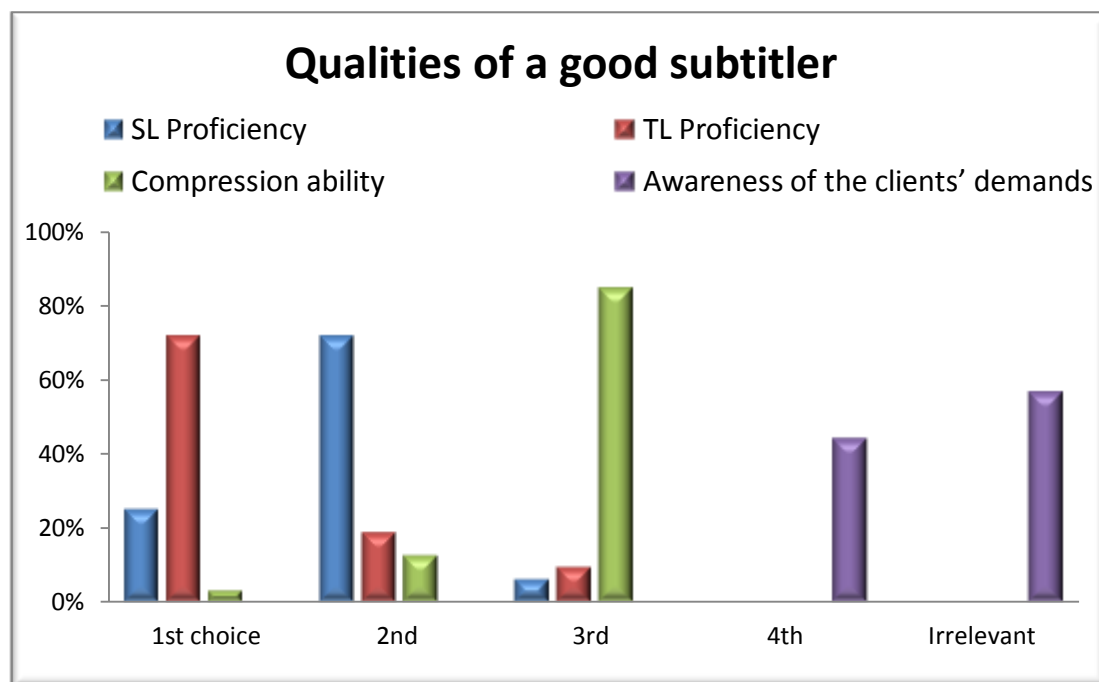


Chart 14: Question C1 – Qualities of a good subtitle in order of importance (Greece)

Two things have to be noted here. First, SL PROFICIENCY is put in the second place of the hierarchy by most subtitlers, even though only one of them mentions it when asked in the interview. A possible explanation could be they take SL proficiency for granted, so they do not bring it up without prompting, but they do rank it in second place if they have to prioritize qualities. Second, the PROFESSIONAL AWARENESS OF THE CLIENTS' DEMANDS is either placed last in the hierarchy or considered irrelevant. This could be explained by the fact that most of the subtitlers are employees who only have to be aware of the guidelines of the company, without worrying about the demands of clients such as distribution agencies.

▪ What are the most important characteristics of good subtitles?

Readability is a key issue in the subtitlers' answers to the open-ended question A4, and it is mentioned by 65%. The informants reply that subtitles should be SHORT AND SUCCINCT, so that the viewer can READ AND DIGEST THEM QUICKLY and return to the image as soon as possible. Good subtitles are COMPREHENSIBLE, a characteristic which is also expressed as CLEAR, SIMPLE and PLAIN (30%). There is special emphasis on the USE OF UNCOMPLICATED SENTENCE CONSTRUCTIONS and AVOIDANCE OF 'DIFFICULT' WORDS. The subtitlers should AVOID ANYTHING THAT WOULD MAKE THE SPECTATOR PAUSE AND WONDER. This quality is also expressed as UNOBTRUSIVENESS or INVISIBILITY of the subtitles.

The next most frequently quoted characteristic (45%) has to do with the technical aspects of subtitles, namely that they should be WELL TIMED, WELL CUED or that they

should have the APPROPRIATE DURATION. The notion of RHYTHM is also mentioned, in the sense that when subtitles have a certain pace they are easier to watch, as the viewers can CATCH THE RHYTHM and know when to expect the next subtitle to appear.

A relatively recurrent answer (30%) is that SUBTITLES SHOULD HAVE FULL OR COMPLETE MEANING and that A SENTENCE SHOULD NOT BE DIVIDED INTO TWO OR MORE SUBTITLES. This trait should affect the distribution of subtitles as we can see in the analysis of films in Chapter 6. According to the analysis, there is a preference for subtitles consisting of two lines and a full sentence, which is corroborated by the results of the questionnaire.

The next preference which presents a relative frequency is APPROPRIATE STYLE (25%), in the sense that the personality of the characters has to be reflected in the language of the subtitles.

The informants also replied that subtitles should be CORRECT, COHERENT and NOT LITERAL. There were even statements opposing one another. One subtitler said that good subtitles are the ones containing NO TABOO WORDS, whereas another prefers the ones that are NOT CENSORED.

The answers to multiple-choice statement C4 does not show any clear tendencies, unlike the results referring to the qualities of a good subtitler. As shown in Chart 15, the first choice found relatively more frequently (47%) is that subtitles should contribute to understanding the plot.

The second choice is distributed among all four characteristics, the most recurrent being LINGUISTIC CORRECTNESS, followed by FAITHFULNESS to the original. READABILITY is equally found at the top three preferences.

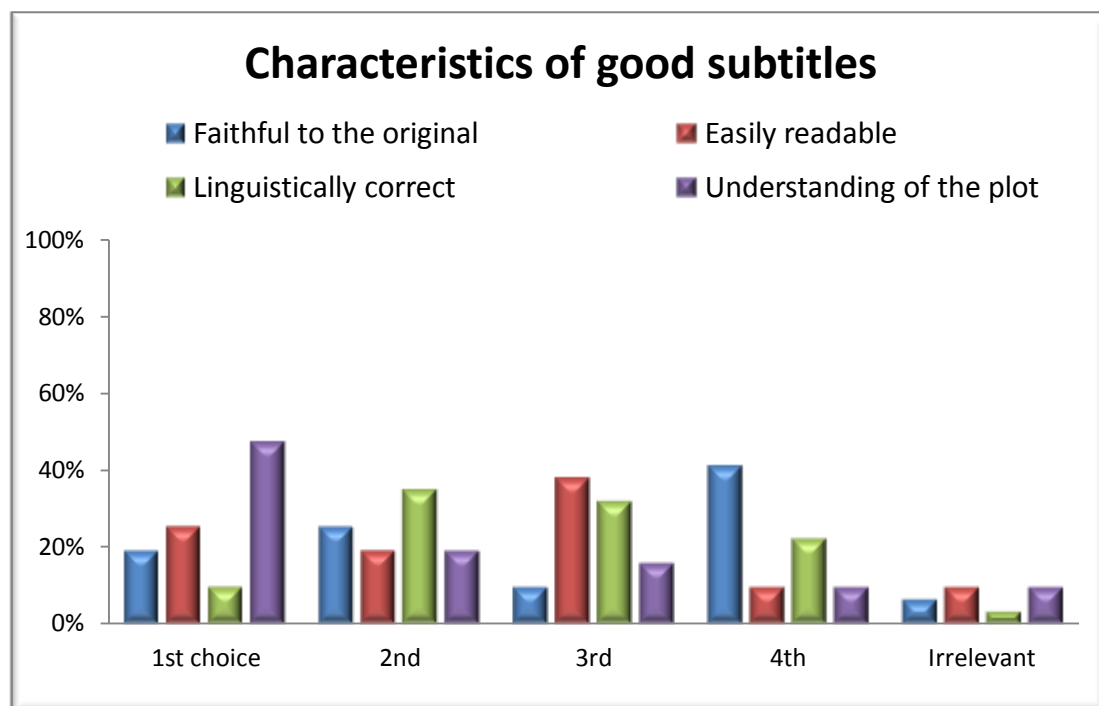


Chart 15: Question C4 – Characteristics of good subtitles in order of importance (Greece)

FAITHFULNESS to the original, which is not mentioned by any subtitler in A4, is placed by almost half of the subtitlers at the bottom of their preferences. However, fourteen subtitlers (a total of 44%) place this characteristic at the top of their hierarchy (1st and 2nd choice). It has to be noted, that eight of these fourteen subtitlers were not personally interviewed. If they had, they might have mentioned faithfulness, which would have influenced the results of part A. But this is no more than speculation.

Another divergence is that characteristics concerning the technical aspects of subtitles (such as timing or cueing) and appropriate style, which are frequently found in the results of part A, are not included in the choices of multiple-choice statement C4. If the questionnaire were to be modified to include these characteristics and to be handed to more subtitlers, the lack of regularity might cease to exist.

▪ **Which are the major sources of difficulty in subtitling?**

Most of the subjects (75%) answer that the NEED FOR CONDENSATION of language caused by time and space restrictions, constitutes an important source of difficulty. Some of them say that the most difficult thing in their work is to CHOOSE THE MOST IMPORTANT ASPECTS of the utterances to include in the subtitles, especially when the dialogue pace is fast. Only one of the subjects explicitly states that he has NO TROUBLE REDUCING THE UTTERANCES.

Seven subtitlers (35%) consider that the difficulty depends on the kind of product, such as documentaries, comedies or “Shakespeare films”. Comedies are considered especially difficult because of the DIFFERENT KIND OF HUMOUR, PUNS AND CULTURAL DIFFERENCES in general. Documentaries are considered difficult to subtitle, because they REQUIRE MORE INVESTIGATION IN REFERENCE WORKS, such as encyclopaedias, to look up or verify names of cities, famous people, flora, fauna, etc. TERMINOLOGICAL DIFFICULTIES and SLANG are also pointed out by three subtitlers.

Another difficulty concerns BAD WORKING CONDITIONS, caused by the insufficiencies of the computer software some of the interviewees have to use (VDPC – see page 168), as well as the absence of a script and bad sound of the original. It has to be noted that this is the situation in 1999-2001 and it is very likely to have changed now.

An interesting comment by one of the subtitlers concerns the difficulty created by the fear of criticism from the viewers. Most Greek viewers can partly understand English, which is usually the source language in the audio. This makes the subtitler hesitate to use a word or an expression which does not correspond literally to the source text, even though it might be a better option. An example of this case can be found in the first utterances of the film “Arizona Dream” by Emir Kusturica, where the protagonist says, “Why tell me the difference between an apple and a bicycle? If I bite a bicycle and ride an apple, I’ll know the difference”. In this case, as the Greek subtitler argues, the literal translations of the words “apple” and “bicycle” have to be included in the subtitle, even though this utterance could be rendered in other (shorter) ways to convey the same meaning. The argument is that Greek viewers will recognise these words in the audio and if they don’t see them in the subtitle as they expect, the subtitle will cease to be invisible or unobtrusive and they will start to wonder why this happened or criticize the subtitler for this “bad translation”. This phenomenon has led Díaz Cintas (2003:43-47) to propose the concept of “vulnerable translation”.

The major source of difficulty is confirmed in question C3 of the multiple-choice statements. The option “space restrictions” is ranked in the top two positions by most of the subtitlers.

The difficulty of CULTURAL DIFFERENCES which is also relatively frequent in Part A is also positioned in the first three places. Here, a correlation is found with the factual data: the subtitlers who place cultural differences as the most important source of difficulty are all graduates from a university course in translation. It could be argued that the fact that they had translator training has provided them with a greater awareness of cultural differences. This is not to say that those differences are neglected by the rest

of the interviewees, as they occupy the second and third place in the rank of difficulties.

As far as TIGHT DEADLINES are concerned, the option occupies the bottom of the hierarchy, whereas three of the subtitlers give it a first priority. This can be explained again by the fact that few of the subtitlers work for the cinema, where there is a greater time-pressure for the preparation of the subtitles (see page 169).

DIFFERENCES IN SYNTAX occupy the bottom places of the rank, or they are not regarded as difficulties. This result is coherent with the results of the interview (part A), where these differences are not mentioned at all.

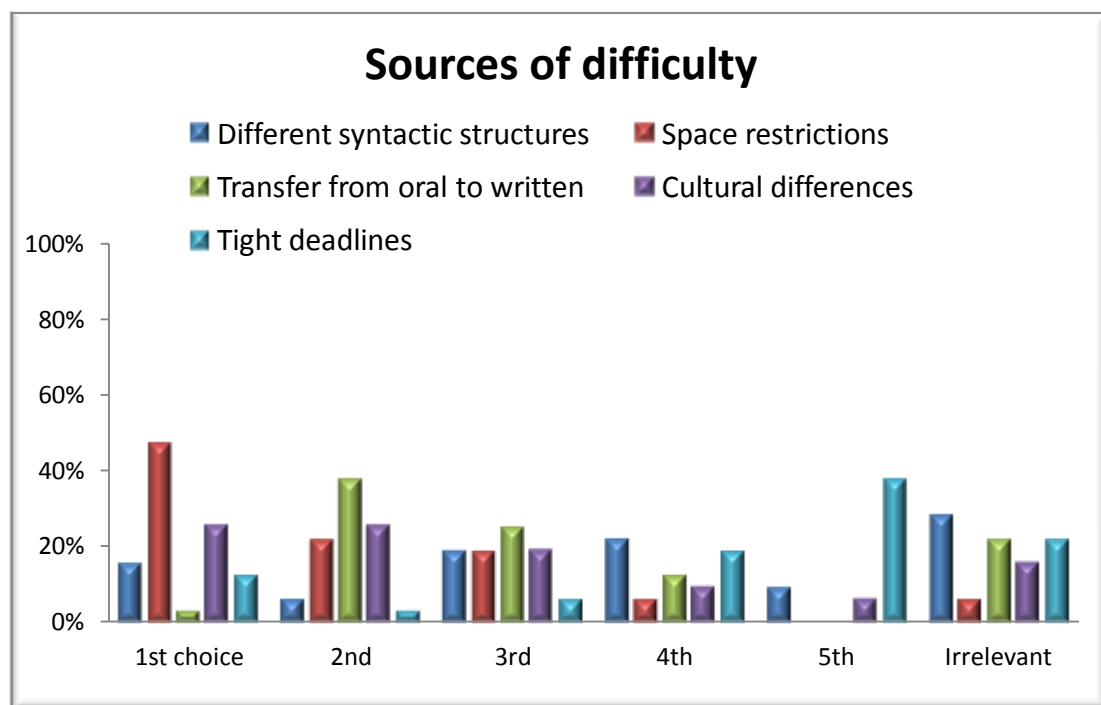


Chart 16: Question C3: The major sources of difficulty

A divergence from the interview is the difficulty described as TRANSFER FROM ORAL TO WRITTEN. As many as twelve (38%) subtitlers place it as the second most important difficulty, whereas it is only mentioned by two subtitlers in the interview. The most significant divergence relates to CULTURAL DIFFERENCES which are only brought up by one subtitler in the interview. This may confirm the drawback of the method of multiple-choice questions, namely that it may lead subjects to choose an answer which might not be the first one to turn up if they were simply asked without being provided with options.

Since the rest of the questions belong either to the open or the multiple-choice part, they are going to be seen separately, starting from the rest of the results of the open-

ended questions.

▪ **Are there special techniques for reducing the original utterances?**

The answers given by the subtitlers were quite recurring. The techniques which were more often referred to are: CHOOSING THE MOST IMPORTANT ELEMENT, according to its contribution to the understanding of the argument of the film; MERGING OF DIALOGUES, as in Example 10.

Good, call him and tell him I'm going over there.	Tell him I'm coming. Thanks, good night.
-Thank you, doctor. -Yes, thank you. Good night.	

Example 10: Merging dialogues

RENDERING A WORD WITH A SHORTER SYNONYM; USING A SINGLE ADJECTIVE when more than one is used to describe something; and RENDERING A SUBORDINATE CLAUSE BY AN ADJECTIVE, for example: They live in a village which is far away -> They live in a remote village.

▪ **Are certain elements normally omitted from the subtitles?**

Again there are recurring answers. 60% of the subtitlers answer that in the subtitles they normally do not include what they consider recognisable phrases. The reason is that the meaning of these words can be drawn from the acoustic and visual part of the message. Examples of such recognisable phrases include: short answers, such as YES, NO, OK; greetings, such as HELLO, HI, GOOD MORNING, GOODBYE, BYE; other utterances considered recognisable by the Greek audience, such as THANK YOU, PLEASE, HERE YOU ARE.

Most of the informants (70%) answer that they normally omit calls and addresses after the beginning of the film, when the characters' identity has been established. One of the subtitlers, however, notes that this should not be done in the case of soap-operas, where it is important to include names in the subtitles, to satisfy the needs of viewers who have not seen other episodes of the product.

Songs are only subtitled when the lyrics are relevant to the plot, or have a specific purpose.

Announcements in the background, which are not relevant to the plot, are also not subtitled, for example special effects including public announcements at a hospital or an airport, whose only purpose is to create an appropriate atmosphere.

Three subtitlers say that they omit adjectives and adverbs in the subtitles, or that they

use fewer adjectives and adverbs than the ones heard in the audio.

Finally, oral repetitions are not rendered as repetitions in the subtitles.

▪ **Does the public have specific expectations from subtitling?**

The answers to question A8 are also quite homogeneous. 75% of the interviewees say that the public's main expectation is to UNDERSTAND THE FILM or the audiovisual product. They also consider that what the viewers expect is to HAVE TIME TO READ THE SUBTITLES while watching the film, i.e. not to spend too much effort reading to be able to follow the story. A different wording of this idea is that the viewers' wish is to watch UNOBTRUSIVE, INVISIBLE SUBTITLES. These answers provide the characteristics of good subtitles as given above. SIMPLE, CLEAR SUBTITLES ARE FASTER TO READ AND EASIER TO UNDERSTAND. Other isolated opinions were: TELEVISION VIEWERS HAVE NO EXPECTATIONS; THE AUDIENCE EXPECTS THE SUBTITLES TO APPEAR AT THE SAME TIME AS THE SPEECH (that is, they must be well-cued); THE PUBLIC EXPECTS TO ENJOY THE FILM; THE PUBLIC EXPECTS NOT TO BE SHOCKED. Two of the informants say that THE PUBLIC HAS NO EXPECTATIONS.

▪ **Does the quality of the subtitles affect the success of the product?**

65% of the subtitlers think that in the case of cinema THE QUALITY OF THE SUBTITLES DOES NOT AFFECT THE SUCCESS of the product. Some of them justify this opinion by stating that COMMERCIAL FILMS WILL BE SUCCESSFUL NO MATTER WHAT THE QUALITY of the translation is. It is also pointed out that NOWADAYS THE QUALITY OF THE SUBTITLES IS NOT SO POOR as to have any real effect on the success of the film. It is highlighted, though, that IN THE CASE OF TELEVISION, SUBTITLES DO INFLUENCE THE VIEWING RATINGS. If the subtitles of a soap-opera are too long or incomprehensible, the viewers will not be keen to carry on watching the series. Watching television involves switching channels, which means that subtitles have to be good enough to hold the viewers' attention. In general, it is considered that IF SUBTITLES HAVE ANY INFLUENCE ON THE SUCCESS OF A PRODUCT IT CAN ONLY BE FOR THE WORSE.

▪ **Is subtitling considered more difficult than other forms of translation?**

Question C2 is only included as a yes/no question in part C. 21 of the 32 subjects (66%) answer that SUBTITLING IS NO MORE DIFFICULT than other kinds of translation. Interestingly enough, of the eleven subtitlers that think that subtitling is more difficult, six do not do other kinds of translation (see Appendix 4).

▪ **Do subtitlers have a specific audience in mind when they translate?**

13% of the subtitlers do not take a specific kind of audience into consideration, and that they always translate the same way. They specify that in the case of television it

is difficult to have a specific kind of viewers in mind, as it is a medium with an unpredictable and unlimited audience. However, they do take the audience in consideration in the case of children's programmes, that is why a total of 78% and 53% place the choices **GENRE** and **THE VIEWERS' AGE** respectively in the two top positions of the rank. Some subtitlers also mention that **THE QUALITY OF THE PRODUCT ALSO AFFECTS THEIR DECISIONS**, in the sense that they are reluctant to spend too much time and effort for the translation of a low quality film or show. The **KIND OF MEDIUM** and the **VIEWERS' KNOWLEDGE OF THE SOURCE LANGUAGE AND CULTURE** are not stated as factors that influence the subtitlers' decisions, as we can see in Chart 17.

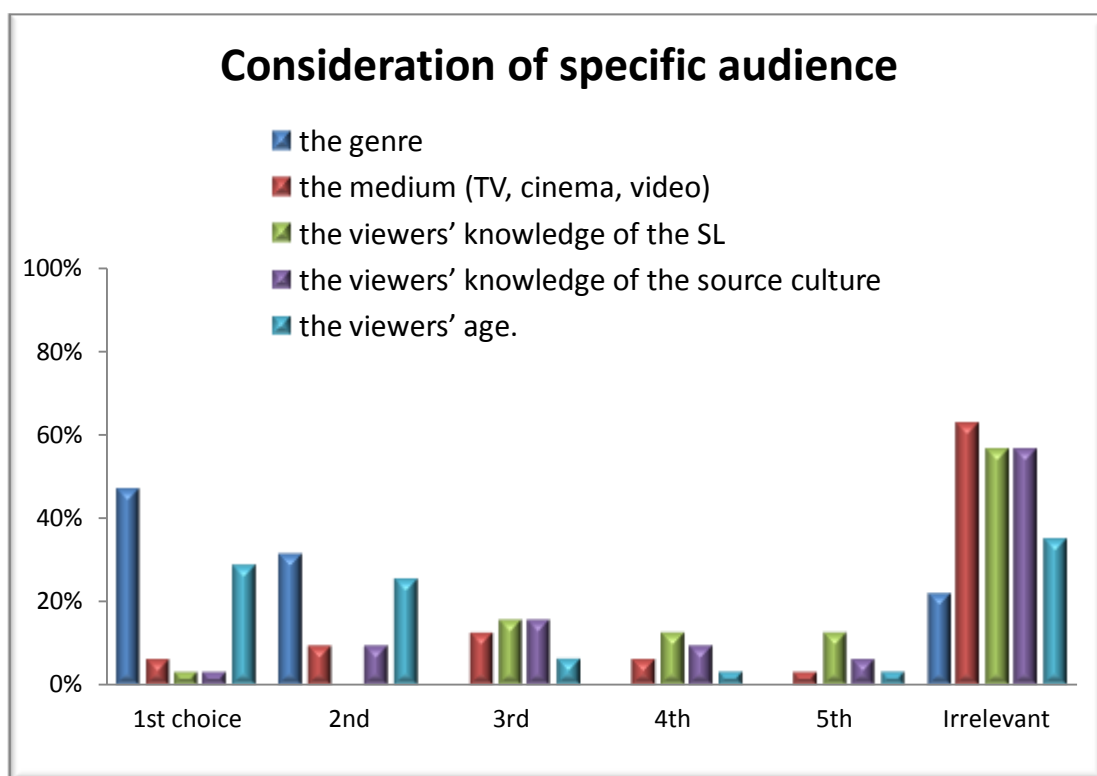


Chart 17: Question C5: Consideration of specific audience during subtitling (Greece)

The fact that they say that they do not take viewers' knowledge of the source language seems to contradict their statements about the elements that they omit in the subtitles. As we saw in their answers to the relevant open-ended question, most of them normally OMIT RECOGNIZABLE PHRASES, which means that the viewers are expected to have some knowledge of English. But it might not be a contradiction in the sense that the subtitlers take for granted a specific level of knowledge of English and do not translate differently according to different people's knowledge. For example, they do not translate differently if they think that the viewers of a specific show or film might know more English than other audiences.

4.4. Questionnaire results in Spain

The interviews in Spain took place between 2002 and 2004. The number of informants who were interviewed and filled in all parts of the questionnaire was 16.

In general, it was not easy to find informants in Spain. Some of the subtitlers contacted were reluctant to grant an interview and they refused by saying that they did not have time. In that respect, the situation was different from Greece, where the subtitlers were pleasantly surprised by the fact that academic research in this field was carried out. In Spain, research in subtitling had already begun and some subtitlers knew of relevant studies or were actively writing articles about subtitling themselves⁴⁸. Given that the number of possible interviewees was limited, it was not possible to involve mainly subtitlers with more than 5 years' experience.

There was an effort to interview the subtitlers at their work place. In the case of free-lancers this was not achievable, as they normally work from home.

Díaz Cintas (2003) lists⁴⁹ 21 subtitling studios in Spain, which are presented in Table 19 grouped according to the subtitling services they provide.

⁴⁸ One example is Xosé Castro, a subtitler, with his own web page, founder of the yahoo group TRAG (Traducción de guiones de películas)

⁴⁹ This list is not exhaustive, as it does not include, for example, the studios Prodimag and Sonoblok.

Subtitling services	Subtitling studios
Full subtitling services	Bandaparte S.A., Madrid. Cambio de formato, S.L., Madrid. Estudios Abaira, Madrid. Imaginables, SCCL, Barcelona. Laserfilm (Barcelona & Madrid), Softitular, S.L., Barcelona. Sonido de Galicia, S.A., Vigo. Sublimage ScP, Granada. Tecnison, S.A., Madrid, Prodimag, Sonoblok S.A.
Television	Best Digital, Madrid. Sonygraf, S.L., Barcelona
Cinema and video	Centro de Traducciones Savinen, Valencia
Video, DVD and TV	Cinematext Media, Madrid. Cinearte, S.A., Madrid. Sintonía, S.A., Madrid.
Industrial films	Cinesa, Madrid.
Video	Dubbing Hispania, Madrid.
Cinema	Fotofilm Madrid, S.A., La Luna de Madrid Digital, S.L.
Festivals	Subtitula'm, S.L. Valencia

Table 19: Subtitling studios in Spain

The studios contacted for this research in Spain were:

- Subtitula'm, a subtitling company offering electronic subtitling services for film festivals, film libraries and opera.
- Prodimag, an audiovisual production company that offers (among other production and post production services) subtitling services for film, video and DVD.
- Laserfilm, Barcelona, a subtitling company offering subtitling services for film, video, DVD and TV.
- Softitular S.L. a subtitling company specialized in electronic subtitling.
- Cinematext Media, a subtitling company for video, DVD and Teletext.
- Bandaparte, a subtitling company specialized in cinema film subtitling but also offering services for video and DVD.
- Imaginables, inc. a subtitling company providing services for TV, video and DVD.

4.4.1. Factual data. Informants' Profile

This section presents the factual data on the informants from Spain, retrieved from

the second part of the questionnaire. Again, when necessary, a chart summarizes the data derived from each question to facilitate the reader.

B1. Position in company. Half of the subtitlers interviewed are employees, 2 are co-owners of Laserfilm and the rest are collaborators.

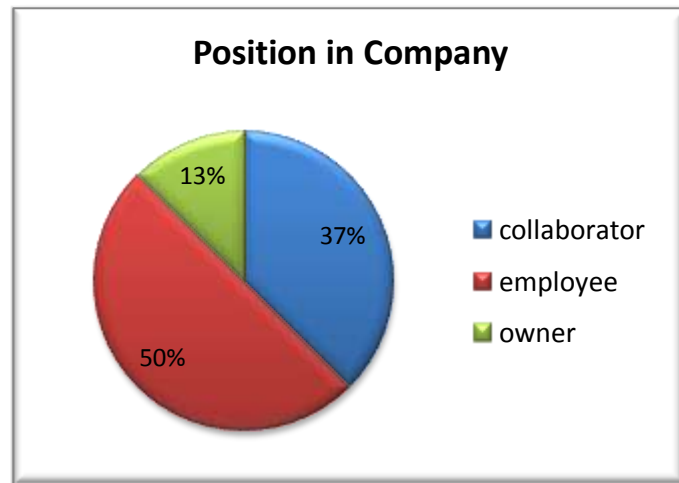


Chart 18: Question B1 - Position in Company (Spain)

B2 and B3. Years of experience. Almost all of the informants are full-time subtitlers, with the exception of two. As already mentioned in the previous section, the selection of informants was limited, so interviewees of all three categories (1-5 years, 5-10 years and over 10 years) were equally represented.

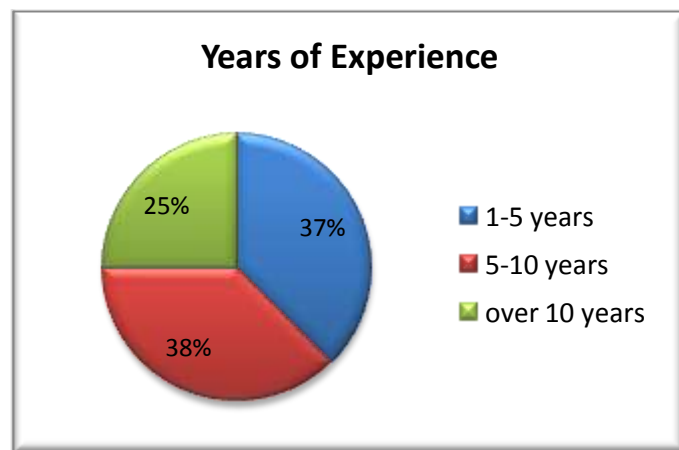


Chart 19: Question B2 – Years of Experience (Spain)

B4. Source Languages. All subtitlers translate into their mother tongue. All – except for two who translate only from Spanish – translate from English. More than half of the subtitlers (56%) translate only from English, whereas the rest also translate from French, German and Italian in various combinations.

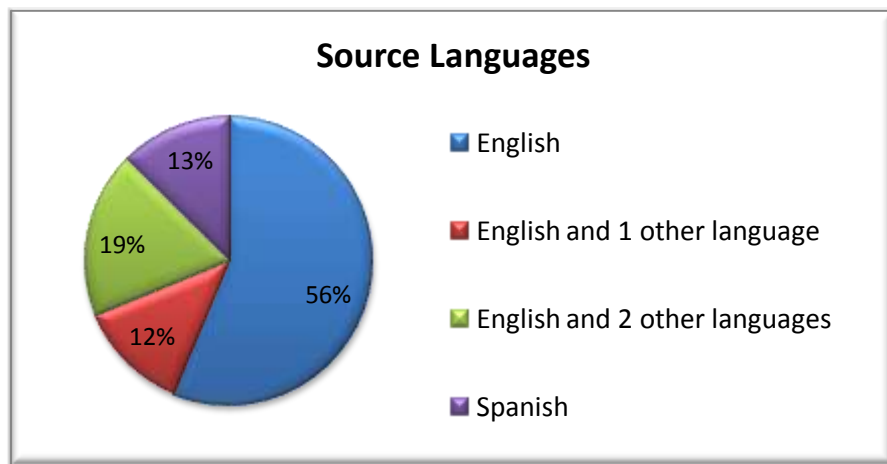


Chart 20: Question B4 – Source Languages (Spain)

B5. Medium. All of the interviewees work for television except one who only subtitles cinema films. Seven informants (44%) subtitle all formats, while the rest work for TV, VHS, DVD and cinema in various combinations.

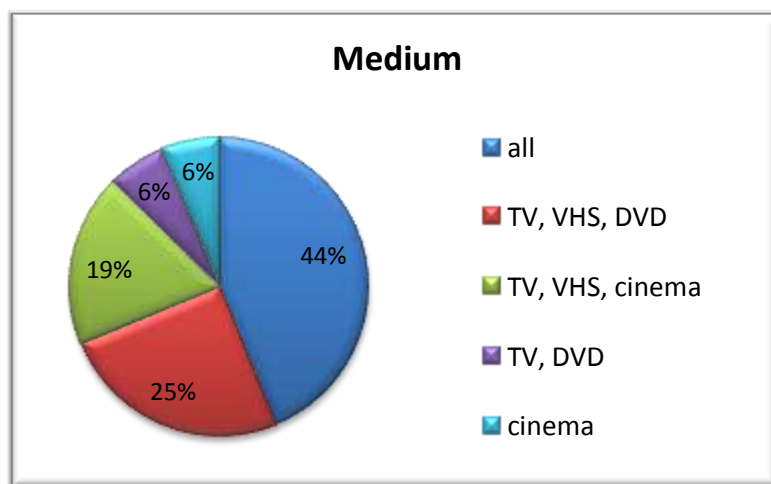


Chart 21: Question B5 – Medium they work for (Spain)

B6. Kinds of AV products subtitled. Half of the interviewees in Spain subtitle mainly films, while the rest also translate series. One of the subtitlers works with documentaries and one with corporate videos.

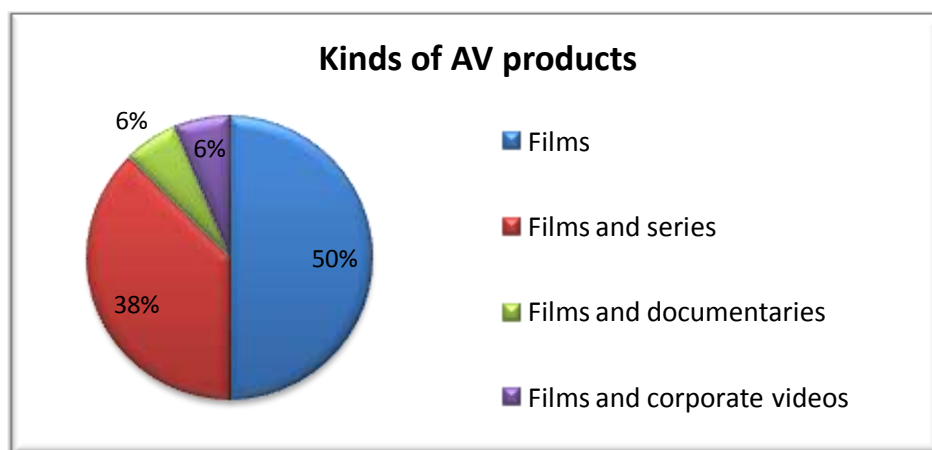


Chart 22: Question B6 – Kinds of AV products they subtitle (Spain)

B7 and B8. Translation of non-AV texts. Most of the interviewees (13) often or sometimes translate more than one product at the same time. Half of them (8 informants) only work as subtitlers, whereas the rest also do other kinds of translations, mainly technical texts. In addition, two of the subtitlers translate literary texts.

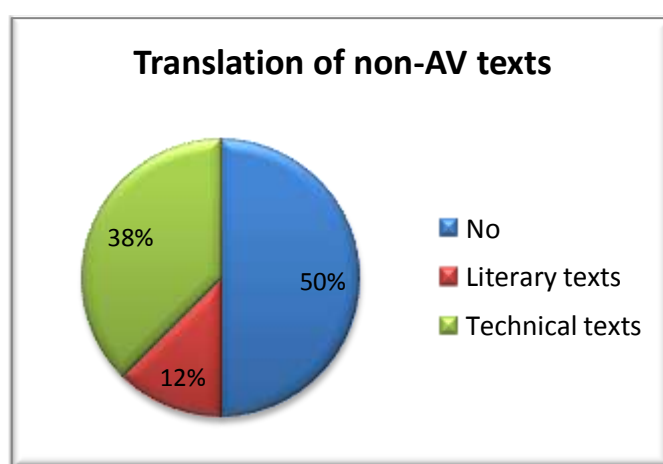
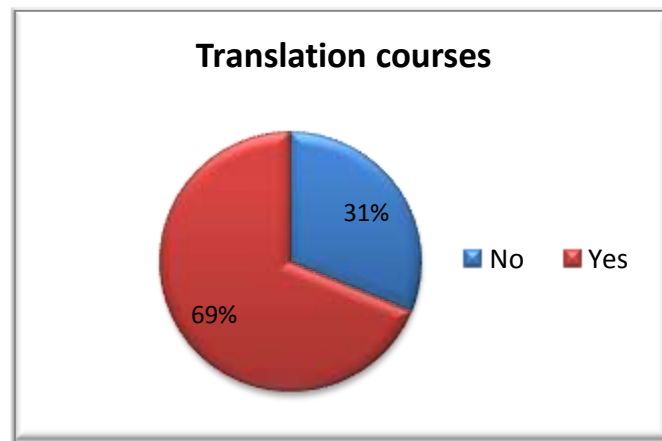


Chart 23: Question B8 – Translation of non-AV texts (Spain)

B9. Translation courses. Unlike Greece, Spain has numerous, relatively long-established translation departments in various universities around the country. This is reflected by the fact that most of the informants (69%) have attended translation courses.



B10. Subtitling courses. More subtitlers have gone through subtitling training in Spain compared to Greece. Still, 56% have had no specialized training.

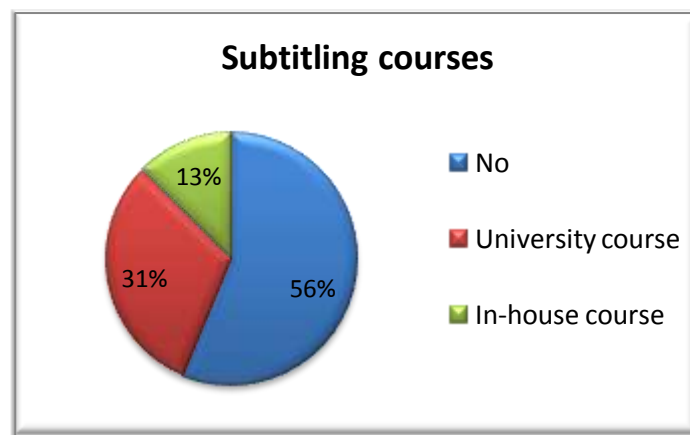


Chart 24: Question B10 – Subtitling courses (Spain)

B11 and B12. Revision policy. The informants' work is revised by others in all cases but one. Half of the informants mention that their work is revised by the client. For example, Warner has its own supervisor who watches the subtitled film together with the translator at Laserfilm and, when needed, they modify subtitles in situ. There is a stronger revision policy than in Greece, which means that most subtitlers both revise and are revised.

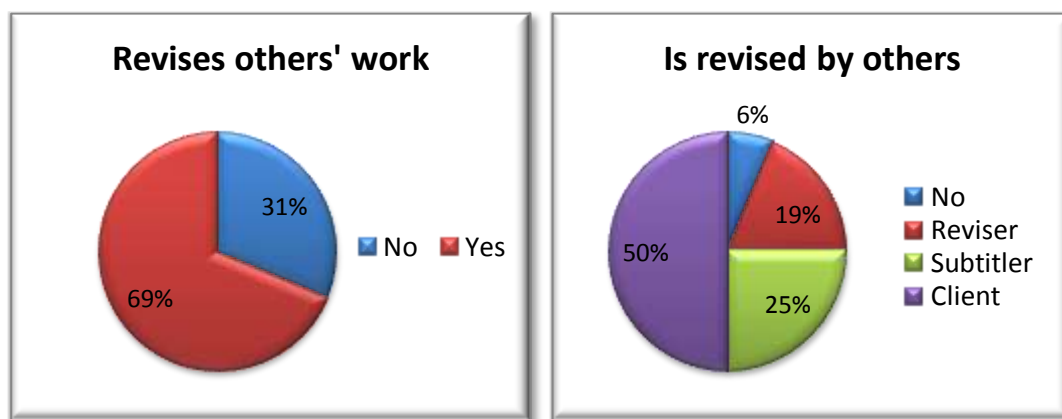


Chart 25: Questions B11 and B12 – Revision policy (Spain)

B16. Guidelines. Unlike the case of Greek studios, all Spanish studios contacted have written guidelines. Two of the informants are the authors of the guidelines, which, together with the years of experience, further qualifies them as norm-authorities (see section 4.2)

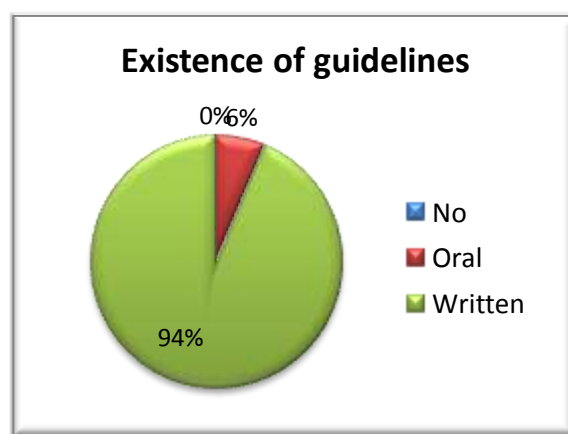


Chart 26: Question B16 – Existence of guidelines (Spain)

Appendix 5 offers an inclusive view of the interviewees' profile (raw data).

4.4.2. Factual data: The subtitling process and its participants

This section describes the data derived from Part A of the questionnaire presented to the interviewees in Spain.

At Prodimag, the freelance subtitler receives the script and the film and, while watching it, she takes notes on the script concerning the speech rate (fast or slow). She translates the script in MS Word using font face Arial, size 12 with the ruler set at 7cm. Then she divides the text into subtitles making sure that the bottom line is longer than the top one. The next step is to read the subtitles at a medium speed while watching the film. If the film character finishes the utterance before her reading the corresponding subtitle, she condenses the text. After she checks the spelling and

the grammar of the text, she converts the document in a format supported by the subtitling software and sends the file to the studio by e-mail. The cueing takes place at the studio by a specialist who might further modify the subtitles by correcting or shortening the text. The final changes are made by the corrector who receives the film with the embedded subtitles.

At Laserfilm, Softitular and Bandaparte first a template is prepared in MS Word which includes the in and out times. This is done with the help of the spotting list and the post-production script which accompanies the film. The translator normally receives the video in VHS and this template; and, if there is time, he watches the film before translating it. The file is then sent to the corrector and converted to the software system format. Depending on the client, a simulation phase follows, where the client's (distribution company) representative watches the film together with a member of the subtitling team and final changes are made.

At Cinematext, the subtitling software used is Swift, Fab or WinCaps. The script together with the film (in .mpg format) is sent to the translator who writes the subtitles using MS Word with a limit of 32 spaces per line. If the script is not available, the subtitler is asked to translate directly from the audio. The file containing the subtitles is converted to a format supported by the software and sent to the studio where the cueing takes place. The final steps are simulation and grammatical correction.

At Imaginables, they use Swift, Cavena, Spot or Poliscript. The freelance translator receives the template which includes the spotted original dialogue (containing the in and out times) in a .txt format and translates the subtitles. When the file is sent back to the studio, it is imported in the subtitling system and it is revised during the simulation stage.

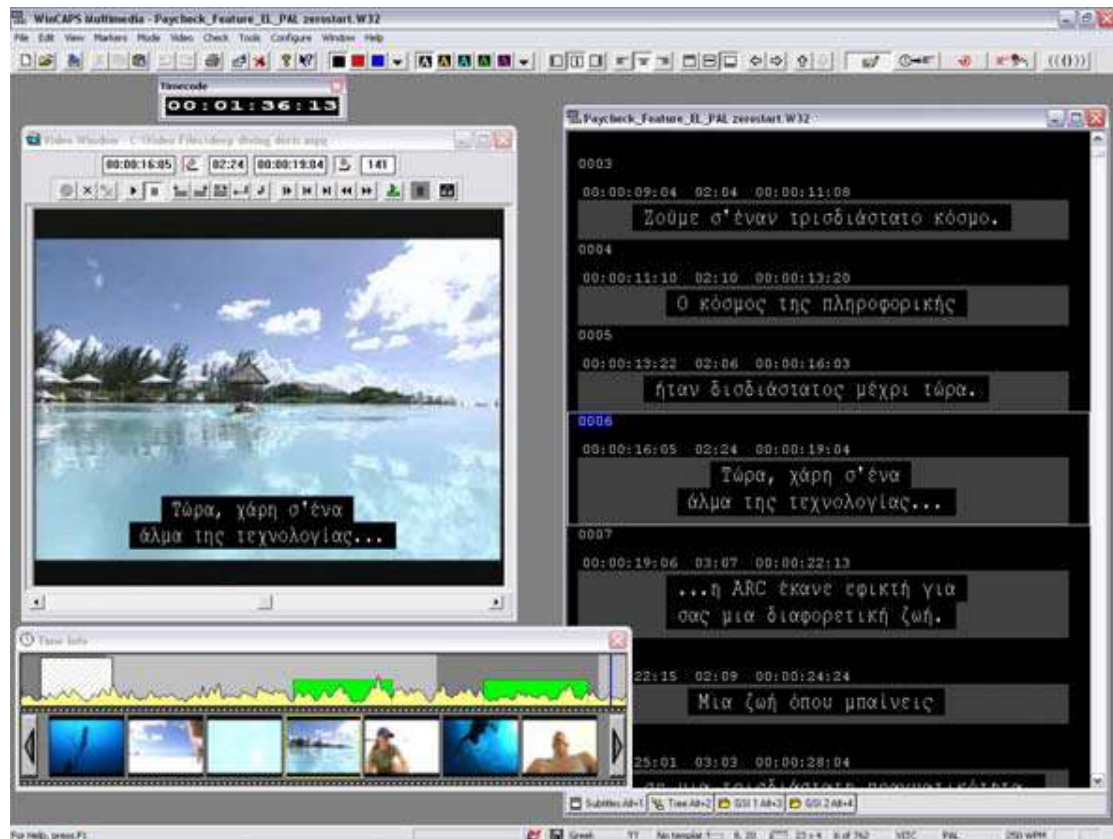


Figure 20: Screenshot of the subtitling software tool WinCaps

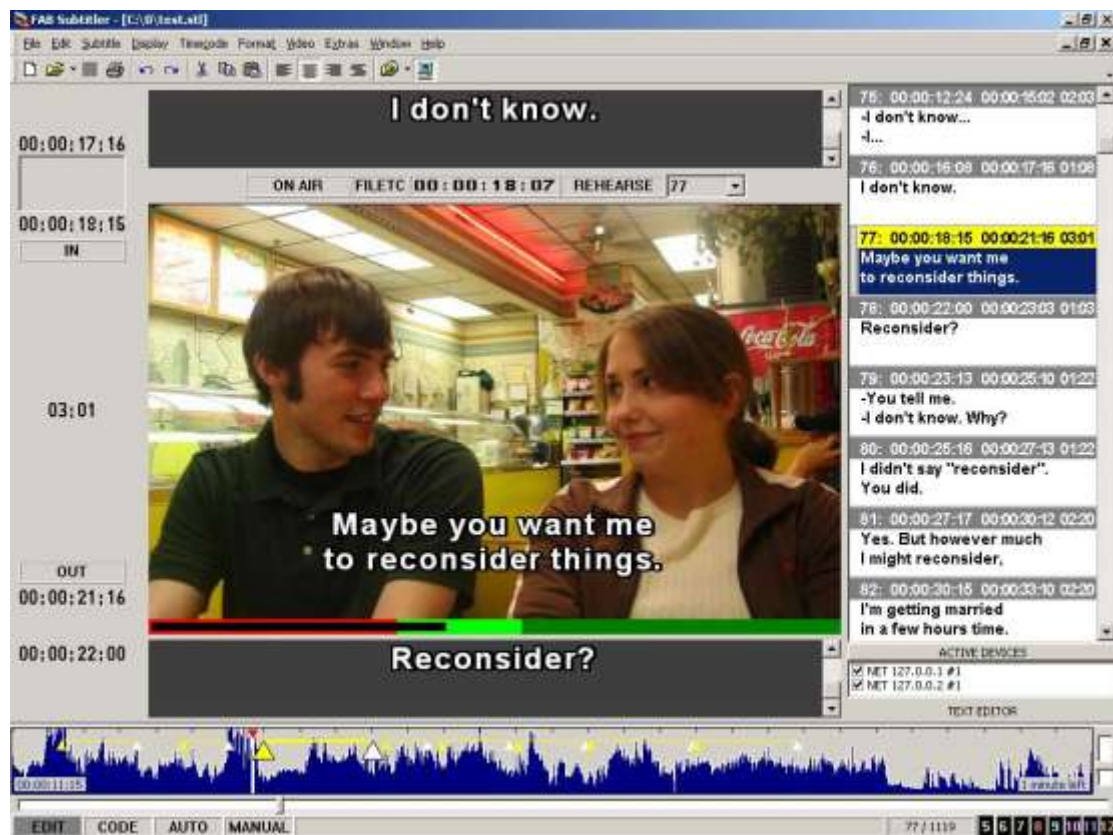


Figure 21: Screenshot of the subtitling software tool Fab

4.4.3. *Subjective data*

This section presents the subjective data concerning the subtitlers' views, retrieved from part A (open-ended questions) and part B (multiple-choice statements) of the questionnaire (see section 4.3.3 for explanation of presentation). The raw data table which contains the answers of each individual subtitler can be found in Appendix 5.

▪ **What are the qualities of a good subtitler?**

In the open-ended questions part, all but one of the informants from Spain mention as an important quality the ABILITY TO COMPRESS LINGUISTIC ITEMS so that they fit within the time-space constraints of subtitles. Most of them (88%) say that a subtitler must have an EXCELLENT COMMAND OF THEIR MOTHER TONGUE, which is usually the target language (see section 4.4.1, B4). Some of them (69%) also refer to the source language proficiency as an important asset. Other qualities mentioned are personality traits (56%) such as being a CINEPHILE, also being OBSERVATIVE, INTUITIVE, METICULOUS, and FLEXIBLE. They also highlight translator specific abilities (38%) such as ABILITY TO RESEARCH and ADAPT TO THE SPECTATORS' NEEDS as well as knowledge of the target culture. 31% of the informants emphasize that a subtitler must be able to BE DETACHED FROM THE ORIGINAL, PROVIDE A FLUENT TEXT and FOLLOW THE RHYTHM OF THE FILM LANGUAGE.

The findings of multiple-choice C1 coincide to a degree with the findings of open question A3. The uniformity in the answers is not as marked as in the Greek informants' case, but there is a trend of prioritizing TL PROFICIENCY over SL PROFICIENCY and ABILITY TO COMPRESS LANGUAGE, as shown in Chart 27. AWARENESS OF THE CLIENTS' DEMANDS is placed as a last priority by all informants.

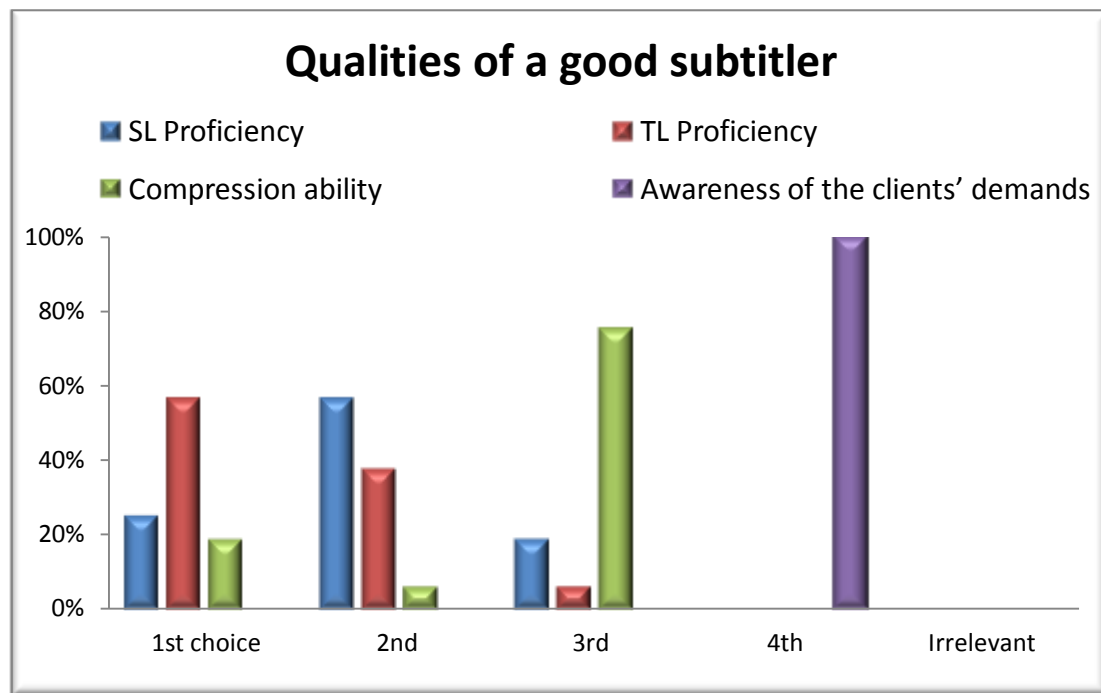


Chart 27: Question C1 – Qualities of a good subtitle in order of importance (Spain)

▪ **What are the most important characteristics of good subtitles?**

The most frequent answer to open-ended question A4, given by 56% of the interviewees from Spain, is that the subtitles should be **READABLE**. This percentage includes replies such as that the **SYNTAX USED IN THE SUBTITLES SHOULD BE UNCOMPLICATED**, but without simplifying, that subtitles should be **CLEAR, UNDERSTANDABLE** and that their aim is to help the viewer follow the storyline. Subtitles should be **SHORT AND SUCCINCT** to reinforce readability.

A relatively large percentage (44%) reply that an important characteristic of good subtitles is technical correctness, i.e. subtitles should be **WELL TIMED, WELL CUED**. Subtitles should **RESPECT SHOT CHANGES** and they should have an appropriate **DURATION** and **RHYTHM**. These subtitles also mention their preference for **ONE-LINERS**, arguing that it requires less time to read them. Two informants also respond that a subtitle should contain the utterances of only one speaker and that two speakers should not be combined in a single subtitle.

One interviewee specifies that the subtitles should be yellow in a black contour.

Another feature that is quoted by 31% has to do **GRAMMATICAL AND SPELLING CORRECTNESS**.

Other answers with no significant frequency include **FAITHFULNESS (13%)** appropriate **STYLE (13%)**, also expressed as **NATURAL, CREDIBLE subtitles REFLECTING THE TONE of the original, NOT LITERAL, UNOBTRUSIVE, COHERENT, CONTAINING AS MUCH INFORMATION AS POSSIBLE**.

Only two subtitlers refer to the requirement for COMPLETE MEANING IN EVERY SUBTITLE.

There is no clear-cut trend in the answers to this item when it is presented as a multiple-choice statement (C4). READABILITY is chosen as the first most important characteristic of good subtitles by 50% of the interviewees from Spain. The second choice is equally divided among all four characteristics with a slight preference for FAITHFULNESS. LINGUISTIC CORRECTNESS was ranked third by 56% of the informants. UNDERSTANDING OF THE PLOT is considered as the first or the second most important characteristic by 25% of the subtitlers respectively, whereas 44% rank it as fourth. The absence of a tendency, i.e. the fact that the given characteristics are more or less evenly distributed among positions is indicative of a lack of regularity. It was obvious during the interview sessions that the subtitlers had difficulties in giving priorities to these characteristics as they considered them all equally important.

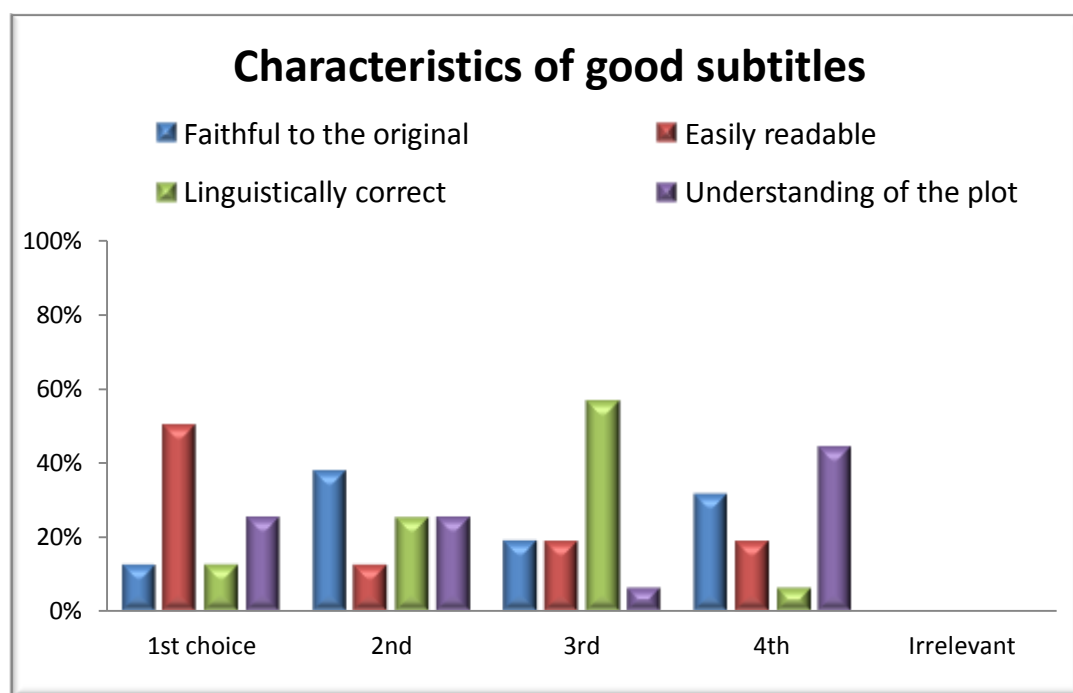


Chart 28: Question C4 – Characteristics of good subtitles in order of importance (Spain)

The findings of A4 and C4 coincide as far as the first priority is concerned, namely READABILITY. TECHNICAL CORRECTNESS (timing and cueing) which is frequently quoted as an answer to A4 was not included among the options offered in Multiple-choice Statement C4 so results cannot be compared. The results of A4 and C4 concerning LINGUISTIC CORRECTNESS agree, as this characteristic is mentioned by only a few subtitlers when asked without prompting and it is ranked third when subtitlers are asked to prioritize characteristics.

▪ **Which are the major sources of difficulty in subtitling?**

SPACE RESTRICTIONS is considered as the major source of difficulty by almost all the subtitlers (94%) who participated in the questionnaire in Spain. This is expressed as difficulty in FINDING A BALANCE between including as much information as possible in the subtitles without reducing their readability and in CHOOSING WHAT TO OMIT. Difficulties caused by the TRANSFER FROM ORAL TO WRITTEN SPEECH are mentioned by about a third of the informants (31%). They stress the fact that certain expressions, including profanities, have a different impact when heard than when read.

Some subtitlers (25%) often find themselves unable to RENDER SLANG, COLLOQUIAL EXPRESSIONS AND PUNS, as they are not allowed to use explanatory notes or footnotes. And even when they find an otherwise successful way to deliver it, they are faced with the constraint of the visual component inappropriately contradicting the words used in the translation, or with the phenomenon of vulnerability. This takes us to the next most important source of difficulty, quoted by a similar percentage of informants, which relates to the CRITICISM OF SUBTITLES. This phenomenon is especially noticeable in Spain, where the profile of the viewers who chose to watch the subtitled version of a film is more specific compared to Greece where the audience is broader, given that dubbed versions are not available⁵⁰. It is commonly considered that viewers of subtitled films in Spain are interested in and speak languages (see section 3.3) and consequently more prone to get involved in the game “find the differences” (and mistakes) or to criticise the translator for “forgetting” that word they heard in the dialogue.

Other difficulties mentioned but with a relatively low percentage have to do with: CULTURAL DIFFERENCES and with the challenge of translating cultural references, also referred to as culture-bound terms; the GENRE, and the fact that comedies and humour, as well as literary works, are more difficult to translate than other genres; TIGHT DEADLINES; and the UNAVAILABILITY OF A PRE- OR POST-PRODUCTION SCRIPT.

The findings of A5 concerning the top source of difficulty match the answers to C3, where SPACE RESTRICTIONS are ranked first among the options by 63% of the subtitlers. The difficulty ranked second is the DIFFERENCE IN SYNTACTIC STRUCTURES (44%) which evidences a lack of congruence between the findings of the two questions, as this

⁵⁰ Except films produced by Walt Disney Pictures/Pixar where a high budget for dubbing is allocated by the distribution company, so that both a subtitled and a dubbed version is available at the theaters and DVD release.

difficulty is not mentioned as an answer in the interview. DIFFERENCE IN SYNTACTIC STRUCTURES also occupies the third place in the hierarchy together with TRANSFER FROM ORAL TO WRITTEN with 31% respectively. There is no tendency shown as far as the difficulty of CULTURAL DIFFERENCES is concerned, as it does stand out in any rank. The existence of TIGHT DEADLINES does not seem to be considered a difficulty, as it is ranked fifth by 31% informants, and third, fourth and irrelevant by 19% respectively.

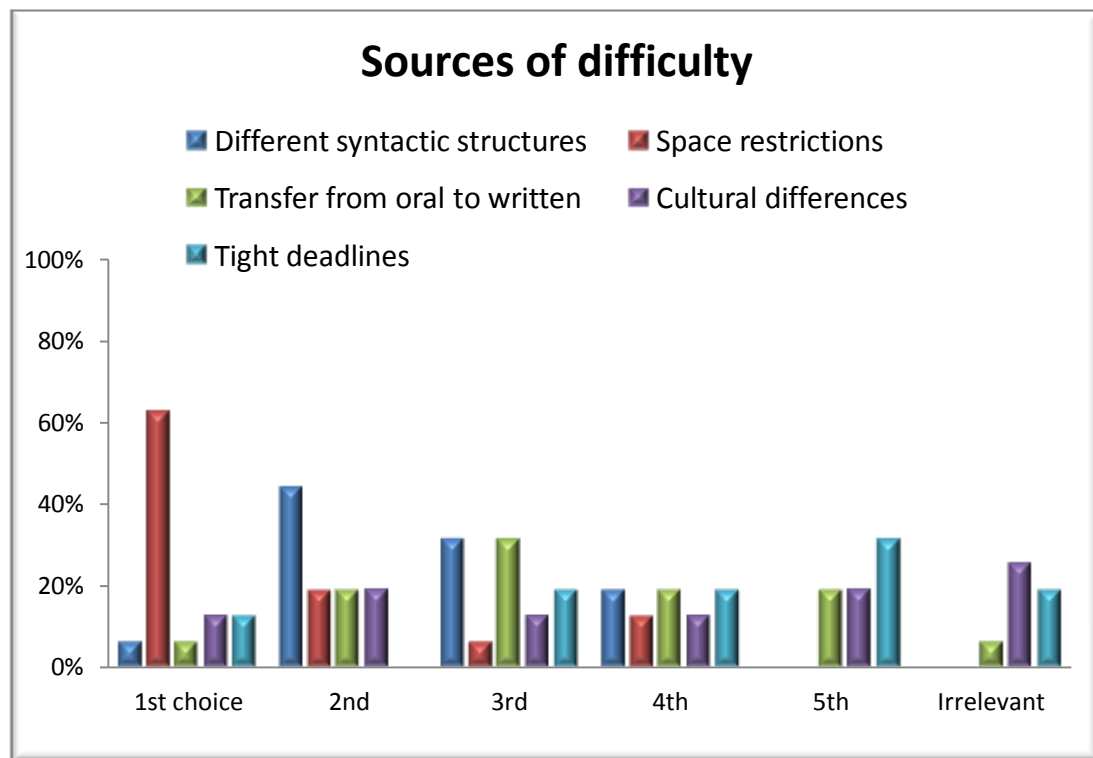


Chart 29: Question C3: The major sources of difficulty (Spain)

▪ Are there special techniques for reducing the original utterances?

When asked about techniques they use for compressing film dialogue, 75% of the informants said that they try to PARAPHRASE, restate information, reformulate or rewrite. Some of the ways to paraphrase are the following: REARRANGING SYNTAX, for example converting a subordinate clause to an adjective, avoiding periphrasis⁵¹, i.e. using auxiliary verbs to form the future tense; CHANGING NEGATIVE SENTENCES INTO AFFIRMATIVE SENTENCES, e.g. “No te acerques” -> “Apártate”; AVOID THE USE OF HYPERBATON, i.e. avoid separating words that naturally belong together for emphasis or effect; RENDERING A WORD WITH A SHORTER SYNONYM; USING A SINGLE ADJECTIVE when more than one is used to

⁵¹ “Voy a hacer” is a periphrastic way to say “haré”.

describe something; USING PRONOUNS TO REPLACE NOUNS, for example EN and HI in Catalan; RENDERING A SUBORDINATE CLAUSE BY AN ADJECTIVE; and omitting ADJECTIVES AND LESS IMPORTANT ELEMENTS. Only one subtitler mentions the technique of dialogue merging.

▪ **Are certain elements normally omitted from the subtitles?**

Most informants (69%) say that, when absolutely necessary, they omit CALLS AND ADDRESSES, but only later in the film, never in the beginning. Half of them mention REPETITIONS AND EXPLANATORY SENTENCES as omission candidates as well as ONOMATOPOEIC words. They also render fewer ADJECTIVES when there are many in the utterances. Only three subtitlers say that they omit RECOGNISABLE PHRASES such as YES, NO and greetings. Interestingly, some informants instead of answering what they omit, they discuss what they do *not* omit, for example calls and addresses or YES and NO.

▪ **Does the public have specific expectations from subtitling?**

More than half (56%) of the informants from Spain consider that the viewers EXPECT TO SEE A SUBTITLE EVERY TIME AN UTTERANCE IS HEARD. If a subtitle is missing they will FEEL CHEATED. One of the informants expressed this idea by saying that, DUE TO DUBBING TRADITION, VIEWERS DO NOT TRUST SUBTITLES. Subtitlers stress that this holds especially for viewers with knowledge of English, who want to FIND ALL THE INFORMATION IN THE SUBTITLES. According to them viewers in Spain are interested in comparing the utterances to the subtitles for language learning purposes and prefer verbatim subtitles in order to IMPROVE THEIR LINGUISTIC SKILLS. One third of the informants mentioned that viewers expect subtitles to be FAITHFUL TO THE ORIGINAL and to HAVE ENOUGH TIME TO READ the subtitles. One fourth of them said that viewers expect to UNDERSTAND the film. Three subtitlers responded that viewers have no expectations and that ANYTHING GOES, anything is permissible or likely to be tolerated.

▪ **Does the quality of the subtitles affect the success of the product?**

Opinions regarding the effect of subtitles on the success of a film are divided. Most of the subtitlers find it difficult to answer the question and give contradicting views. For example, one subtitler answers negatively, but in another part of the interview he says that IF VIEWERS DO NOT UNDERSTAND WHAT HAPPENS IN THE FILM, THEY LEAVE THE CINEMA. Another subtitler responds affirmatively but adds that THIS MAY NOT BE THE CASE IN SPAIN. Another subtitler says that VIEWERS ARE NOT INTERESTED IN THE SUBTITLES BUT IN THE ORIGINAL FILM. Two subtitlers argue that subtitles are VERY IMPORTANT, ESPECIALLY IN FESTIVALS. They give as examples the Japanese *Battle Royale* (2000) or the Spanish award-winner

Hable con ella which OWE THEIR SUCCESS TO THE SUBTITLES. Overall, more subtitlers think that subtitles are important and that they do affect the success of the film than those who do not.

▪ **Is subtitling considered more difficult than other forms of translation?**

This question (C2) is only included as a yes/no question in part C. More than two thirds (69%) of the informants consider subtitling more difficult than other forms of translation. This is coherent with the sources of difficulty mentioned in 0.0.0.0.□ which are specific to subtitling.

▪ **Do subtitlers have a specific audience in mind when they translate?**

Most of the subtitlers (69%) take the audience into consideration, but only the genre stands out as the basis for their decisions. Interestingly, the audience's knowledge of the source language is not selected by many subtitlers as a factor influencing their decisions. It has to be noted, though, that in other parts of the interview, the fact that viewers of subtitled films understand English is often mentioned.

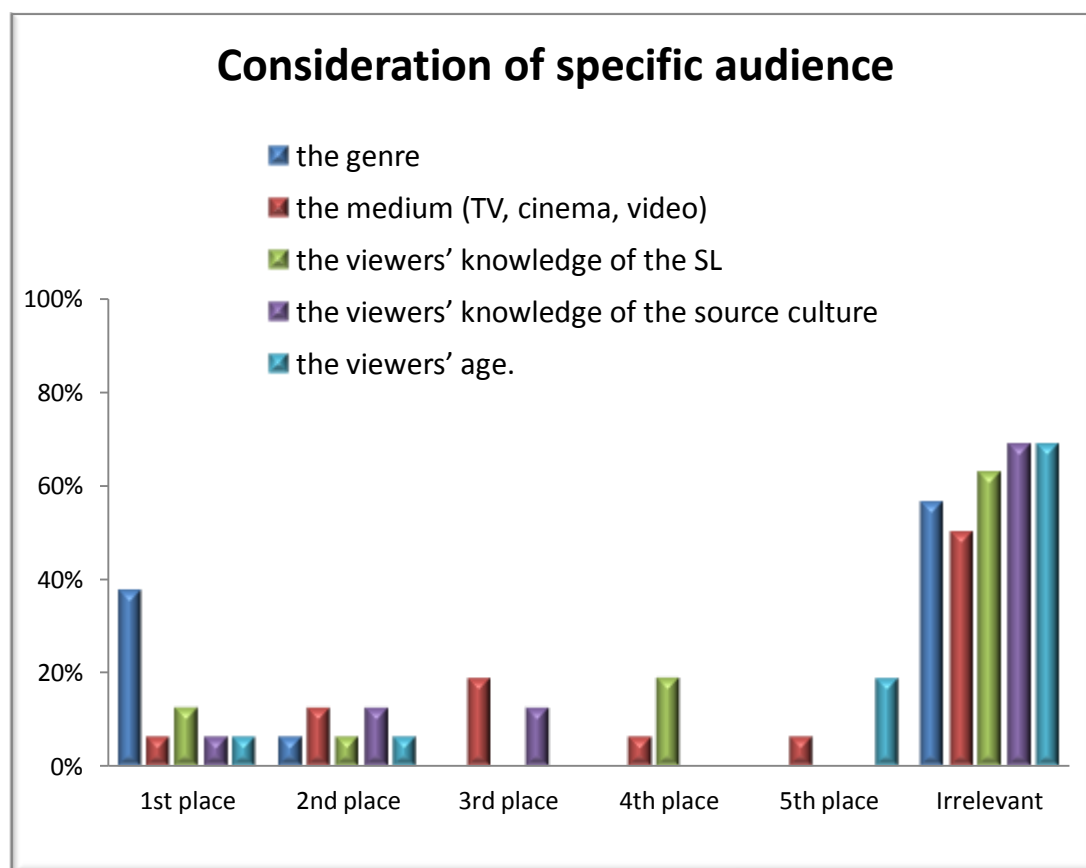


Chart 30: Question C5: Consideration of specific audience during subtitling (Spain)

4.5. Discussion of questionnaire results

The fact that there were recurrent answers in the open-ended questions can be considered as a proof of the possibility to elicit norms through this method. As far as multiple-choice statements, some of them unveil regularities but not all. In particular:

- The answers to question C1 (qualities of good subtitler) present regularities especially in Greece.
- Question C2 (is subtitling more difficult) is a yes/no question and the results are different for each country. In Spain, more than two thirds (69%) of the informants consider it more difficult than other forms of translation. In Greece 66% say it is not more difficult.
- The answers to C4 (characteristics of good subtitles) present no regularities in either country. It seems difficult for translators to rank the options, as all of them are considered equally important.
- In question C3 (difficulties in subtitling) only the first ranking is recurrent. Time and space restrictions are considered the most important source of difficulty in subtitling in both countries. There are no regularities in the rankings of the other four options.
- As for C5 (consideration of specific audience), both in Spain and in Greece subtitlers do not have a specific audience in mind when they translate, with the exception of AV products for children.

It has to be noted, again, that this has been only a first step towards this end. What this part of the research provides is indications of norms, which have to be verified by investigating larger numbers of subtitlers and analysing film texts.

Before reviewing the indications of norms, it is worth taking a look at the issues of establishing norms and subtitlers' self-perception.

Norms for subtitling in Spain are established either by educational institutions or through written guidelines. As seen in section 4.4.1, almost half of the informants have attended university translation courses or in-house subtitling courses. All the subtitling studios contacted have written guidelines, while two of the informants are actually authors of these instructions.

Unlike Spain, few Greek informants have had training through translation courses and almost none of the interviewees have attended subtitling courses. The norm-determining authority seems to be the more experienced subtitlers, who are the ones to train newcomers (see section 4.3.1). The fact that written guidelines are an

exception and that their existence is not necessarily known confirms this point.

As for their self-perception, one third of Greek and two thirds of Spanish informers consider that subtitling is more difficult than other kinds of translation. One would assume that experience would provide strategies in order to overcome the difficulties. The fact, however, that some of the interviewees who give this answer do not perform other kinds of translation may indicate the bias of this opinion, or the wish for the subtitling work to appear difficult, therefore important. The message here may be that, for those with no subtitling experience, this work is difficult. The sense of importance of their work is partly confirmed in the results of the data on the influence of subtitles in the success of an audiovisual product. It is thought that subtitles do influence the success of audiovisual products shown on television where the competition among the channels is high (see example in previous sections). Interestingly, this is not considered to apply to commercial films shown in the cinema. There seems to be an acceptance that these films will be successful in any case. The idea that seems to prevail is that bad subtitles will be criticised whereas good subtitles will not be praised.

4.5.1. *Indications of the initial and expectancy norms*

As far as the initial norm is concerned, there seems to be a general target-oriented approach in the practice of subtitling in Greece. This is shown by the emphasis placed on TL KNOWLEDGE as a quality of a good subtitler. The orientation towards the target text/language/culture is also shown by the fact that READABILITY is given priority over FAITHFULNESS TO THE ORIGINAL. However, this initial norm seems to be specific to subtitling rather than governing traditional, written forms of translation. The subtitlers interviewed, make a clear distinction between subtitling and other kinds of translation, pointing out that subtitling is a kind of ‘adaptation’ or ‘version’ and not translation⁵². As we saw in section 4.4.3, this can be viewed as a defensive stance against the accusation of the lack of ‘fullness’ in subtitling. The demand for ‘fullness’ is indicative of the underlying concept of correctness in translation. In this case, the indications are that the correctness notion of translation involves loyalty to the original. Nevertheless, this is only a hypothesis about the initial norm governing (written) translation in Greece, which requires further investigation.

It is not easy to formulate an initial norm for Spain. The opinions on the qualities of a

⁵² An example of this view is that the Greek word *apodosi* (rendering) is a more adequate term than *metafrasi* (translation).

good subtitler are divided between SL PROFICIENCY and TL PROFICIENCY. READABILITY of subtitles, which is more target-oriented, has only a slight advantage over FAITHFULNESS, a more source-oriented characteristic of good subtitles. One could say that there is a slight orientation towards the source language, only because FAITHFULNESS is more often ranked as the second most important characteristic by the subtitlers in Spain, whereas it tends to be ranked fourth by Greek subtitlers.

There are regularities in the opinions regarding expectations. The Greek informants consider that they are expected to help the viewer UNDERSTAND THE FILM, by producing simple, clear subtitles which can be easily read. According to them, viewers expect TO HAVE ENOUGH TIME TO READ THE SUBTITLES. In Chesterman's terms, this forms part of the expectancy norms. In fact, his hypothesis concerning the value behind norms seems to be proved in this study. For this scholar, "the value governing the *expectancy norms* is that of clarity, simply because clarity facilitates processing" (1997: 175). EASY PROCESSING is precisely the crucial point in subtitling. In the subtitlers' comments, it is often pointed out that TIME RESTRICTIONS IN SUBTITLING INCREASE THE NEED FOR CLARITY, and again Chesterman's assumption is confirmed:

"a message has clarity to the extent that the receiver can, **within an appropriate time**, perceive the speaker's intended meaning, the speaker's intention to say something about the world and/or to produce some effect in the hearer" (ibid: 176, my emphasis).

There were regularities in the answers given by Informants in Spain, too. But the viewers' expectations are very different according to them. In their opinion, viewers expect TO SEE A SUBTITLE EVERY TIME AN UTTERANCE IS HEARD, and that ALL THE ST INFORMATION IS INCLUDED IN THE SUBTITLES.

4.5.2. *Indications of operational and professional norms*

Operational and professional norms, which have to do with the lexical choices made during the process of translation, are directly influenced by the initial and expectancy norms.

The analysis of the Greek results leads to the conclusion that the expectancy norms of CLARITY and UNDERSTANDING lead to the professional norm of PREFERENCE FOR SIMPLE WORDS AND UNCOMPLICATED STRUCTURES whose reception is more immediate and requires less time and effort by the receiver. Readability for the Greek informants is achieved through short subtitles which have complete meaning in themselves. At least this preference is verbalised by the subtitlers. It remains to be seen through the study of

texts, if there are regularities of behaviour that confirm their pronouncements.

Applying these norms is impeded by the space requirements, which are subsequently viewed as the most important source of difficulty. This is because CLARITY often requires explicitation. Restrictions do not only prohibit explicitation in the subtitles but they also require omission of elements. The ones chosen are the elements which are not indispensable for understanding (adjectives, background announcements, songs, repetitions), or the ones that are recoverable from the image and the sound or the viewers' expected SL knowledge (calls and addresses, short answers like YES, NO, or OK). Subtitlers do not explicitly define the film text as a text comprising verbal, nonverbal acoustic and visual components (see section 2.2). There are indications, however, that this is the underlying concept, because they always refer to the image and the sound to justify and explain their choices.

The results obtained from informants from Spain show that there is a conflict between what subtitlers think makes a good subtitle and what they think is expected from them. Good subtitles, for them, should be READABLE, also expressed as SIMPLE, CLEAR, SHORT and SUCCINCT. But the viewers expect to read everything they hear. This expectancy norm is expected to influence the matricial norms, which have to do with omissions (or the degree of fullness of translation), distribution (one vs two-liners) and segmentation (respecting shot changes). Even though matricial norms are best revealed through the analysis of texts, they can be discerned in the informants' views on omissions and subtitle cueing and timing. Interestingly enough, only two interviewees in Spain mention the requirement for complete meaning in every subtitle, which is recurrent in Greece. For most of them, subtitles should be well-cued, meaning that a new subtitle should be inserted with every shot change. Omissions are a necessary evil for the Spanish informants, whereas for the Greek informants omitting elements is a fundamental way to enhance readability.

Norms as indicated from the analysis of the questionnaire results are summarised in Table 20.

	Greece	Spain
Initial norm	Target-oriented	Not clear, slightly source-oriented
Expectancy norms	Viewers expect to understand the film	Viewers expect full subtitles containing all information
Fullness of translation	Omissions are allowed	Omissions are permitted only when unavoidable
Distribution and segmentation	Each subtitle should have a complete meaning	Subtitles should be well-cued and respect cuts
Textual norms	Preference for simple words and uncomplicated syntactic structures	Preference for uncomplicated syntactic structures

Table 20: Summary of norms found in the questionnaire

Chapter 5. Textual indicators of norms. Subtitled films in Spanish and Greek

The aim of this descriptive analysis is to find regularities and common ground in the practice of subtitling in Greece and Spain. The norms are expected to be dissimilar, because both the historical evolution in AV translation and the choice of AV mode of translation are different in the two countries (Chapter 3). What is more, the questionnaire yielded different results in the two countries (Chapter 4)

This chapter starts by describing the criteria for selecting the audiovisual texts as well as the way they are processed before their analysis. Then it presents the aspects I examine in the quantitative and the sample analysis. The quantitative analysis includes counting the number of subtitles, the amount of zero-liners (as defined in section 2.6.1), the distribution and the duration of subtitles, the number of characters per subtitle, the number of subtitles consisting of full-sentences and the temporal relationships between the utterances and their respective subtitles. Regularities revealed by quantitative results are expected to point to norms. As far as the sample analysis is concerned, its aim is three-fold: (a) to exemplify the recoverability hypothesis and how it seems to affect subtitlers' decisions to use zero-liners (as described in section 2.3.3); (b) to illustrate how pauses and shot changes influence the distribution of subtitles; and (c) to answer some of the questions raised in the quantitative analysis.

I am reluctant to use the term “corpus” for the films under study, because it is associated with specific methods and corpus analysis tools (e.g. Wordsmith), aiming to study linguistic aspects, such as lexical variety (measured through the type/token ratio), lexical density (the proportion of content words in a corpus), concordances (a selected item displayed in context with preceding and following words) and collocations (sets of words that appear together frequently). This kind of analysis is out of the scope of this study.

5.1. Selecting, handling and processing films

In order to find norms manifested as regularities, the kinds of products to be analyzed are chosen from among the most commonly encountered subtitled AV products in the two countries. The audiovisual products studied here are all US films or US co-

productions⁵³, given that they dominate the European audiovisual market, as shown in Chart 31 and Chart 32.

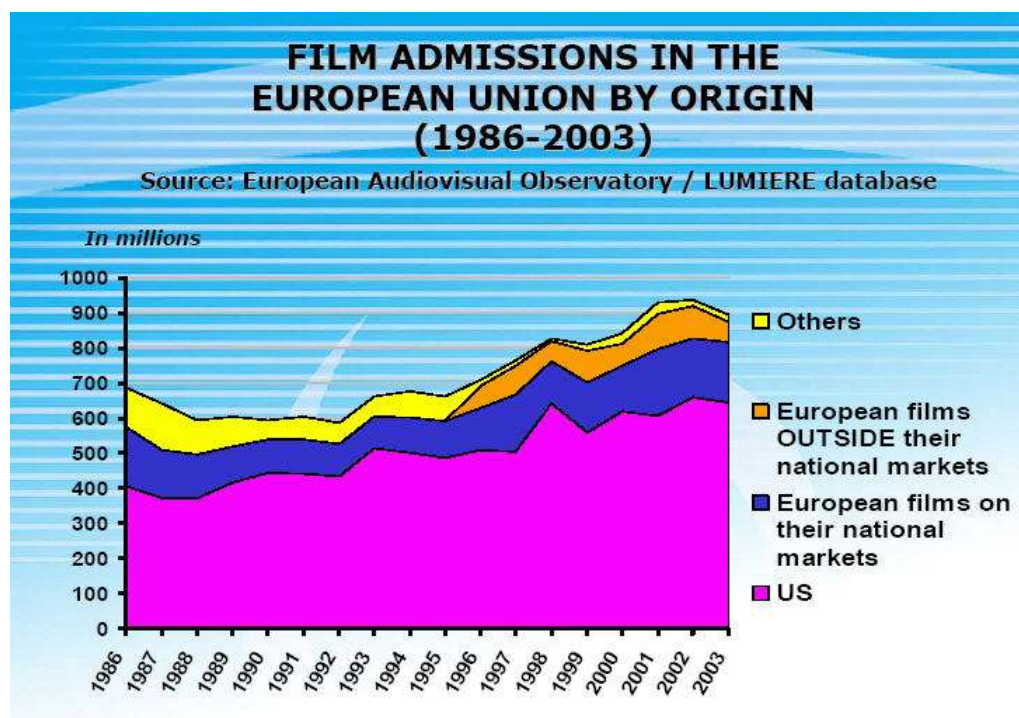


Chart 31: Film Admissions in the European Union by Origin (Westcott, 2004)

⁵³ Co-productions involving US producers become increasingly important (Press Release, European Audiovisual Observatory, 28 January 2003 (<http://www.obs.coe.int/about/oea/pr/a02vol5.html>))

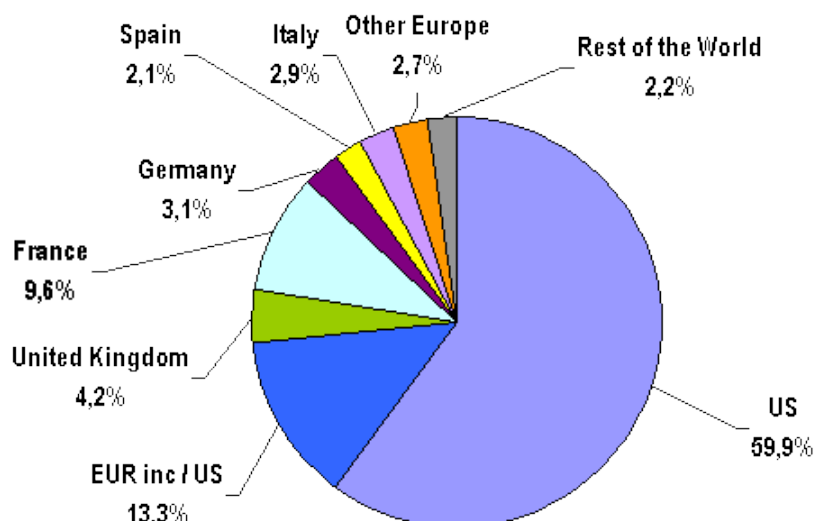


Chart 32: Breakdown of admissions in the European Union according to the origin of films (provisional 2005 figures)⁵⁴

This dominance regards not only cinema, but also the TV market of the period under study, as indicated by the headline of a press release by the European Audiovisual Observatory: “American fiction and feature films continue to dominate Western European channel programme imports” (Strasbourg, 28 January 2003).

The aim is to study subtitled film texts as they are received by the viewers, and not scripts or sets of subtitles in isolation. Even though my initial intention was to include all the major media, cinema releases could not be included, because the film text in this case can only be accessed and viewed in the cinema theatre itself. As for the amount of texts, ten films is considered sufficient given that the research is carried out by one person. This number is justified by the findings of Martí Ferriol (2006:305) who, after rigorous statistical analysis, concludes that the optimal minimum sample should be nine films. For variety and balance, I study DVD, VHS and TV versions.

One of the criteria for the selection of films, apart from being produced in the US, is that they be box office successes pertaining to a variety of genres with significant worldwide lifetime grosses (more than \$90,000,000). The period of film release is the decade 1993-2003, so that it coincides with the period the Greek and Spanish subtitlers were interviewed for this research (see Chapter 5).

Finally, there has been an effort to include texts with certain variables that may

⁵⁴ Source: European Audiovisual Observatory - LUMIERE database (<http://lumiere.obs.coe.int/j>). Notes: EUR inc / US refers to films produced in Europe with US investment. Admissions to European films on their national markets are included in the calculation of percentages in this diagram.

influence the way the subtitles are made:

- Pace of dialogue: fast as in *Celebrity* or slow as in *Notting Hill*.
- Proportion of dialogue: high as in *Up Close and Personal* or low as in *Lost in Translation*.
- Proportion of cuts: High as in *Gangs of New York* or low as in *Autumn in New York*.

There were certain limitations in the range of possible films. As far as the TV versions are concerned, it was not easy to find the same film shown on both a Spanish and a Greek TV channel. As for the DVD versions, in many cases, subtitling is done by multinational companies such as Softitler Ltd or SDI Media which normally use templates. This means that their own sets of norms are applied to all languages. Since the norms under exploration here are national, the films subtitled by multinationals could not be used and the choice was restricted to DVDs subtitled locally.

A combination of these criteria and limitations has resulted in the choice of the films presented in Table 21 and Table 22, which include some relevant information about them. Unless otherwise stated, films are presented in all charts and tables in order of year of release.

Title	Genre ⁵⁵	Director	Year	Country	Distributor	Minutes
<i>The Fugitive</i>	Action Thriller	Andrew Davis	1993	USA	Warner Bros	130
<i>The English Patient</i>	Romance Drama War	Anthony Minghella	1996	USA & UK	Miramax	160
<i>Up Close & Personal</i>	Drama Romance	Jon Avnet	1996	USA	Buena Vista	124
<i>Celebrity</i>	Comedy	Woody Allen	1998	USA	Miramax	113
<i>Notting Hill</i>	Comedy Romance Drama	Roger Mitchell	1999	UK & USA	Universal	124
<i>The Talented Mr Ripley</i>	Thriller Crime Drama Mystery	Anthony Minghella	1999	USA	Paramount Pictures	139
<i>The Perfect Storm</i>	Adventure Action Drama	Wolfgang Petersen	2000	USA	Warner Bros	129
<i>Gangs of New York</i>	Crime Drama	Martin Scorsese	2002	USA Germany Italy UK	Miramax	166
<i>Autumn in New York</i>	Romance Drama	Joan Chen	2002	USA	MGM	103
<i>Lost in Translation</i>	Drama Comedy	Sofia Coppola	2003	USA Japan	Focus Features	102

Table 21: Overview of films under analysis

⁵⁵ According to the International Movie Database (<http://imdb.com>)

Title	Yearly Worldwide Grosses Rank ⁵⁶	Rank according to Genre (since 1978)	Total Lifetime Grosses (Worldwide)
<i>The Fugitive</i>	3	2 (TV Adaptation)	\$368,875,760
<i>The English Patient</i>	11	10 (romantic drama)	\$231,976,425
<i>Up Close & Personal</i>	33	7 (News / Broadcasting)	\$100,688,705
<i>Celebrity</i>	157	47 (Hollywood movies)	\$5,078,660
<i>Notting Hill</i>	7	16 (romantic comedy)	\$363,889,678
<i>The Talented Mr Ripley</i>	32	1 (Travelogue Italy)	\$128,798,265
<i>The Perfect Storm</i>	8	6 (Disaster)	\$328,718,434
<i>Gangs of New York</i>	25	3 (Irish)	\$193,772,504
<i>Autumn in New York</i>	52	28 (Romantic Drama)	\$90,726,668
<i>Lost in Translation</i>	67	7 (Travelogue Japan)	\$119,723,856

Table 22: Grosses and rank of the films under analysis

It has to be noted that the only film not complying with the criterion of box-office success with worldwide lifetime grosses of more than \$90,000,000 is *Celebrity* with grosses of only \$5,078,660. It has been included because of its fast pace dialogue and high proportion of the verbal component: it has an average of 139 words per minute, as shown in Table 23, when the average of the other films studied is between 70-80 words per minute. This characteristic is expected to generate interesting results in the analysis, especially regarding the way fast dialogue is dealt with in the Spanish and Greek subtitles.

⁵⁶ According to Box Office Mojo (<http://www.boxofficemojo.com>), which is also used by Eurostat for the creation of reports regarding cinema statistics in the EU

Title ⁵⁷	Words per minute
<i>Lost in Translation</i>	50
<i>The English Patient</i>	54
<i>The Perfect Storm</i>	59
<i>Autumn in New York</i>	64
<i>Gangs of New York</i>	67
<i>The Fugitive</i>	70
<i>The Talented Mr Ripley</i>	77
<i>Notting Hill</i>	83
<i>Up Close & Personal</i>	106
<i>Celebrity</i>	139

Table 23: Average number of words per minute in films under analysis

Information for each version chosen for analysis (TV, VHS or DVD) is shown in Table 24. The same medium was used for both languages for each film, because comparing, for example, a Spanish DVD version with a Greek TV version of the same film would not yield comparable results.

Additional information is given on other versions I encountered, just to show the variety of possibilities. The same film can have as many as three different subtitle versions (e.g. *Notting Hill* in Spanish), as it was subtitled by different studios or subtitlers. In other cases, the VHS version was used for the DVD release unchanged, or with different spotting. Some multinational subtitling companies, such as Softitler Ltd, purchase the rights to use a set of subtitles and then adapt it to their template, as they use the same spotting list for all languages.

⁵⁷ Ordered by ascending number of average words per minute

Title	Spanish versions of subtitles			Greek versions of subtitles		
	TV	VHS	DVD	TV	VHS	DVD
<i>The Fugitive</i>	n/a	✓	different from VHS	same as VHS	✓	different from TV & VHS
<i>The English Patient</i>	n/a	similar to DVD (different spotting and some words)	✓	same as VHS & DVD	same as TV & DVD	✓
<i>Up Close & Personal</i>	n/a	✓	n/a	same as VHS	✓	n/a
<i>Celebrity</i>	n/a	same as DVD	✓	same as VHS & DVD	same as TV & DVD	✓
<i>Notting Hill</i>	✓	different from TV & DVD	different from TV & VHS	✓	same as TV & DVD	same as TV & VHS
<i>The Talented Mr Ripley</i>	n/a	✓	different from VHS	same as VHS & DVD	✓	same as TV & VHS
<i>The Perfect Storm</i>	✓	n/a	same as TV but different spotting	✓	n/a	different from TV
<i>Gangs of New York</i>	n/a	n/a	✓	different DVD	n/a	✓
<i>Autumn in New York</i>	n/a	n/a	✓	n/a	n/a	✓
<i>Lost in Translation</i>	n/a	n/a	✓	n/a	n/a	✓

Table 24: Subtitle versions of the films chosen for analysis

In order to facilitate the handling and the processing of the films, the VHS and TV versions were first converted to a digital format. I chose the format of Real Media because it combined good quality with a low file size and because the tools for the conversion (encoding) and editing could be obtained and downloaded free of charge. The software I used was Helix^(TM) Producer Basic 9.0.1 from RealNetworks® (for more information, see www.realnetworks.com).

The next step was to transcribe the utterances and the subtitles. This was done with the help of the script in English (when available⁵⁸) which was checked and modified to match the film dialogues. Greek and Spanish subtitles were manually transcribed for each film, except for the DVDs. This process was particularly time-consuming but inevitable as it was impossible to obtain the subtitle files originally created for these films. In the case of the films in DVD format, it was possible to extract the subtitles automatically with the help of a specifically designed software program. A further advantage of this process was the extraction of the in and out times of the subtitles, which was not feasible in the manual process.

The total number of words and subtitles studied is displayed in Table 25.

Language set	Number of words	Number of subtitles
English	98,914	(not applicable)
Spanish	75,138	15,051
Greek	59,711	10,154
Total	233,763	25,205

Table 25: Total number of words and subtitles in the films under analysis

⁵⁸ The script found for *The Fugitive* differed considerably from the final film release, so it could not be used either for the dialogue transcription or the context description in the samples. The dialogues had to be transcribed manually.

5.2. Quantitative study. Comparing totals and averages

In the quantitative part of the analysis, as mentioned in the Introduction, meaningful patterns are sought by first comparing the number of subtitles in each film, and then reasons are explored for possible differences. The following aspects are examined:

- **Number of subtitles**

What kind of meaningful patterns can be found by comparing the number of Spanish and Greek subtitles, words and characters in various films? Are there consistent differences? How regular are the patterns? Are there more subtitles in the Spanish versions of some films compared to the Greek ones?

- **Use of one-, two- and zero-liners (L-type subtitles)**

How are one-liners, two-liners and zero-liners (L-type subtitles) used? Are there patterns in the use of each L-type? Does a regular choice of type lead to differences in total numbers? For example, let's assume that the same number of lines is used in each version. If one language uses two-liners and the other one-liners, then the first will have half the subtitles compared to the second.

- **Subtitles according to characters per subtitle (C-type subtitles)**

Are there patterns for each language?

- **Number of full-sentence subtitles**

Is the number of subtitles ending in a period, question mark or exclamation mark recurrently higher in one language than in the other?

- **Number of subtitles according to time (T-type subtitles)**

Is the average duration of subtitles (screen time) in one language longer than in the other?

- **Temporal relations between utterances and subtitles**

Do the utterances and their subtitles start and end at the same point? Which interval relations are used among the possible or among the acceptable ones (see section 1.5.3)? Are there any patterns of prevalence in these relations?

5.2.2. *Number of subtitles, words and characters per film*

A first quantitative and comparative analysis between the two sets of subtitles shows a recurrent difference in the number of subtitles, as presented in Table 26.

Film Title	Greek subtitles	Spanish subtitles	Difference in numbers Spanish vs Greek	Difference in percentages Spanish vs Greek
<i>The Fugitive</i>	886	1,405	+ 519	+ 58.6
<i>The English Patient</i>	955	1,351	+ 396	+ 41.5
<i>Up Close & Personal</i>	1,175	1,866	+ 691	+ 58.8
<i>Celebrity</i>	1,313	1,993	+ 680	+ 51.8
<i>Notting Hill</i>	1,052	1,754	+ 702	+ 66.7
<i>The Talented Mr. Ripley</i>	1,343	1,916	+ 573	+ 42.7
<i>The Perfect Storm</i>	924	1,393	+ 469	+ 50.8
<i>Gangs of New York</i>	1,183	1,614	+ 431	+ 36.4
<i>Autumn in New York</i>	814	1,019	+ 205	+ 25.2
<i>Lost in Translation</i>	509	740	+ 231	+ 45.4

Table 26: Number of subtitles in Greek and Spanish versions per film, and comparison

This difference is quite significant, given that there are at least 40% more Spanish subtitles in almost all the films, the only exceptions being *Gangs of New York* and *Autumn in New York* that still yield more Spanish subtitles (36.4% and 25.2% respectively).

Table 27 displays the number of words per film subtitle set.

Film Title	Greek words	Spanish words	Difference in numbers Spanish vs Greek	Difference in percentages Spanish vs Greek
<i>The Fugitive</i>	5,019	8,157	+3,138	+62.5
<i>The English Patient</i>	5,413	5,986	+573	+10.6
<i>Up Close & Personal</i>	7,223	10,325	+3,102	+42.9
<i>Celebrity</i>	8,234	11,005	+2,771	+33.7
<i>Notting Hill</i>	6,190	7,837	+1,647	+26.6
<i>The Talented Mr. Ripley</i>	7,830	8,622	+792	+10.1
<i>The Perfect Storm</i>	5,129	5,972	+843	+16.4
<i>Gangs of New York</i>	7,294	8,890	+1,596	+21.9
<i>Autumn in New York</i>	4,503	4,814	+311	+6.9
<i>Lost in Translation</i>	2,876	3,530	+654	+22.7

Table 27: Number of words in Greek and Spanish versions per film, and comparison

The difference in the number of words is positive in all films, i.e. all Spanish versions contain more words than Greek versions. However, the difference in percentages is not similar to the one in the number of subtitles in each version (Table 26). The only case where there is a similar percentage in difference in subtitles and difference in words is *The Fugitive*. This is also the only case where the percentage in difference in words is slightly higher than the percentage in difference in subtitles. In all the other films, the difference in words is always lower than the difference in subtitles (differences emerge visually in Chart 33).

However, the number of words is not indicative of the length of a subtitle. Even though reading speeds are defined by the number of words per second, subtitle software tools used by subtitlers (see sections 4.3.2 and 4.4.2) limit the number of characters per line (and not the number of words). Moreover, it is a sounder descriptive tool, because linguistic aspects, such as differences in the average word-length between languages, do not interfere. For example, the average word-length of

a highly inflecting language, such as Hungarian, is higher than the one in English, but subtitling restrictions may be the same for both languages. According to Ellis (1992:151) the average number of syllables is “as small as 1.41 for English, ranging through 2.10 for Arabic and Greek, and as large as 2.46 for Turkish”. In the present corpus, the average word length in Greek is 6 characters per word, whereas in Spanish it is 5.6 characters per word.

Therefore, the next aspect to examine is the number of characters in each version in order to find whether there are patterns and whether the difference in the number of characters can be compared to the difference in the number of subtitles.

Table 28 shows the total number of Greek and Spanish characters for each film, the difference in absolute numbers and the difference in percentages.

Film Title	Greek characters	Spanish characters	Difference in numbers Spanish vs Greek	Difference in percentages Spanish vs Greek
<i>The Fugitive</i>	30,578	46,401	+ 15,823	+ 51.7
<i>The English Patient</i>	32,740	33,173	+ 433	+ 1.3
<i>Up Close & Personal</i>	43,275	59,687	+ 16,412	+ 37.9
<i>Celebrity</i>	48,838	61,127	+ 12,289	+ 25.2
<i>Notting Hill</i>	37,096	44,381	+ 7,285	+ 19.6
<i>The Talented Mr. Ripley</i>	46,115	46,741	+ 626	+ 1.4
<i>The Perfect Storm</i>	30,806	34,641	+ 3,835	+ 12.4
<i>Gangs of New York</i>	43,387	49,739	+ 6,352	+ 14.6
<i>Autumn in New York</i>	26,257	26,850	+ 593	+ 2.3
<i>Lost in Translation</i>	16,997	19,207	+ 2,210	+ 13.0

Table 28: Number of characters in the Spanish and Greek versions per film, and comparison

The difference in the number of characters between the two versions is neither as marked as the difference in the number of subtitles nor as recurrent. More

specifically, the higher figures for Spanish subtitles compared to Greek is not accompanied by a similar difference in the number of characters. For example, in *Notting Hill* there is a +66.7% difference in the number of Spanish subtitles (see Table 26 and Chart 33), but only a +19.6% difference in the number of characters (always compared to the Greek versions). Another striking example is *The English Patient* with a +41.5% difference in subtitles but only a +1.3% difference in characters. The conclusion is that **a film with fewer subtitles in Greek than in Spanish does not necessarily have proportionally fewer characters.**

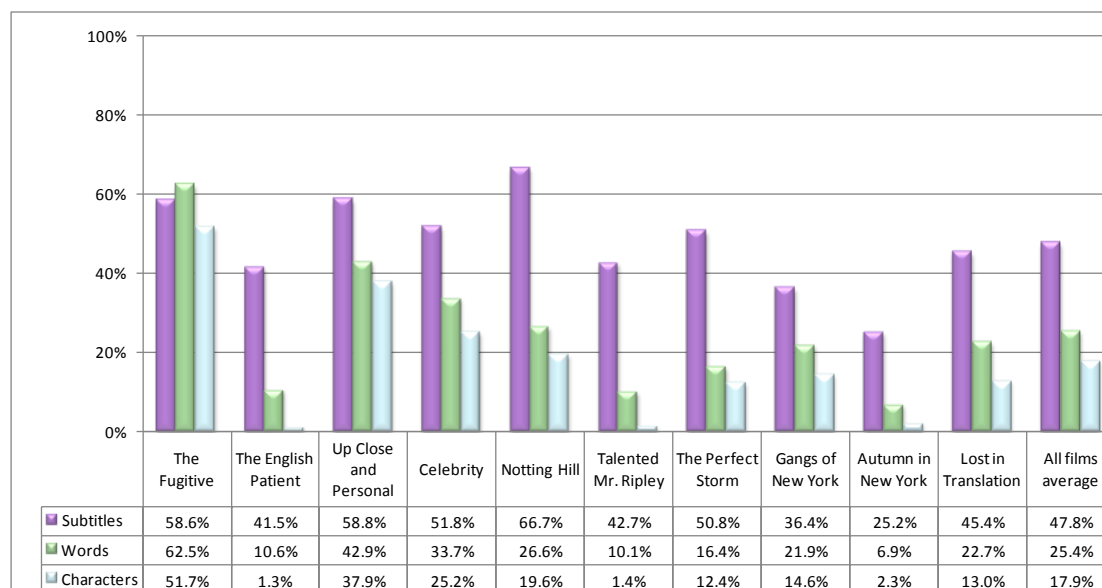


Chart 33: The difference in subtitles, words and characters per film and average

The comparison in Chart 33 shows that the difference in the number of subtitles is higher than the difference in number of words in all films except for *The Fugitive* (this is analyzed in section 5.2.8). Also, the difference in the number of words is recurrently somewhat higher than the difference in characters. This suggests that the Greek words tend to be longer than Spanish words, at least in the 134,849 Spanish and Greek words in this corpus.

However, as we shall see in section 5.2.4, comparing the difference in the number of characters to the difference in the number of subtitles means comparing different things.

5.2.3. Number of one-to-zero and two-to-one mappings

An important question at this point is what causes the difference in the number of Greek and Spanish subtitles. Why are there, for example, 431 more subtitles in the Spanish version of *Gangs of New York* compared to the Greek one? A rash answer

would be that there are more zero-liners in Greek than in Spanish, in other words more utterances are omitted in Greek when they are subtitled in Spanish. As we can see in Example 11, the calls are subtitled in Spanish but not in Greek.

<i>English utterances</i>		
Man: Hey, boyo! Johny.		
<i>Spanish subtitles</i>	<i>Greek subtitles</i>	<i>Mapping</i>
¡Eh, oye, chico!	–	1LINER \leftrightarrow ØLINER
Johnny.	–	1LINER \leftrightarrow ØLINER

Example 11: One-to-zero mapping

The difference in the amount of zero-liners, however, explains approximately only half of the difference in the number of subtitles in this film (234 subtitles). The rest is due to another factor, namely a difference in the use of one-liners and two-liners. In 197 cases, the Spanish subtitler renders the ST utterances in two brief one-liners, whereas in Greek the same utterances are rendered in one longer lasting two-liner, as shown in Example 12.

English utterances		
Amsterdam: And the rest... The rest I took from dreams.		
Spanish subtitles	Greek subtitles	Mapping
1.27 sec – 10 char Y el resto	3.68 – 33 char Τα υπόλοιπα... τα πήρα από όνειρα.	TWO[1LINER]↔ONE[2LINER]
2.07 – 22 char lo tomé de mis sueños.		
Back translation		
And the rest	And the rest... I took from dreams.	
I took from my dreams.		

Example 12: Two to one mapping

In short, the fact that the Spanish sets of subtitles have more subtitles than the Greek versions can be attributed to the following two factors.

- Differences in omissions, which can be calculated by counting the number of occurrences of mappings 1LINER \leftrightarrow ØLINER.
- Differences in subtitle distribution, which can be calculated by counting the number of occurrences of mapping TWO[1LINER] \leftrightarrow ONE[2LINER].

These two factors are presented in percentages for each film in Chart 34.



Chart 34: Percentages of the two factors that account for the difference in the number of subtitles between the Spanish and the Greek versions

It is evident that neither of the two factors accounting for this difference prevails overall, and percentage varies depending on the film. For example, in *Celebrity* the main reason why there are fewer subtitles in Greek is the high number of TWO[1LINE]↔ONE[2LINE] occurrences. In this case, the ST utterances are distributed differently: in Spanish they are distributed in one-liners and in Greek in two-liners. On the other hand, in *Notting Hill* the difference in the number of subtitles is mainly due to the high number of 1LINE↔∅LINE occurrences: there are more zero-liners in Greek.

The difference in distribution is also evident in the proportion of one-liners and two-liners in the two versions for each film. In Chart 35, the preference for two-liners in Greek is clear, with all the films having more than 50% of two-liners, four of which actually have more than 70%.

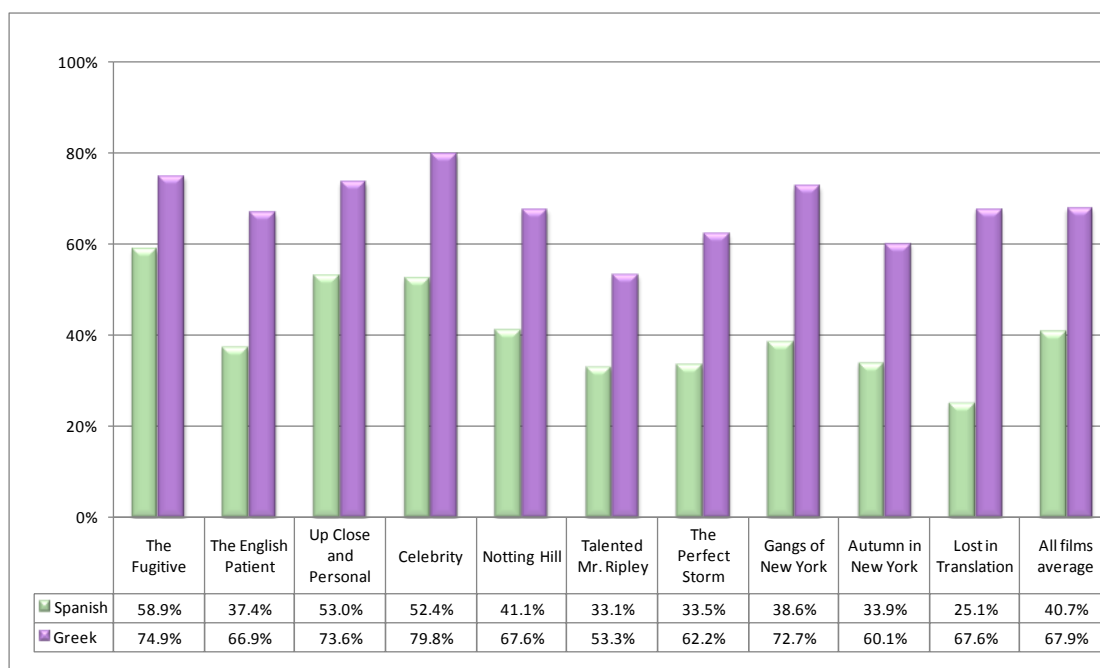


Chart 35: Percentages of two-liners in Spanish and Greek per film and average

As for the Spanish subtitle sets, there is a preference for one-liners, even though it is not as clear-cut as the Greek preference for two-liners. In fact, in three of the films (*Celebrity*, *Up Close and Personal* and *The Fugitive*) there are more two-liners than one-liners for the Spanish versions. A possible explanation for this “deviation” from what otherwise seems to be a regularity could be that in *Celebrity* and *Up Close and Personal* speech is dense and fast as shown in their high average number of words per minute (see Table 21). When there is fast speech, the subtitler is pressed to use two-liners, since the time restrictions are more demanding. When there is paused/slow speech, bringing about fewer time restrictions, the subtitler can choose, in principle, between using two brief one-liners or one long-lasting two-liner as shown in Example 12. Possible explanations for these choices are suggested in the qualitative analysis (section 5.3), where the factors determining the segmentation of subtitles are examined.

5.2.4. Subtitles according to number of characters. C-type subtitles

As we saw above, the higher number of subtitles in Spanish is not only because some ST utterances are rendered with a zero-liner in Greek, but also because the subtitles are differently distributed in the two languages. This means that comparing the difference in the number of characters to the difference in the number of subtitles means comparing different things: a quantity-related feature (number of characters)

to a distribution-related feature (number of subtitles). Therefore the feature that has to be used for the comparison is the subtitle number difference *due to the occurrence of* $1_{\text{LINER}} \leftrightarrow \emptyset_{\text{LINER}}$ mappings, which is a quantity-related feature. For example, in *The Fugitive* 23% of the Spanish subtitles are rendered as zero-liners in Greek. In Chart 36, this percentage is compared to the percentage of the difference in the total number characters for each film.

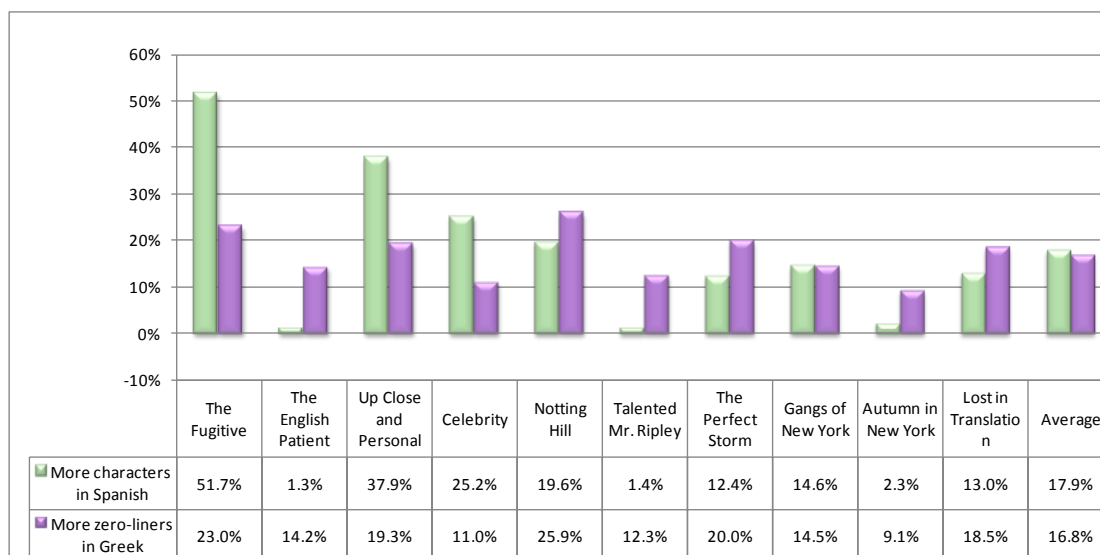


Chart 36: Percentage of the difference in the total number of characters compared to the percentage of zero-liners in Greek (per film)

As illustrated in Chart 36, there are no regularities when these two percentages are compared. In three films (*The Fugitive*, *Up Close and Personal* and *Celebrity*) the difference in the number of characters is greater than the difference in zero-liners whereas in the rest of the films it is the other way round. Additionally, the two percentages are not proportionate, except for *Gangs of New York*. It has to be noted that this finding has nothing to do with a difference in medium: *Celebrity* is a DVD version and *Up Close and Personal* and *The Fugitive* are VHS versions.

Moreover, in three of the films (*The English Patient*, *Talented Mr. Ripley* and *Autumn in New York*) the difference in the total number of characters between Spanish and Greek is negligible (1.3, 1.4 and 2.3% respectively). A hypothesis is generated here, stating that **there may be utterances which are fully rendered in Greek but partly (with intrasubtitle omissions) rendered in Spanish**. This is examined in sections 5.2.8 and 5.3.1.

In absolute numbers, not percentages, the Greek version of *The English Patient*, for example, has 192 more zero-liners but only 433 fewer characters. This entails that the average Spanish subtitle contains fewer characters than the Greek one.

This inference is confirmed when the average numbers of characters per subtitle are compared between the two languages (Table 29, columns 6 and 7).

Film Title	Total number of subtitles		Total number of characters		Average number of characters per subtitle	
	Spanish	Greek	Spanish	Greek	Spanish	Greek
<i>The English Patient</i>	1,351	955	33,173	32,740	24.6	34.3
<i>Notting Hill</i>	1,754	1,052	44,381	37,096	25.3	35.3
<i>Celebrity</i>	1,993	1,313	62,796	50,938	31.5	38.8
<i>The Perfect Storm</i>	1,393	924	34,641	30,806	24.9	33.3
<i>Up Close and Personal</i>	1,866	1,175	59,687	43,275	32.0	36.8
<i>The Fugitive</i>	1,405	886	46,401	30,578	33.0	34.5
<i>Talented Mr. Ripley</i>	1,916	1,343	46,741	46,115	24.4	34.3
<i>Gangs of New York</i>	1,614	1,183	49,739	43,387	30.8	36.7
<i>Autumn in New York</i>	1,019	814	26,850	26,257	26.3	32.3
<i>Lost in Translation</i>	740	509	19,207	16,997	26.0	33.4

Table 29: Average number of characters per subtitle in both languages for all films

The key aspect of Table 29 (columns 6 and 7) is presented again graphically (Chart 37) to facilitate the visual emergence of possible regularities.

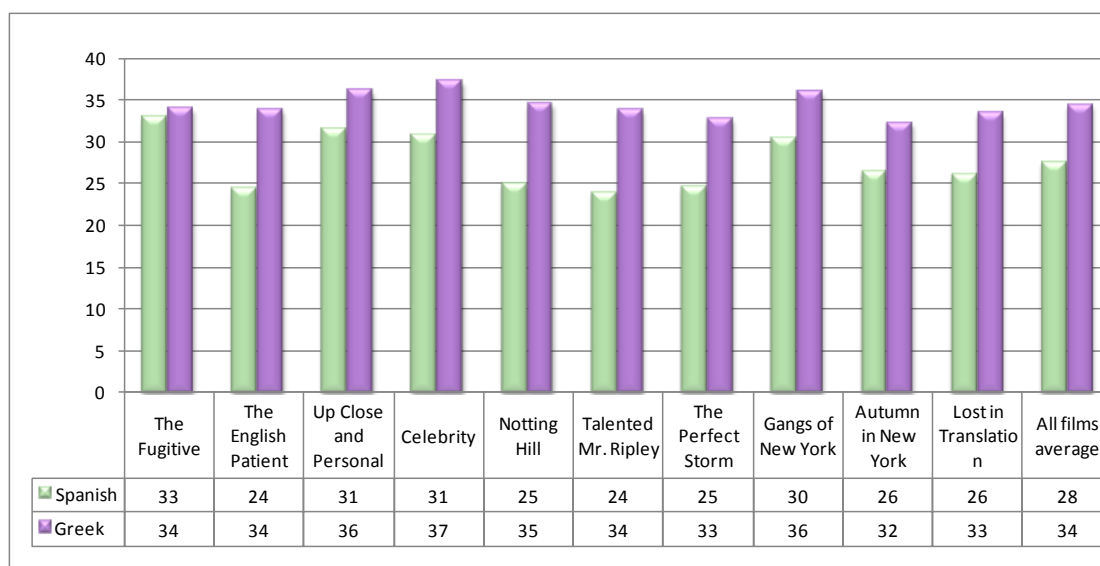


Chart 37: Average number of characters per subtitle in both languages per film

The average number of characters per subtitle in Greek is recurrently higher than in Spanish. This is consistent with the preference for two-liners in Greek that we saw previously. The more characters a subtitle has, the more likely it is for it to consist of two lines rather than one.

However, the average number per subtitle does not give a full account regarding the length of subtitles in the films studied. An example that triggered my attention is that in the Spanish versions there are a great number of subtitles consisting of only one word, such as *HOLA*, *YA*, *EXACTO*, etc. In the corresponding Greek subtitles, the respective ST utterance is either expressed together with other utterances in a longer subtitle, or not rendered at all (a zero-liner is used).

To see if this hypothesis can be quantitatively verified, and if there are regularities in the use of C-type subtitles, the numbers of characters for each subtitle in each film were counted and categorised. As we saw in 2.6.1, subtitles can be divided in 7 types, depending on the number of characters they contain.

The percentages of each subtitle type in all the films are shown in Chart 38.

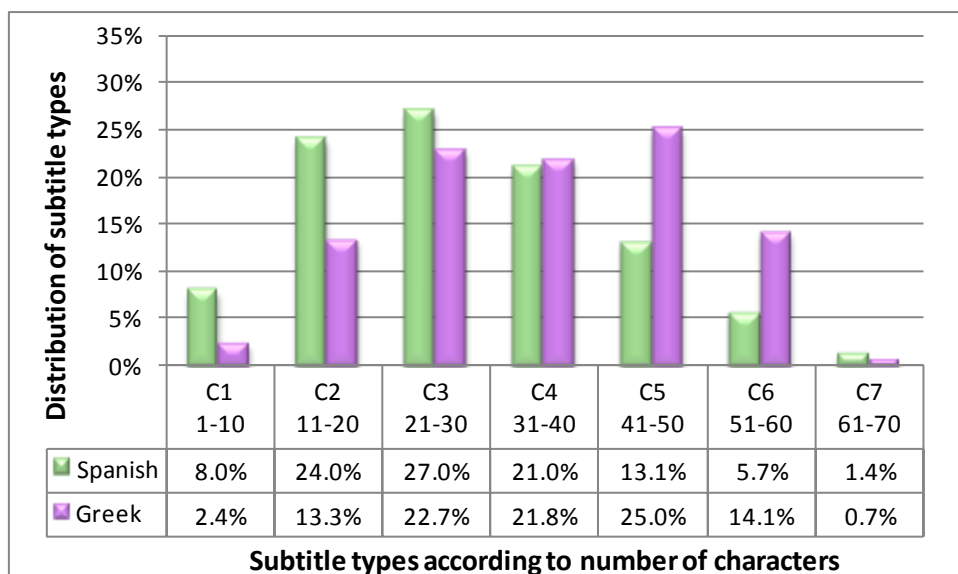


Chart 38: Distribution of C-type subtitles in all films

In the light of the information in Chart 38, **the hypothesis that there are more subtitles consisting of one or two words in Spanish than in Greek is confirmed**, since the percentage of subtitle type C1, i.e. consisting from 1-10 characters, is considerably higher in Spanish (8.0% as opposed to 2.4%). A tendency that is also corroborated is that Greek subtitles tend to consist of more characters than Spanish ones. Spanish subtitles usually consist of 11-30 characters (if we only consider the C-types with a presence of over 20%), whereas Greek subtitles tend to consist of 21-50 characters, a tendency that is recurrent in all films under study. The use of full two-liners (51-70 characters) is relatively low in both languages, but considerably higher in Greek (14.1% as opposed to 5.7% in Spanish).

5.2.5. Number of full-sentence subtitles

The higher number of two-liners in Greek accompanied by the higher average number of characters per subtitle indicates a possible preference for subtitles with a complete meaning, i.e. subtitles comprising full-sentences which do not continue in the next subtitle. This is considered a characteristic of good subtitles according to both the Greek questionnaire results (section 4.3.3), and the prescriptive literature (section 2.9.2.7). According to Ivarsson (1998: 157) “As far as possible, each subtitle should be syntactically self-contained” (see Appendix 3). It remains, though, to be seen whether there is a consistent difference in the number of full-sentence subtitles between the two languages. The number of subtitles comprising one or more complete sentences was counted for all films in both versions.

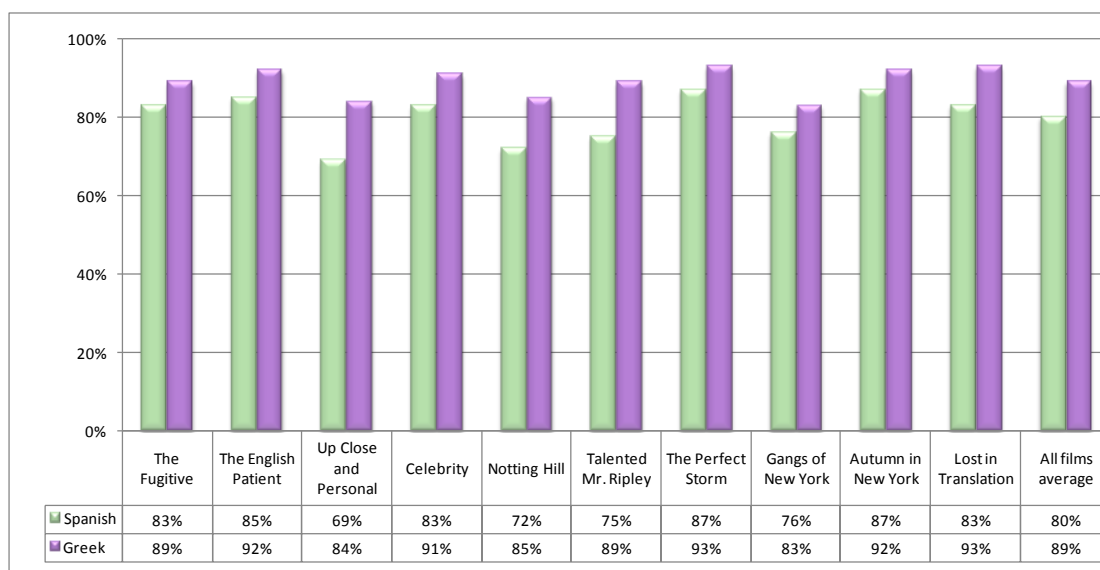


Chart 39: Percentages of complete-sentence subtitles in Spanish and Greek

As shown in Chart 39 there is indeed a pattern, since the percentage of complete sentence subtitles is consistently higher in Greek. **In Spanish there are comparatively more cases where a single sentence is extended over more than one subtitle.**

5.2.6. Subtitles according to time length. T-type subtitles

As described in section 5.1, the automatic extraction of the subtitles with their in and out times was possible only in the case of the films in DVD format. So, the duration of subtitles was calculated automatically only for *Autumn in New York*, *Gangs of New York* and *Lost in Translation*. For the rest of the films, the in and out times of the subtitles were manually recorded with the help of the open-source software Media Player Classic®, a screenshot of which is shown in Figure 22.



Figure 22: A screenshot of Media Player Classic

This software application was chosen in particular because it offers a “frame step” function which facilitates the process of establishing the time of appearance and disappearance of each subtitle. Of course, these “in” and “out” times do not refer to the TCR (Time Code Reader) used by the subtitling studio. However, this was not considered significant, since the objective here is to establish the *duration* of each subtitle and not the absolute cueing times. A file was created for each film containing the duration of each subtitle (calculated from the in and out times), as shown in Figure 23.

	A	B	C	D	E
	Subtitles	In	Out	Duration	
1					
2	SOCORRO	00:00:31,100	00:00:32,974	00:00:01,874	
3	¡Rápido! Las letras se esfuman.	00:00:44,654	00:00:46,195	00:00:01,541	
4	¡Los actores! ¡Quedan 5 segundos.	00:00:46,405	00:00:48,362	00:00:01,957	
5	¿Las letras? ¡Bien ahí.	00:00:48,573	00:00:50,233	00:00:01,660	
6	¿Te han cabido [en el encuadre?	00:00:50,450	00:00:52,407	00:00:01,957	
7	Bien, ¿dónde está Hal?	00:00:52,660	00:00:54,154	00:00:01,494	
8	Sólo puedo esperar [unos segundos.	00:00:54,370	00:00:56,777	00:00:02,407	
9	Que vengan los protagonistas. ¡Las letras se disuelven.	00:00:56,998	00:00:59,951	00:00:02,953	
10	¡Venga, tenemos prisa!	00:01:00,167	00:01:01,661	00:00:01,494	
11	¡Guapísima. ¡Vamos! ¡Lista.	00:01:01,876	00:01:03,454	00:00:01,578	
12	¡Por favor! ¡Vamos.	00:01:03,711	00:01:05,087	00:00:01,376	
13	Bien, repasemos, Nicole.	00:01:05,295	00:01:06,707	00:00:01,412	
14	Sales del coche, ¡cruzas corriendo.	00:01:07,005	00:01:09,377	00:00:02,372	
15	Lees "Socorro" [en el cielo...	00:01:09,633	00:01:11,293	00:00:01,660	
16	y comprendes que todo [ha salido mal.	00:01:11,510	00:01:13,169	00:00:01,659	
17	Es increíble. ¡Lo tenías todo planeado.	00:01:13,428	00:01:16,001	00:00:02,573	
18	Y ahora es el caos total.	00:01:16,222	00:01:18,214	00:00:01,992	
19	Tienes que expresar [desesperación.	00:01:18,474	00:01:21,047	00:00:02,573	
20	-Hay que rodar. Perderemos... ¡Lo sé.	00:01:21,518	00:01:24,187	00:00:02,669	
21	Hazme sentir [la condición humana.	00:01:24,480	00:01:28,061	00:00:03,581	
22	¿Captas? ¡¡Cerrad el paso!	00:01:28,316	00:01:29,810	00:00:01,494	
23	¿Puede parar [la taladradora 5 minutos?	00:01:33,945	00:01:36,614	00:00:02,669	
24	¿Pone "Socorro"?	00:01:36,906	00:01:38,151	00:00:01,245	
25	¡Motor! ¡Cámara rodando.	00:01:38,491	00:01:40,318	00:00:01,827	
26	¡Grabando! ¡Más arriba.	00:01:40,618	00:01:41,993	00:00:01,375	
27	¡121, toma primeral	00:01:42,203	00:01:44,278	00:00:02,075	
28	¡Acción!	00:01:45,038	00:01:46,070	00:00:01,032	
29	Más deprisa, más deprisa.	00:01:48,458	00:01:50,830	00:00:02,372	
30	¡Pareces un zombi, vamos!	00:01:51,127	00:01:52,869	00:00:01,742	

Figure 23: An example of the files created for the calculation of subtitle time length

As seen in section 2.6.1, subtitles can be divided into 7 types according to their time length in seconds (T-types). The distribution of subtitle types in all films is presented in Chart 40.

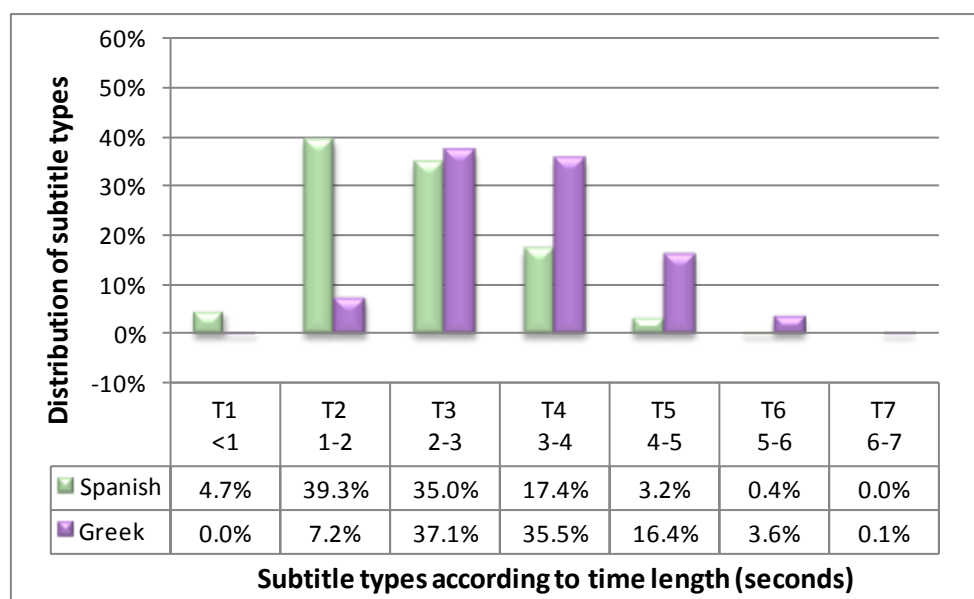









Chart 40: Distribution of T-type subtitles in all films

Chart 40 facilitates the visual emergence of regularities. Spanish subtitles tend to last between 1 and 3 seconds, whereas Greek subtitles tend to last between 2 and 4 seconds. In other words, the **Greek subtitles tend to last longer than the Spanish** and this tendency is recurrent in all the films under study. This finding is consistent again with the preference for one-liners in Spanish and two-liners in Greek. Although it need not be so, it is logical that one-liners last less than two-liners since they usually comprise fewer characters, and take less time to read. A significant difference is found in the use of subtitles lasting less than 1 second, which is not found in Greek but has a 4.7% of occurrence in Spanish. At the other extreme, only a 0.4% of subtitles lasting 4-5 seconds is encountered in Spanish, with 3.6% in Greek. These findings are consistent with the overall picture of T-type subtitles in all films.

5.2.7. Temporal relations between utterances and their subtitles

As discussed in 1.5.3, there are 13 basic relations between utterances and their subtitles, subdivided in acceptable, less acceptable and unacceptable relations. The sample analysis of the films (see 1.5.4) showed that some relations are more frequent than others. The ones occurring with a frequency of less than 10 percent have been considered insignificant and, hence, not presented. Six of the temporal relations, the ones with at least 10 percent occurrence in at least one film, are presented in Table 30.

Relation	Pictorial example  = utterance  = subtitle	Interpretation
EQUAL		Subtitle and utterance start and end at the same point
STARTED-BY		Subtitle starts at utterance starting point and ends after utterance finishing point
OVERLAPPED-BY		Subtitle starts after utterance starting point and ends after utterance finishing point
FINISHES		Subtitle starts after utterance starting point and ends at utterance finishing point
CONTAINS		Subtitle starts before utterance starting point and ends after utterance finishing point




Relation	Pictorial example  = utterance  = subtitle	Interpretation
OVERLAPS		Subtitle starts before utterance starting point and ends before utterance finishing point

Table 30: The six interval relations with at least 10% occurrence in at least one film

The occurrences of these six interval relations were counted in each film version and their percentages are presented for all films graphically in Chart 41.

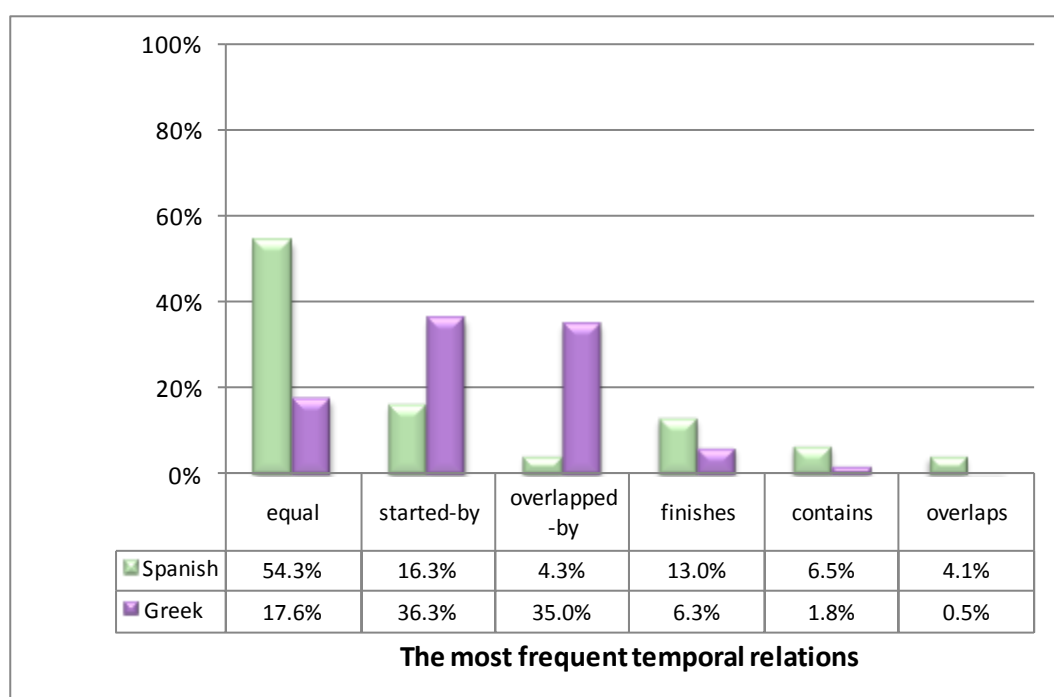


Chart 41: The most frequent of temporal relations in all films

The most frequent temporal relation between utterances and subtitles in Spanish is EQUAL, where the subtitle starts and ends at the same point as the utterance. This relation is quite frequent (54.3% on average) in all the films subtitled in Spanish. The second most frequent relation is STARTED-BY, where the subtitle and the utterance start at the same point but the subtitle lasts a bit longer. This relation is also present in most of the films, but its rate of occurrence is much lower. **The choice for the cueing of the Spanish subtitles seems to be governed by the synchrony requirement.**

In Greek, on the other hand, there are two relations that appear equally frequently: OVERLAPPED-BY, where the subtitle starts a bit after the beginning of the utterance and ends after the utterance finishing point, and STARTED-BY, as described above. The third

relation that appears quite frequently but not as much as the ones previously mentioned is EQUAL. **The cueing of subtitles in Greek seems to be governed by the requirement for readability, i.e. maximum time available for reading.**

The most frequently occurring relations in both languages – EQUAL, OVERLAPPED-BY and STARTED-BY – are among the relations classified as “acceptable” (see 1.5.3). However, certain relations that appear frequently in one Greek and four Spanish versions belong to the category of “less acceptable” relations and are presented in Table 31




Relation	Pictorial example	Relation found in
FINISHES		the Spanish version of <i>Notting Hill</i> , <i>Celebrity</i> and <i>The Talented Mr Ripley</i>
CONTAINS		the Spanish version of <i>The English Patient</i>
OVERLAPS		the Spanish and Greek versions of <i>Celebrity</i>

Table 31: Less acceptable temporal relations found in films

A possible reason why a subtitle is cued some fractions of a second before an utterance, even though this is not recommended as we saw in section 2.9.2.4, has to do with the conflicting requirements for synchrony and readability. In a scene from *Celebrity*, a film characterised by fast dialogue, the protagonist, Lee Simon, decides to ask for a divorce and has a heated conversation with his wife, Robin (Example 13).

<i>English utterances</i>		
<i>Robin:</i> Sheila? Sheila? You lowlife motherfucker! <i>Lee:</i> That's why I can't talk to you! <i>Robin:</i> That's my best friend! Sheila? <i>Lee:</i> I can't talk to you! It's not about women, it's about my whole life that I'm depressed. <i>Robin:</i> Your life with me.		
<i>Spanish subtitles</i>		<i>Relation</i>
CEL0296	¿Sheila?	FINISHES
CEL0297	¡Eres un mamonazo de mierda!	FINISHES
CEL0298	-¡No se puede hablar contigo! -¡Mi amiga!	FINISHES
CEL0299	No son las mujeres. Me deprime mi vida en general.	OVERLAPS
CEL0230	¿Tu vida conmigo?	FINISHES

Example 13: Early cueing in of subtitles because of fast speech

In this fast exchange, the subtitler seems to “steal” some valuable time by cueing the subtitle some fractions of a second before the corresponding utterance beginning. S/he does not gain time by letting the subtitle linger for a few milliseconds after the end of the utterance probably in order to avoid overlapping with the next utterance. As for line CEL0299, the subtitle not only appears earlier but it disappears earlier as well, most likely to comply with a strong norm according to which half a second must be allowed between that subtitle and the next.

Another reason for the early cueing out of a subtitle is the existence of a cut just before the end of the utterance. According to a norm found in extratextual sources, a subtitle must not over-run shot changes. If the utterance continues in the next shot, a new subtitle must be cued in. This norm was mentioned by interviewees and was also found in publications by Spanish experts (see section 2.9.2.5). In Example 14 from the Spanish version of *The English Patient* there are two shot changes; one from Hana to the soldier and the next one from the soldier back to Hana.

<i>English utterances</i>		
<i>Hana</i> : I saved you the [CUT FROM HANA TO THE SOLDIER] pieces. <i>Soldier</i> : You're the prettiest girl [CUT FROM SOLDIER TO HANA] I ever saw. <i>Hana</i> : I don't think so.		
	<i>Spanish subtitles</i>	<i>Relation</i>
EPA0003	Se la guardé.	STARTS
EPA0004	Es usted muy guapa.	OVERLAPS
EPA0005	No creo.	OVERLAPPED-BY

Example 14: Early cueing out of subtitles because of shot changes

In line number EPA0003, the cut takes place when Hana says “pieces”, and the corresponding subtitle is cued out before she finishes uttering the word. These consecutive stills are shown in Figure 24



Figure 24: Early cueing out of subtitles because of a shot change

What remains is an explanation for the frequent presence of the temporal relation CONTAINS in the Spanish version of *The English Patient*. Why are there so many cases where the subtitle starts before the utterance and ends after it in the specific film version? The answer is not straightforward. A possible justification could be that CONTAINS is chosen as the closest relation to EQUAL, if the latter is indeed the desirable – but for a variety of reasons not achievable – relation. Of course, other factors that do not come from deliberate decisions should not be overlooked, such as technical requirements or constraints, professional shortcomings like lack of experience in cueing etc. A technical factor has to do with a common practice of “shifting” all the subtitles some fractions of a second back once the process of manual cueing is finished. This practice, which could be responsible for the above-mentioned phenomenon, aims to recover the inevitable lapse of time between the subtitler’s perception of a new utterance and his/her response (pressing the button for the

insertion of the subtitle).

5.2.8. Quantitative results film by film

In the previous sections we saw the quantitative results in a cumulative comparative way, through which certain regularities (discussed in section 5.2.9) have emerged. However, there are interesting differences between the films, which can only be seen through the presentation of the results per film.

▪ The Fugitive

*The Fugitive*⁵⁹ is an action film with an average rate of 70 words per minute. But the verbal part is not equally distributed throughout the film. There are some sequences with dense dialogue, such as the first sequences where the characters are introduced to the audience and the sequences with the detectives discussing ways to find the fugitive (see synopsis at Appendix 6). The action sequences, and especially the chase sequences, have few or no dialogues and they mainly involve the fugitive fleeing on various occasions.

For this study, the VHS version subtitles have been analysed, which in the case of Greek are the same as the TV subtitles and different from the DVD version. The Spanish VHS subtitles are also different from the DVD version (the Spanish TV version was not available).

Subtitle types C3 and C4 are almost equally used in Spanish and in Greek but there is a difference in the use of C2 (fewer characters) which is more frequent in Spanish and C5 (more characters) which is more frequent in Greek, as seen in Chart 42.

⁵⁹ Spanish title: *El Fugitivo* [the fugitive]. Greek title: *Ο Φυγάς* [the fugitive]

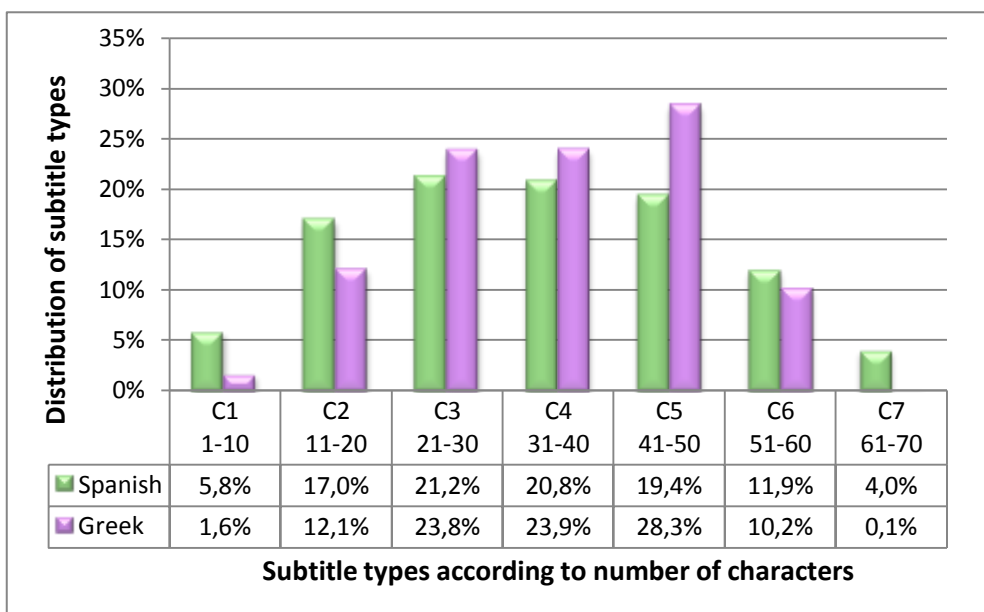


Chart 42: Distribution of C-type subtitles in *The Fugitive*

Most Spanish subtitles last 1-2 seconds and Greek 2-4 seconds (Chart 43).

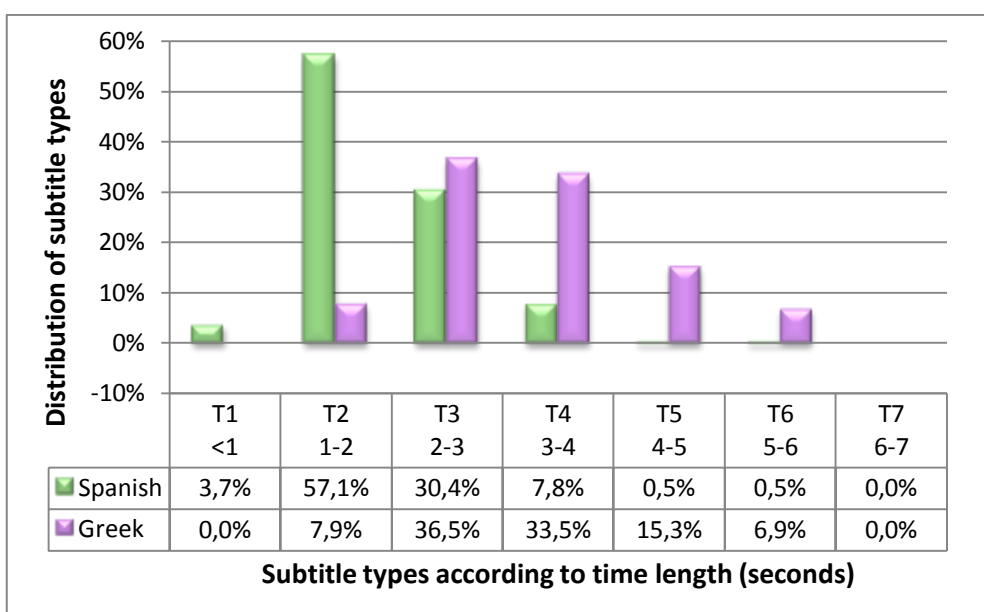


Chart 43: Distribution of T-type subtitles in *The Fugitive*

These two charts are quite revealing about the duration of subtitles compared to their character-length. They suggest that in Spanish, C7 subtitles last only 3-4 seconds, as there are no subtitles with a longer duration. This exceeds the 12-characters-per-second standard found in the literature (see section 3.9.2.2) and is in line with Gottlieb's observation that the long-established 'six-seconds-rule' has been raised to 16 cps. **Greek subtitles allow viewers more reading time.**

The most frequent temporal relation (see section 5.2.7.) in Spanish is *EQUAL*, which means that subtitles and utterances start and end at the same points and in Greek it

is STARTED-BY i.e. subtitles tend to start at the utterance starting point and end after the utterance finishes (see Chart 44). Both relations are the ones found most frequently in the films under study in each language, which means that *The Fugitive* does not present any divergence as far as this aspect is concerned.

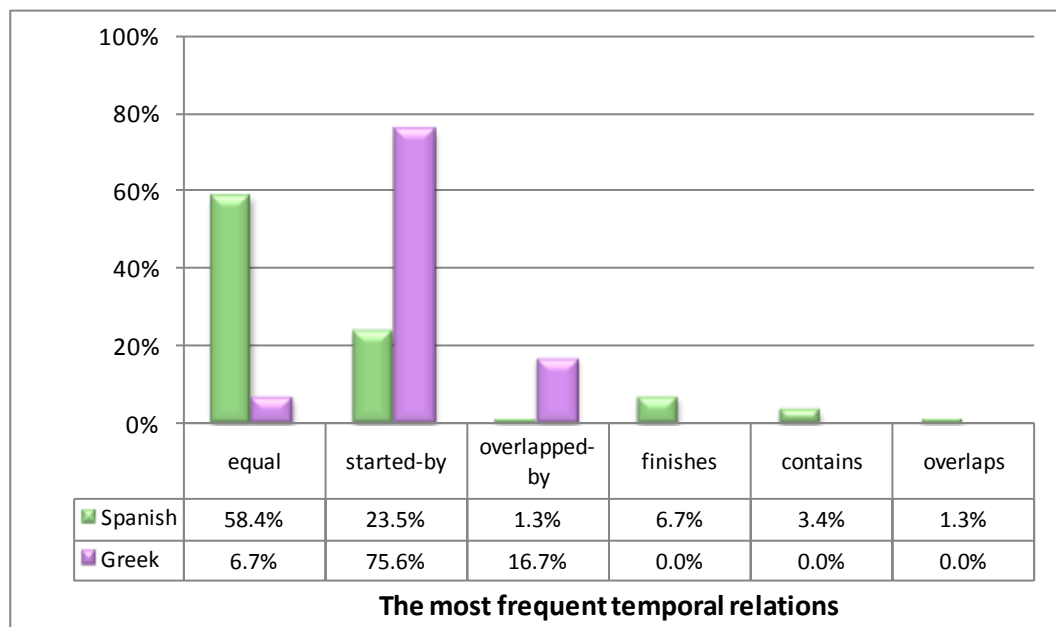


Chart 44: The most frequent temporal relations in *The Fugitive*

The Fugitive is the only film where the comparison between the two versions shows that the difference in the number of words is higher than the difference in the number of subtitles. This is in line with the fact that there are significantly (51.7%) more characters in Spanish than in Greek, which is the highest difference found in the films (the average difference is 17.9%, see Chart 33). It is also in line with the fact that more C4 and C5 subtitles are used compared to the rest of the films in Spanish, and that it is the only Spanish version with more two-liners than one-liners. All of this suggests that the levels of condensation or omission in this film are lower than the ones in the rest of the Spanish versions. The analysis of sample subtitles from this version (section 5.3) suggests that there is an **effort to avoid condensation or omission in Spanish**.

▪ **The English Patient**

*The English Patient*⁶⁰ has an average of 54 words per minute, the lowest among the films under study, together with *Lost in Translation*. The dialogues are not particularly fast, there is no dense speech and a lot of action or scenery sequences have no

⁶⁰ Spanish title: *El Paciente Inglés* [the English patient]. Greek title: *Ο Άγγλος Ασθενής* [the English patient].

verbal component.

The version studied is the TV subtitle set which in the case of Greek is the same as the VHS and TV versions. The Spanish TV subtitles coincide with the DVD release with some slight changes and different spotting. As we saw in section 5.1 DVD subtitling companies sometimes purchase the rights to use a set of subtitles and then adapt it to their template, as they use the same spotting for all languages. This may have been the case of the Spanish DVD subtitles.

The Spanish version has 396 more subtitles (41.5%) than the Greek version, but only 433 more characters (1.3%), a negligible difference. Of the subtitle difference, 192 (48.6%) are due to 1LINE \leftrightarrow ØLINE mappings. This phenomenon is caused by the different use of omissions. In Spanish there are more intrasubtitle omissions than in Greek, whereas in Greek there are more zero-liners. In other words, some utterances, which are rendered with intrasubtitle omissions in Spanish, are fully rendered in Greek. Other, usually short, utterances are rendered with a one-liner in Spanish but a zero-liner in Greek. This phenomenon is evident in Sample 11, Sample 31 and Sample 34.

The average number of characters per subtitle differs considerably between the two languages: Spanish subtitles contain about 24 characters on average, whereas Greek subtitles about 34 characters. C2-type subtitles (containing 11-20 characters) prevail in Spanish and C3 (21-30) and C5 (41-50 characters) in Greek.

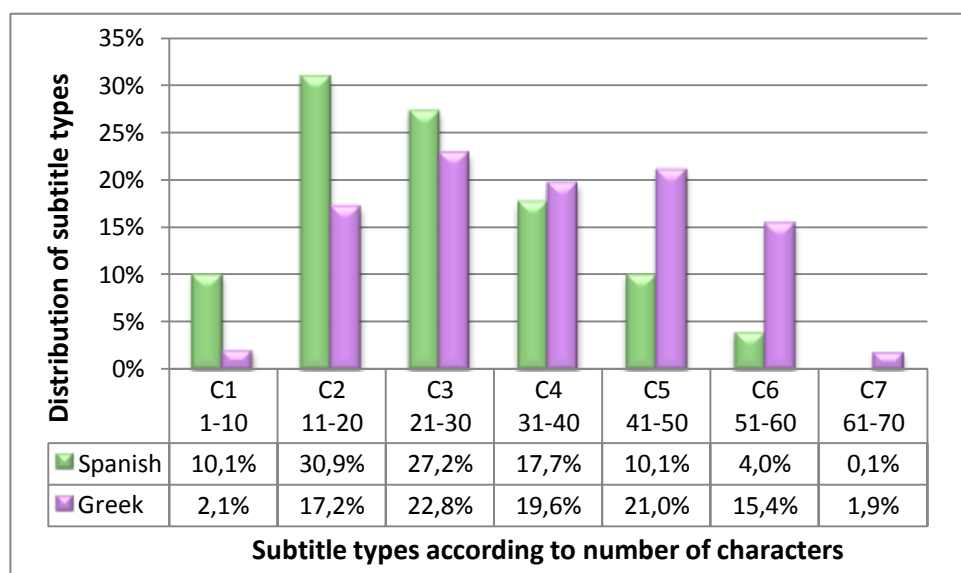


Chart 45: Distribution of C-type subtitles in *The English Patient*

T2 and T3-type subtitles (lasting 1-2 and 2-3 seconds) prevail in Spanish and T3 and T4-type subtitles (2-3 and 3-4 seconds) in Greek (see Chart 46).

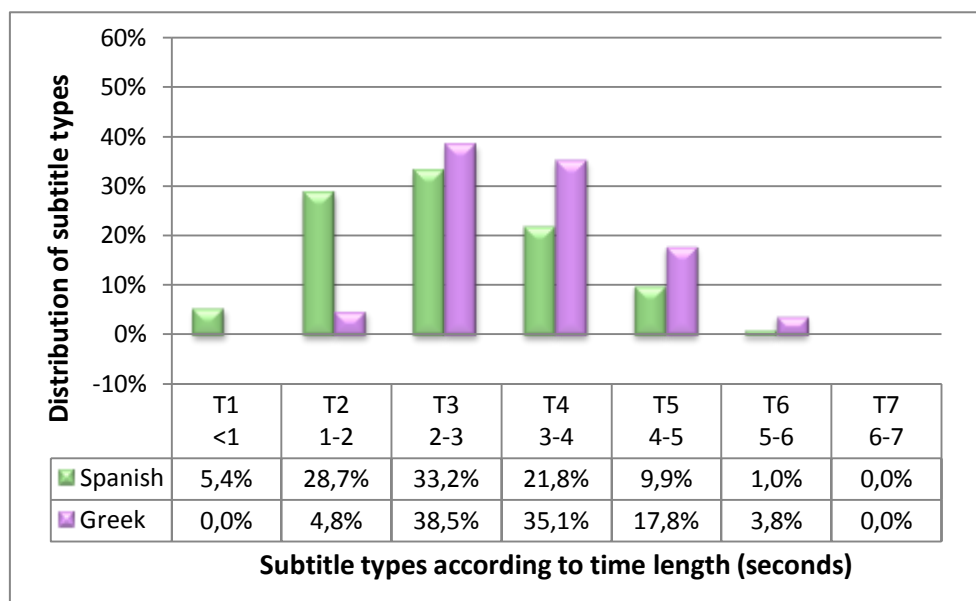


Chart 46: Distribution of T-type subtitles in *The English Patient*

As seen in Chart 47, the most frequent temporal relation between utterances and their subtitles in Greek is *OVERLAPPED-BY* (the subtitle starts and ends after the utterance) which is one of the most common relations in all ten films under study (see section 5.2.7). In Spanish, the most frequent temporal relation in this film is *CONTAINS* (the subtitle starts before the utterance and ends after it) which is one of the less acceptable temporal relations (see sections 1.5.3 and 2.9.2.4). This regularity is found only in this film and there is no extratextual indication to explain it. I can only conclude that it is a technical matter.

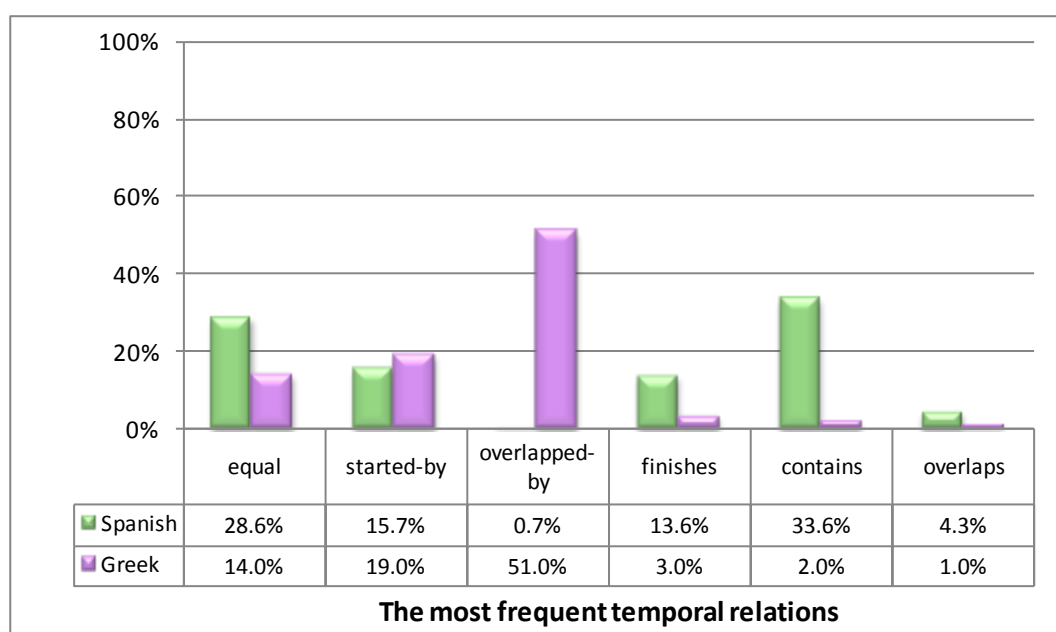


Chart 47: The most frequent temporal relations in *The English Patient*

▪ **Up Close and Personal**

The VHS version of this film was studied for both languages. In Greek the VHS and TV version are the same. Details about the DVD and TV versions were not available.

*Up Close and Personal*⁶¹ has the second highest average number of words per minute – 106 – among all films under study. Its verbal rate is twice as much as for *The English Patient*. However, unlike *The English Patient* the verbal component is equally distributed throughout the film, as there are no action scenes. Because of the dense speech, there are more two-liners than one-liners in the Spanish version, unlike most films under study. Moreover, the average number of characters per subtitle is 32 in Spanish and 36.8 in Greek.

This film presents the second highest difference in number of subtitles between the two languages (after *Notting Hill*): there are 691 more subtitles in Spanish (+58.8%). It also has the second highest difference in number of characters: there are 37.9% more characters in Spanish compared to Greek. This means that the omission level is quite higher in Greek compared to Spanish.

The percentage of complete-sentence subtitles is the lowest among the films, together with *Notting Hill*. This is a characteristic shared by both languages, even though Spanish has fewer subtitles ending in a period, question mark or exclamation mark than Greek. This is because the dialogues in *Up Close and Personal* contain more pauses than other films (see Sample 15, page 270).

As shown in Chart 48, C3-type subtitles (containing 21-30 characters) prevail in Spanish and C5 (41-50 characters) in Greek.

⁶¹ Spanish title: *Íntimo y Personal* [Intimate and personal]. Greek title: Υπόθεση Πολύ Προσωπική [Very personal case]

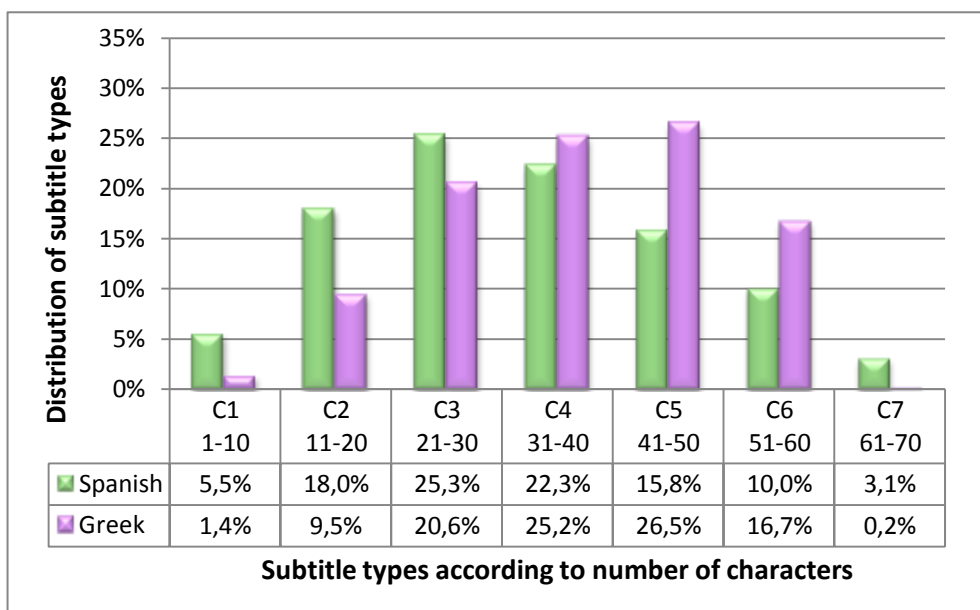


Chart 48: Distribution of C-type subtitles in *Up Close and Personal*

As for T-types, T3-type subtitles (lasting 2-3 seconds) prevail in Spanish and T3 and T4-type subtitles (2-3 and 3-4 seconds) in Greek (Chart 49).

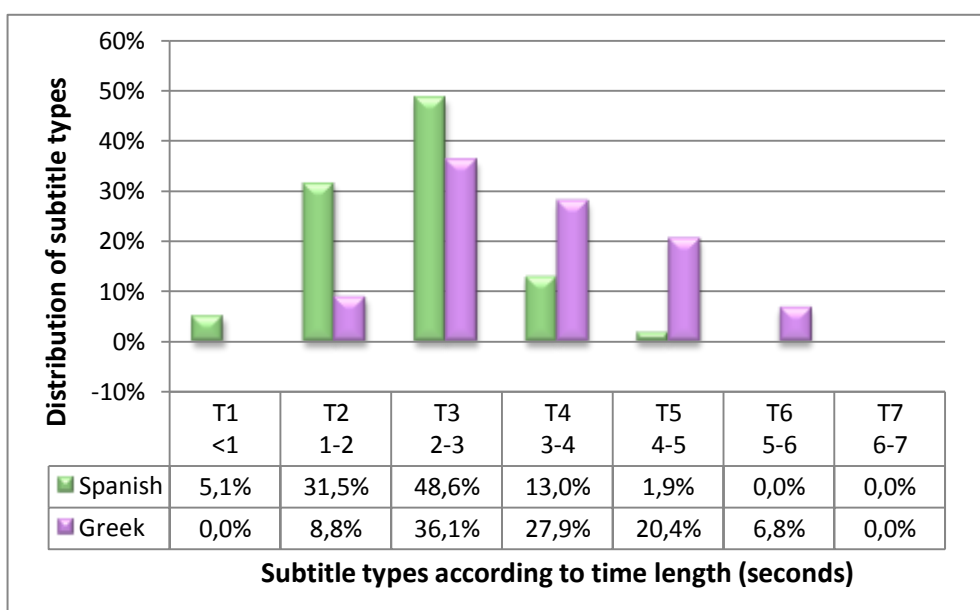


Chart 49: Distribution of T-type subtitles in *Up Close and Personal*

The most frequent temporal relation between utterances and their subtitles in Greek is *STARTED-BY*, where the subtitle and the utterance start at the same point but the subtitle lasts a bit longer. This is one of the most common relations in all ten films under study (see section 5.2.7). In Spanish, the most frequent temporal relation in this film is *OVERLAPPED-BY*, where the subtitle starts a bit after the beginning of the utterance and ends after the utterance finishing point (Chart 50). Both are among the acceptable temporal relations.

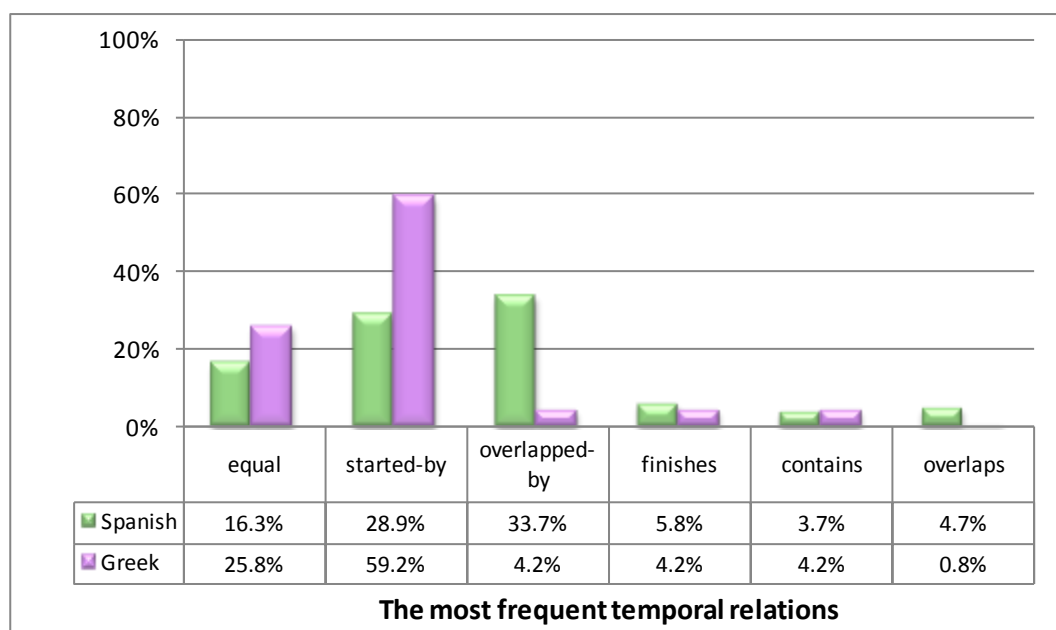


Chart 50: The most frequent temporal relations in *Up Close and Personal*

▪ **Celebrity**

*Celebrity*⁶² has an average of 139 words per minute, the highest among the films under study. The dialogues are quite fast, with rapid turns between speakers.

The version studied is the DVD subtitle set which in the case of Greek is the same as the VHS and TV versions. The Spanish DVD subtitles coincide with the VHS release.

The Spanish version has 25.2% more characters than the Greek version and 51.8% more subtitles. The difference in the number of subtitles is mainly due to TWO[1LINER]↔ ONE[2LINER] mappings. Only 32.1% of this difference is due to one-to-zero mappings.

In film dialogues there are instances where the character utters a word or phrase when s/he does not know what to say or wants to fill in a gap. These cases fall in the category discourse markers, such as WELL, I MEAN, SO, ANYWAY, which foreground speaker interaction rather than informational content and are synonymous to vocalizations such as UM or UH. The tendency to omit discourse markers (see section 2.8) is corroborated in the subtitle versions under study. However, there are certain cases where they are subtitled in Spanish: when they are bound by pauses long enough to require a new subtitle (further discussed in the section on *Notting Hill*).

The average number of characters per subtitle differs considerably between the two languages. Each Spanish subtitle has about 31 characters on average, whereas

⁶² The film has been released for both languages with the untranslated title *Celebrity*.

Greek subtitles about 39 characters. As shown in Chart 51, C4 and C5-type subtitles (containing 31-50 characters) prevail in Greek and C3 and C4-types (21-40 characters) in the Spanish subtitle version. The Spanish version has the highest number of C5 subtitles than any other Spanish subtitle set. This is indicative of the fact that the speech is dense: the more words are uttered in a short amount of time, the more words have to be included in the corresponding subtitle.

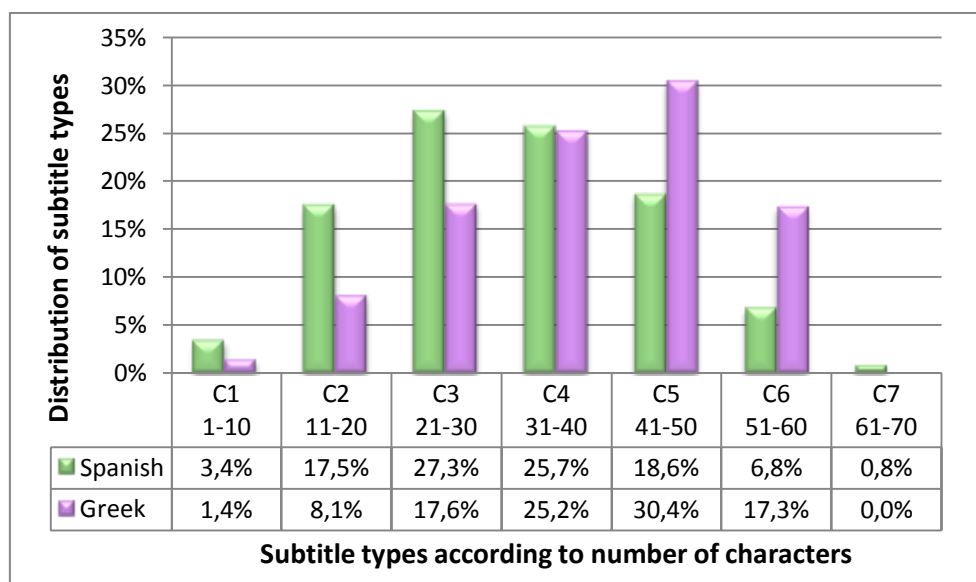


Chart 51: Distribution of C-type subtitles in *Celebrity*

Both subtitle versions have a very high number of complete sentence subtitles: 83% in Spanish and 91% in Greek. T2 and T3-type subtitles (lasting 1-2 and 2-3 seconds) prevail in Spanish and T3 and T4-type subtitles (2-3 and 3-4 seconds) in Greek.

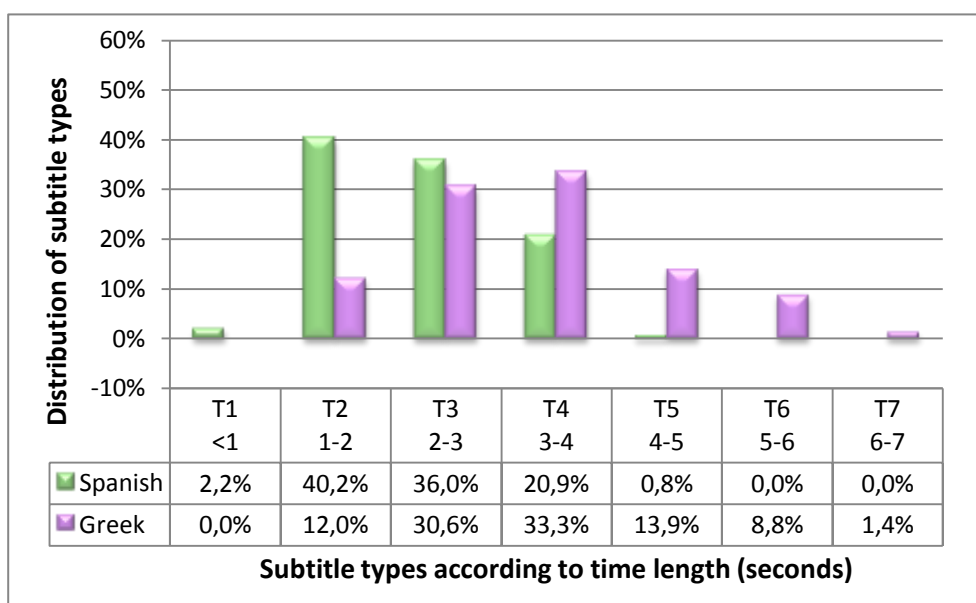


Chart 52: Distribution of T-type subtitles in *Celebrity*

The most frequent temporal relation between utterances and their subtitles in both

languages is EQUAL and FINISHES (subtitle starts after utterance starting point and ends at utterance finishing point). This is a divergence from the regularity found in other films, with OVERLAPPED-BY being the most frequent relation. This can be explained by the speed of the dialogue. If one utterance starts immediately after another, then there is no time for the previous subtitle to linger.

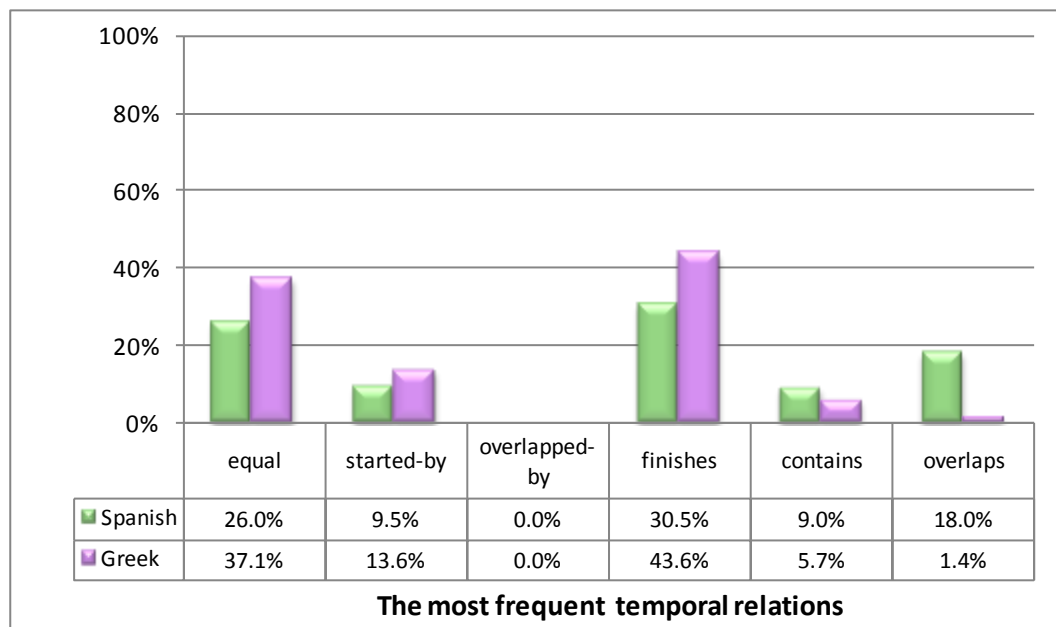


Chart 53: The most frequent temporal relations in *Celebrity*

▪ **Notting Hill**

*Notting Hill*⁶³ is a romantic comedy with a high verbal component but also some action scenes towards the end of the film, which do not include dialogues. The speech is sometimes very paused and characterised by false starts, especially when timid William tries to express his feelings.

It has the highest difference in subtitles, as there are 66.7% more subtitles in Spanish. However, the difference in the total number of characters is not as marked (19.6%). This is consistent with the fact that a high number of Greek subtitles is of the C5-type, which means that there are many full two-line subtitles. On the contrary, the percentage of Spanish subtitles containing only one or two words (C1-type) is the highest among all films (14.9%, see Chart 54). This is because very often the false starts, or short utterances bounded by silence are rendered with a separate subtitle in Spanish. In *Notting Hill* there are 36 instances where a discourse marker or a false start, which is preceded and followed by a pause, is rendered with a one-liner in

⁶³ Spanish title: *Notting Hill*. In Latin America: *Un lugar llamado Notting Hill* [A place called Notting Hill]. Greek title: Μια βραδιά στο Νότινγκ Χιλ [A night in Notting Hill]

Spanish and with a zero-liner in Greek (e.g. Sample 17)

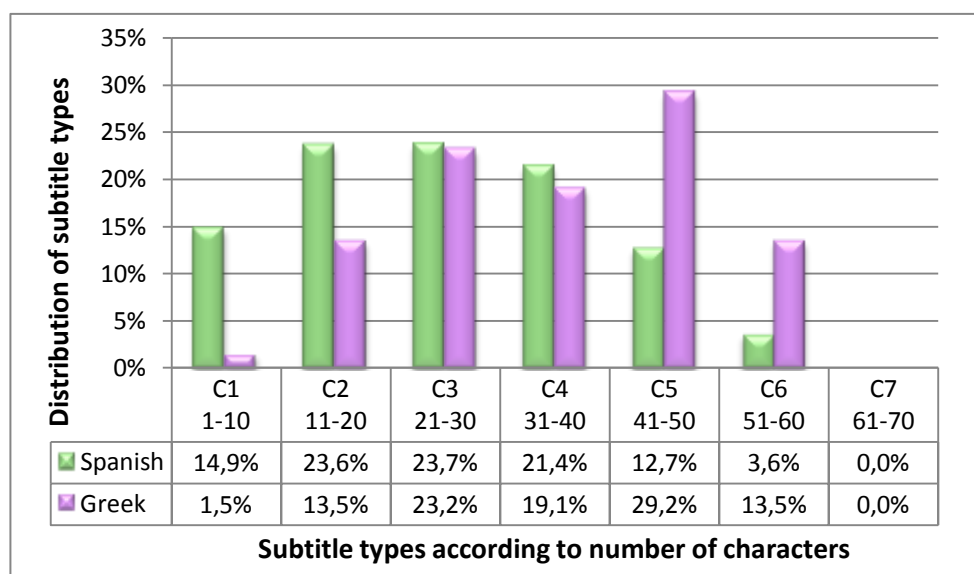


Chart 54: Distribution of C-type subtitles in *Notting Hill*

Two fifths of the Spanish subtitles last only 1-2 seconds (see Chart 55). Greek subtitles tend to last longer (3-4”), which is not surprising as they also tend to contain more characters.

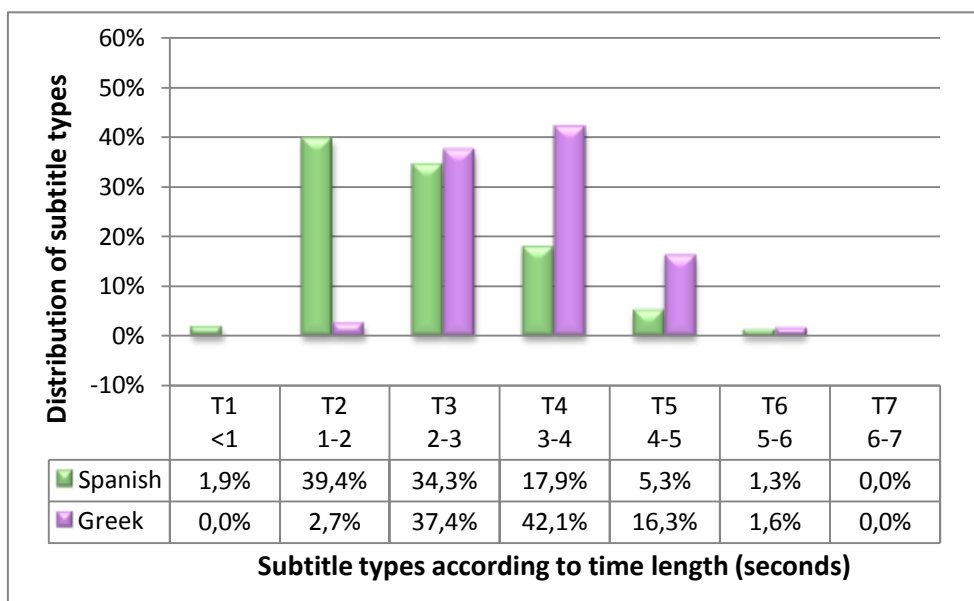


Chart 55: Distribution of T-type subtitles in *Notting Hill*

The most frequent temporal relations are the ones commonly found in all films under study: EQUAL in Spanish and OVERLAPPED-BY in Greek (Chart 56).

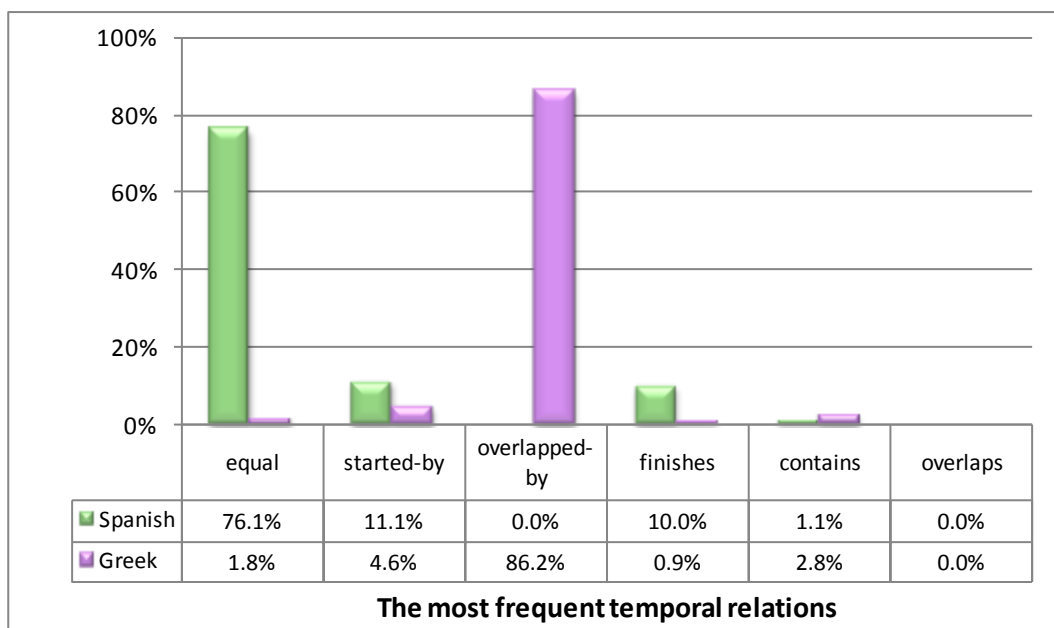


Chart 56: The most frequent temporal relations in *Notting Hill*

▪ **The Talented Mr Ripley**

The verbal component in *The Talented Mr Ripley*⁶⁴ has a significant presence, with 77 words per minute, which is the average number of words in the films under study. Being a psychological mystery thriller, the function of the dialogue is vital not only for plot development. The director also uses the technique of first-person narration to uncover the protagonist's character, his internal battle and constant dilemmas in an interior monologue which is mostly noted in the beginning and the end of the film. However, the dialogue is not fast. The words are uttered clearly, almost always in full sentences with a low number of reformulations, hesitations and false starts, in other words with few elements of spontaneity (see section 2.2).

In Greek all three versions (TV, VHS, DVD) have the same subtitle set, whereas in Spanish, the VHS version, which I analyse, is different from the DVD version (the Spanish TV version was not available).

There are 42.7% (573) more subtitles in the Spanish version, which is the average difference between the two versions in this corpus. However, the difference in the number of characters is negligible: there are only 676 (1.4%) more characters in Spanish. This leads us to think that the difference in the number of subtitles is solely due to a difference in distribution, i.e. a high frequency of two-to-one mappings (see Example 12). However, the difference in the number of subtitles due to different

⁶⁴ Spanish title: *El Talento de Mr. Ripley* [The talent of Mr. Ripley]. Greek title: *Ο Ταλαντούχος Κύριος Ρίπλεϊ* [The talented Mr. Ripley]

distribution is 58.7%, the rest (41.3%) being due to one-to-zero mappings. This implies that there are more intrasubtitle omissions in Spanish (see Sample 18 and Sample 20) compared to Greek and more zero-liners in Greek than in Spanish (Sample 19). It may also be due to the fact that the Greek subtitle of this film has used longer words or longer structures to express the same idea.

None of the C-type subtitles prevails in Greek, as percentages are equally distributed among all types except the very short (C1) and the very long (C7) subtitles. In Spanish, there is a preference for C2 and C3 subtitles as in most versions under analysis (see Chart 57).

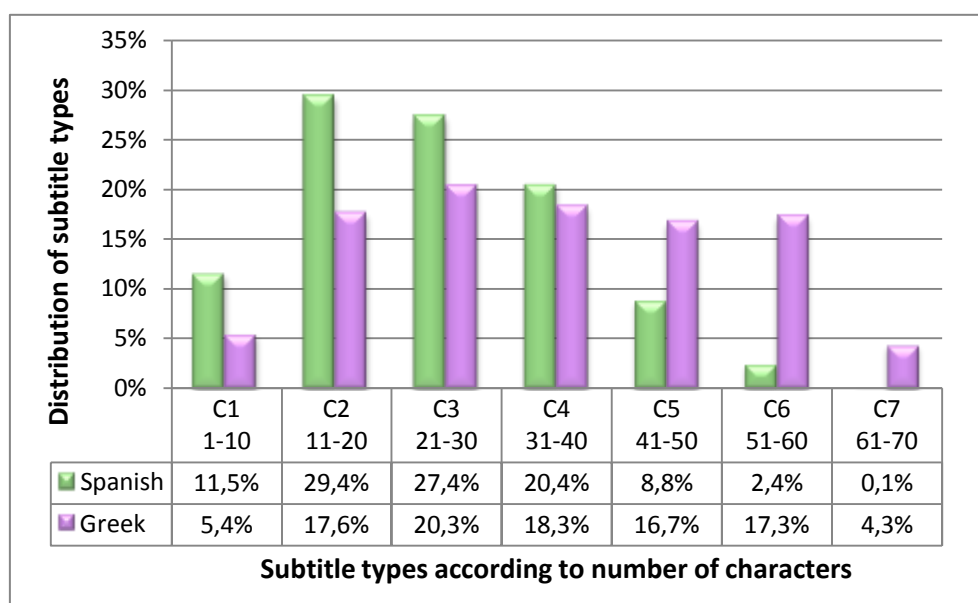


Chart 57: Distribution of C-type subtitles in *The Talented Mr Ripley*

In both language versions, subtitles tend to last between 2 and 4 seconds, as shown in Chart 58.

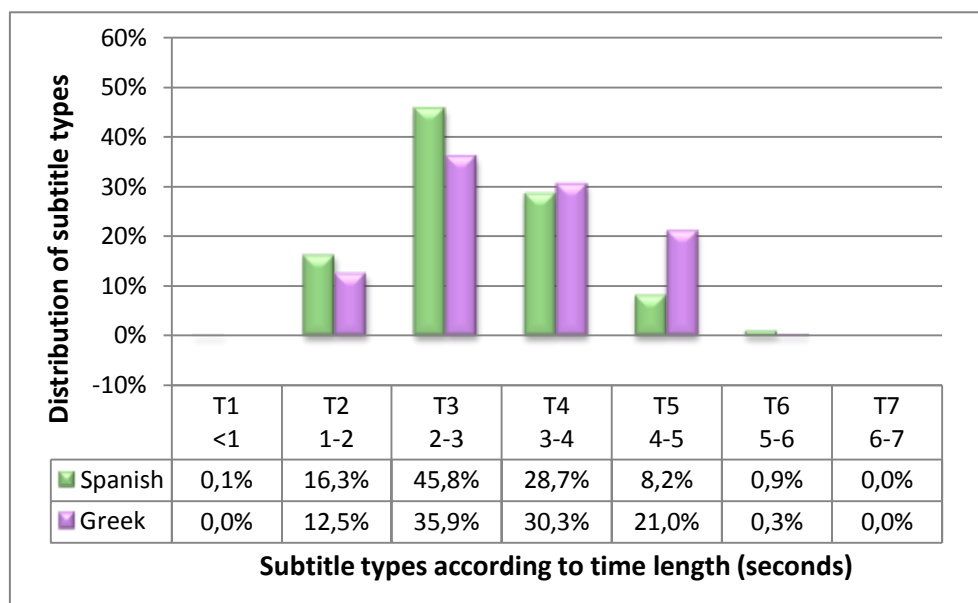


Chart 58: Distribution of T-type subtitles in *The Talented Mr Ripley*

Greek and Spanish subtitles are quite similar as far as temporal relations between utterances and subtitles are concerned. The most frequent temporal relation in Greek, unlike the rest of the Greek versions is *EQUAL* (Chart 59) as well as *STARTED-BY*, where subtitles start at utterances starting point and end after utterances finishing point.

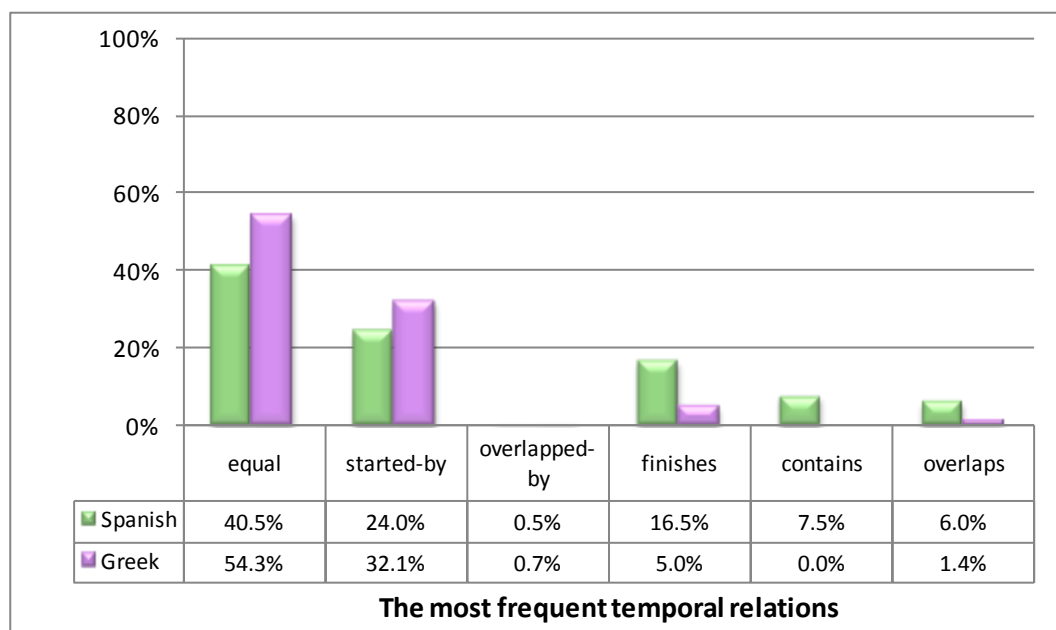


Chart 59: The most frequent temporal relations in *The Talented Mr Ripley*

▪ The Perfect Storm

This action film⁶⁵ is not characterised by particularly fast exchanges and there are many sequences, especially storm scenes, with no verbal part, which is evident in the relatively low number of words per minute compared to the rest of the films studied. There are only limited cases of overlapping utterances and hardly any false starts or garbled speech. Discourse markers do exist, usually to mark the beginning of an utterance, emphasizing it (see Sample 27).

The version under study is the TV version. In Greek it is the same as the DVD version with different spotting, whereas in Spanish they are totally different (the VHS version was not available). There are 50.8% more subtitles in the Greek version with 12.4% more characters. Almost 60% of the difference in subtitles is due to the higher number of zero-liners in Greek, the rest being due to the difference in distribution. The percentage of two-liners is low in Spanish (33.5%) and high in Greek (62.2%), as in most of the films. This finding is consistent with the subtitle types most frequently found in this film: 11-30 characters in Spanish and 21-50 characters per subtitle in Greek (Chart 60). There is also a relatively high percentage (9.7%) of Spanish subtitles containing 1-10 characters (see Sample 26)

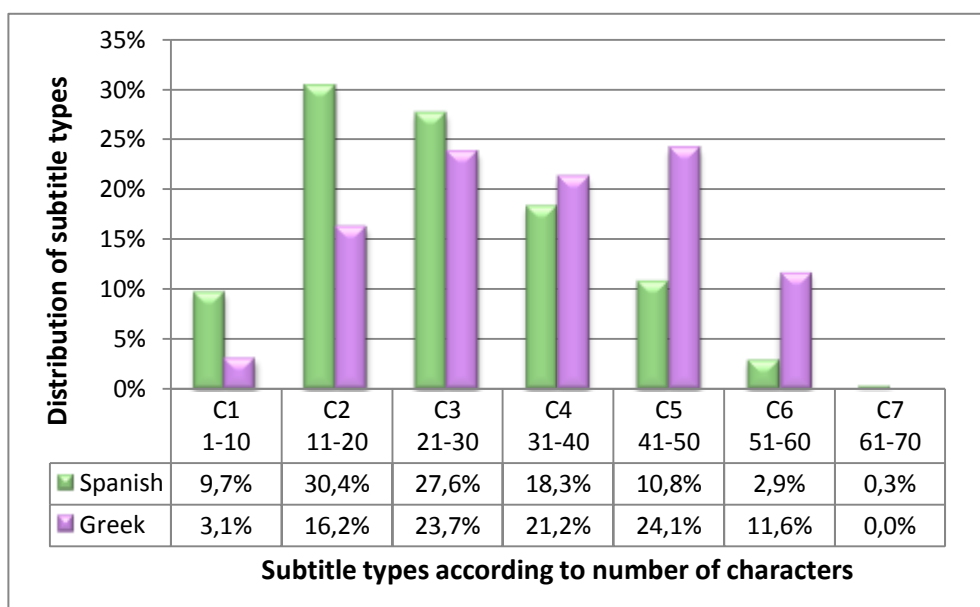


Chart 60: Distribution of C-type subtitles in *The Perfect Storm*

Despite the fact that there is a variety in C-type Spanish subtitles, more than half of them are of the T2 type, i.e. short in duration (lasting 1-2 seconds). Greek subtitles

⁶⁵ Spanish title: *La Tormenta Perfecta* (in some Latin American countries *Una Tormenta Perfecta*) [The Perfect Storm]. Greek title: *Η Καταιγίδα* [The Storm]

tend to last longer as in most films (Chart 61).

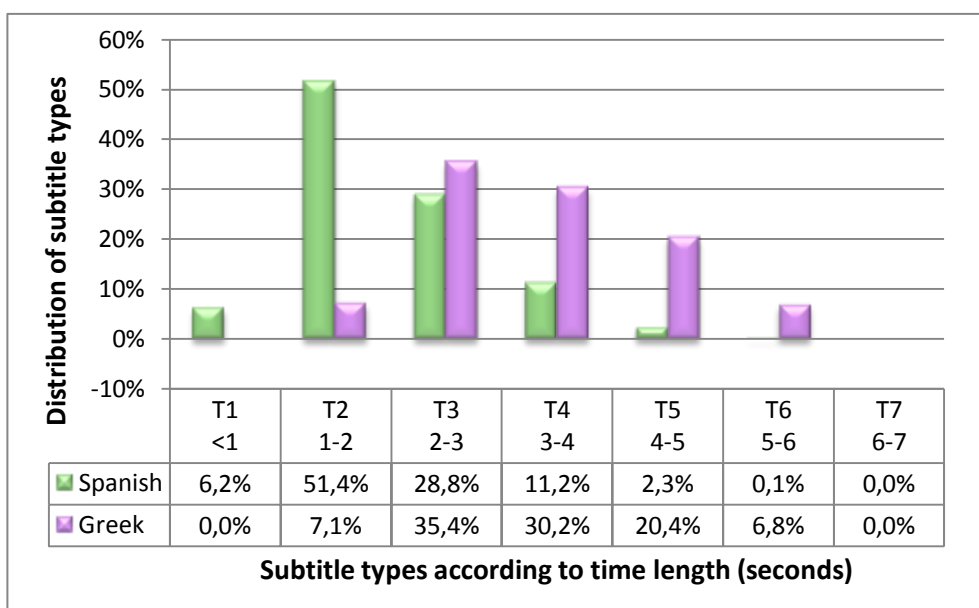


Chart 61: Distribution of T-type subtitles in *The Perfect Storm*

Another standard finding has to do with the temporal relations between subtitles and utterances: EQUAL in Spanish and STARTED-BY in Greek (Chart 62).

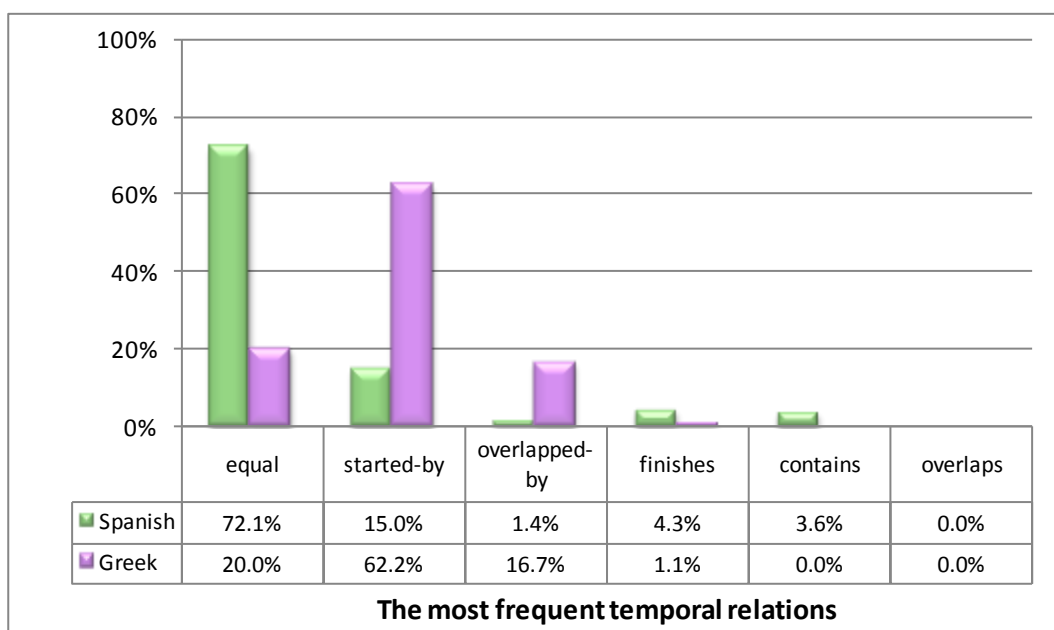


Chart 62: The most frequent temporal relations in *The Perfect Storm*

▪ **Gangs of New York**

Gangs of New York⁶⁶ is a film with many actions scenes or scenes that identify and

⁶⁶ Spanish title: *Gangs of New York* (TV title *Gangs de Nueva York*). Greek title: *Οι Συμμορίες της Νέας Υόρκης* [Gangs of New York].

describe the location with no verbal component. The technique of a narrator is used to guide the viewer, where the speech is clear and paused. However, many of the exchanges between the characters are fast and in some cases overlapping, making cueing a difficult task for the subtitler. The shot changes are also fast, marking the pace of the film, often in the middle of utterances.

In the DVD versions under study, there is a ~36% difference in the number of subtitles, one of the lowest differences together with *Autumn in New York*. Around 60% of this difference is due to the higher presence of zero-liners in Greek, whereas 40% is because of the difference in distribution. The main reason why there are more zero-liners in Greek is that songs and voices in the background are not rendered in Greek unlike Spanish.

As in most films under study, the Greek version has a much higher number of two-liners (~70%) than the Spanish one (~40% of the total subtitles). The average number of characters per subtitle is also higher in Greek (~37 vs ~31). This is consistent with the distribution of C-type subtitles shown in Chart 63.

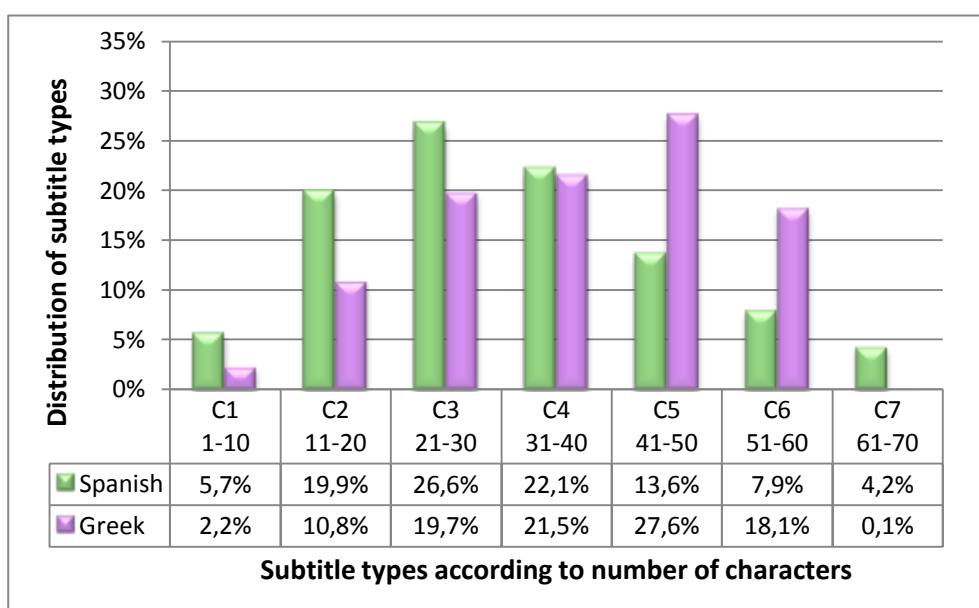


Chart 63: Distribution of C-type subtitles in *Gangs of New York*

Typically, subtitles tend to last between 1-3 seconds in Spanish and 2-4 in Greek (Chart 64)

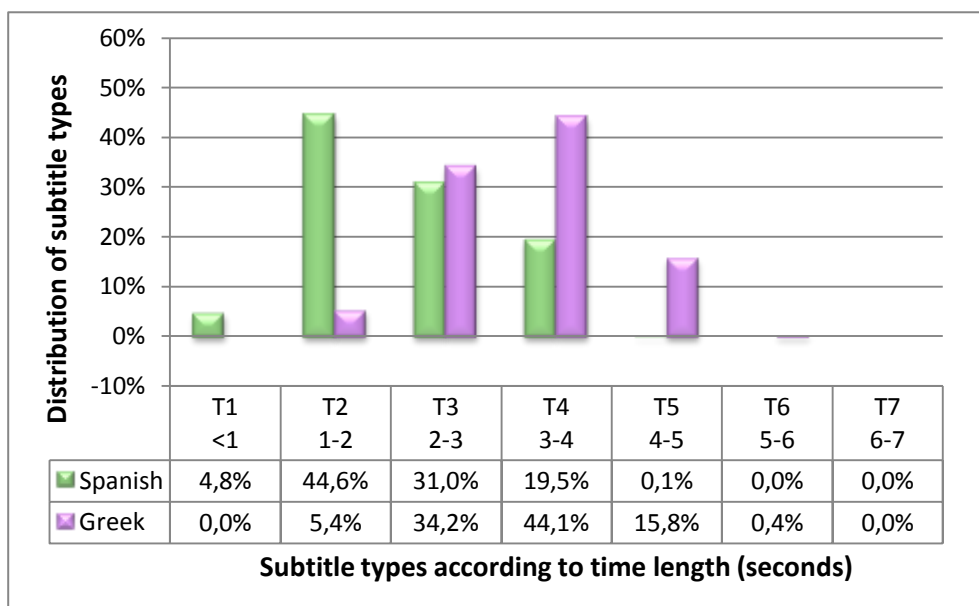


Chart 64: Distribution of T-type subtitles in *Gangs of New York*

As in most films, the temporal relation that prevails in Spanish is EQUAL and in Greek it is STARTED-BY (Chart 65).

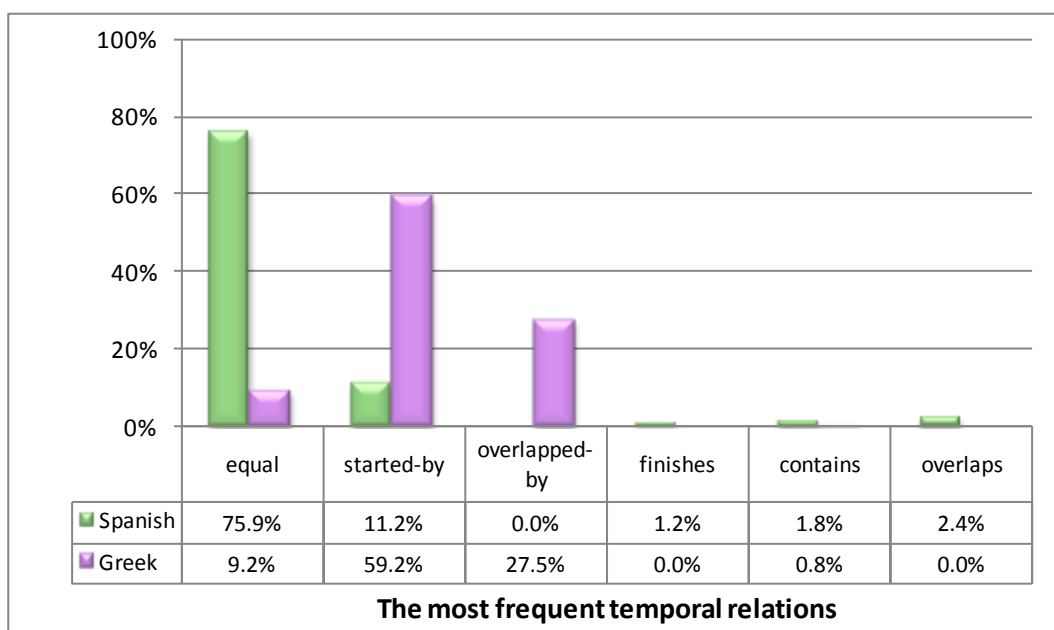


Chart 65: The most frequent temporal relations in *Gangs of New York*

▪ Autumn in New York

Autumn in New York⁶⁷ is a romantic drama with a prominent verbal component. The dialogues are not particularly fast, excepting the second sequence in the restaurant

⁶⁷ Spanish title: *Otoño en Nueva York* [Autumn in New York]. Greek title: *Φθινόπωρο στη Νέα Υόρκη* [Autumn in New York]

kitchen where the hectic preparations are portrayed through rapid overlapping exchanges between cooks as well as a constant movement of the camera. Even though there are 25.2% more subtitles in Spanish, there are only 2.3% more characters. This is because much of the difference is due to differences in distribution (two-to-one mappings). Also there are utterances which are fully rendered in Greek but partly (with intrasubtitle omissions) rendered in Spanish (see Sample 25). Moreover, there are 43 cases of utterances that are rendered as zero-liners in Greek but with a C1-type subtitle in Spanish, i.e. containing fewer than 10 characters. This means that the resulting difference in characters is low (see section 5.2.2).

The subtitle type prevailing in both versions is C3 (21-30 characters). The difference lies in the second most frequent type: with fewer characters in Spanish (C2) and more in Greek (C5), as shown in Chart 66).

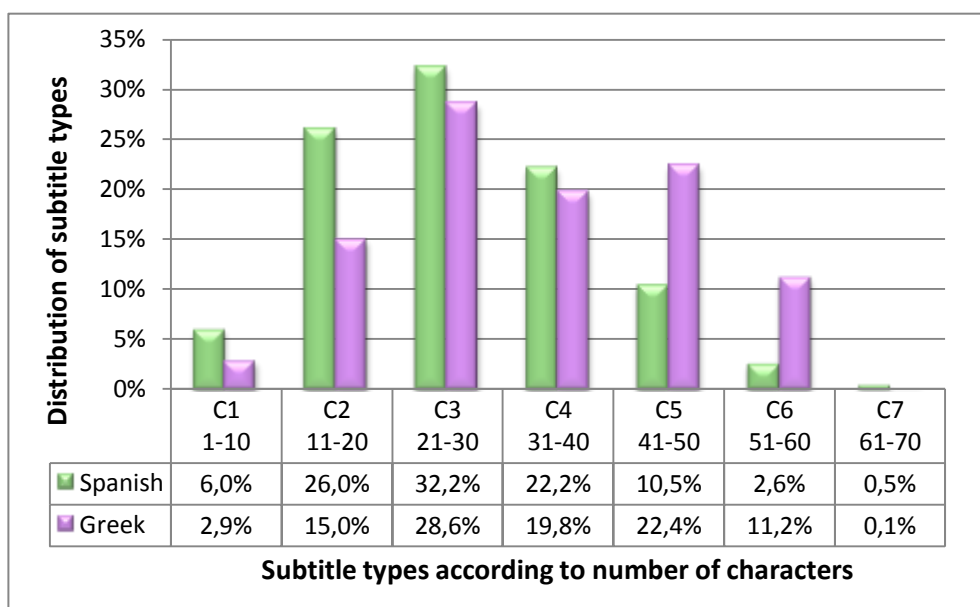


Chart 66: Distribution of C-type subtitles in *Autumn in New York*

Most subtitles in Spanish last 1-3 seconds, whereas in Greek 2-4 seconds (Chart 67)

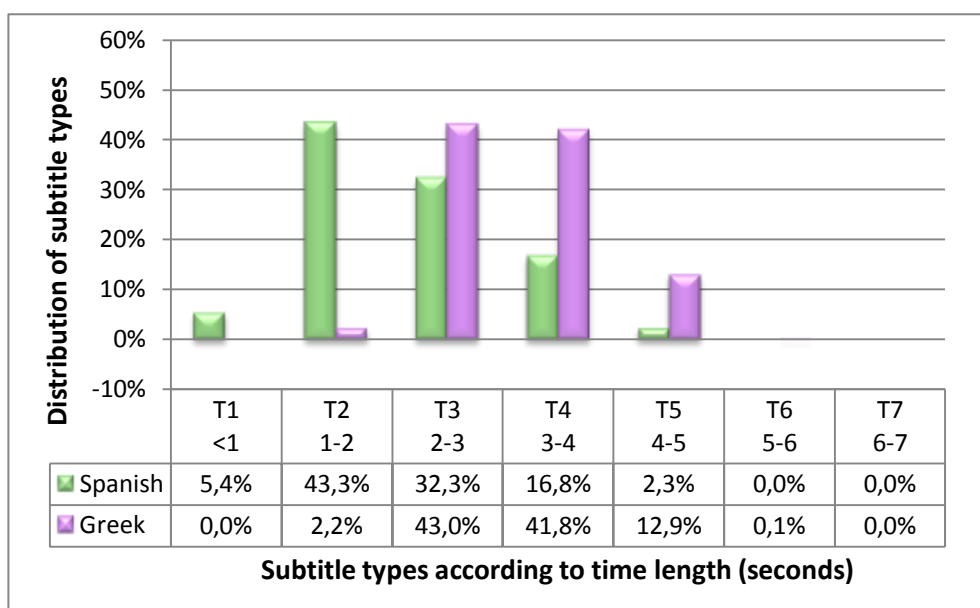


Chart 67: Distribution of T-type subtitles in *Autumn in New York*

As for the temporal relations between utterances and subtitles, the most frequent ones are typically found in almost all films under study (Chart 68).

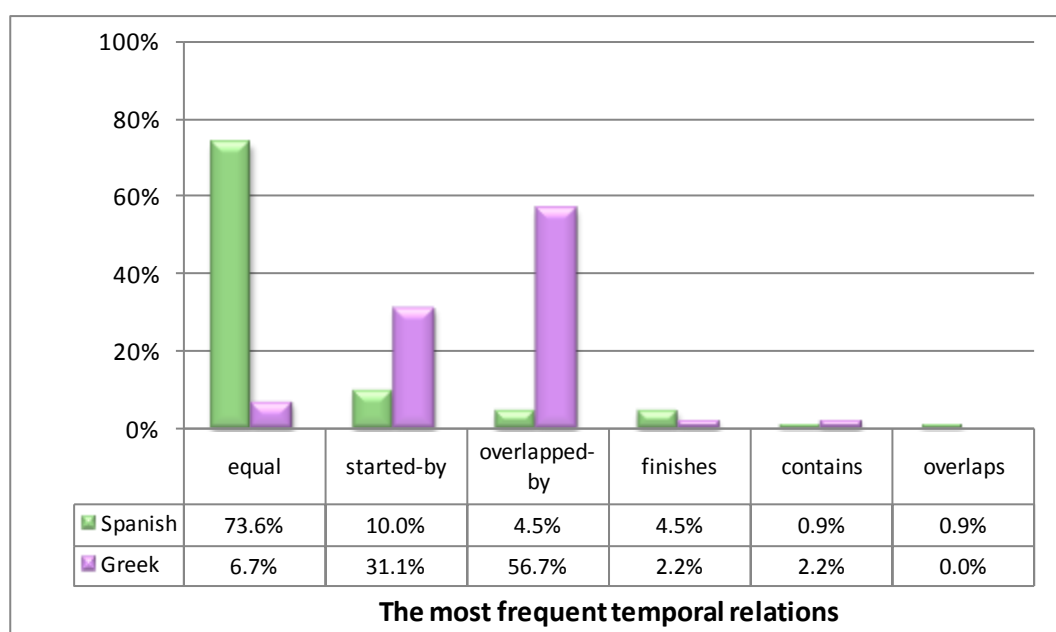


Chart 68: The most frequent temporal relations in *Autumn in New York*

▪ **Lost in Translation**

This film⁶⁸ has the lowest number of words per minute in all films. The nonverbal part is more important in *Lost in Translation* than the verbal exchanges between

⁶⁸ Spanish title: *Lost in Translation* (in some Latin American countries, *Perdidos en Tokio* [Lost in Tokyo]). Greek title: *Χαμένοι στη Μετάφραση* [Lost in Translation].

characters. Emotions are communicated mostly through the visual means, with many scenic parts of Tokyo. Moreover, there are no action scenes, nor is the plot complicated, involving only two main characters. There is no fast speech, and there are many cases of unfinished utterances, as both characters find themselves feeling embarrassed or uncomfortable in various situations.

There is a 45.4% difference in subtitles between the two versions with a 13% difference in characters. Most of the difference (~60%) is due to one-to-zero mappings. The Spanish version has the lowest number of two-liners in all films under study, whereas the average number (~67%) is displayed in the Greek version.

Short subtitles are preferred in Spanish (11-30), whereas the most frequent subtitle types in Greek are evenly distributed between C3, C4 and C5 (Chart 69).

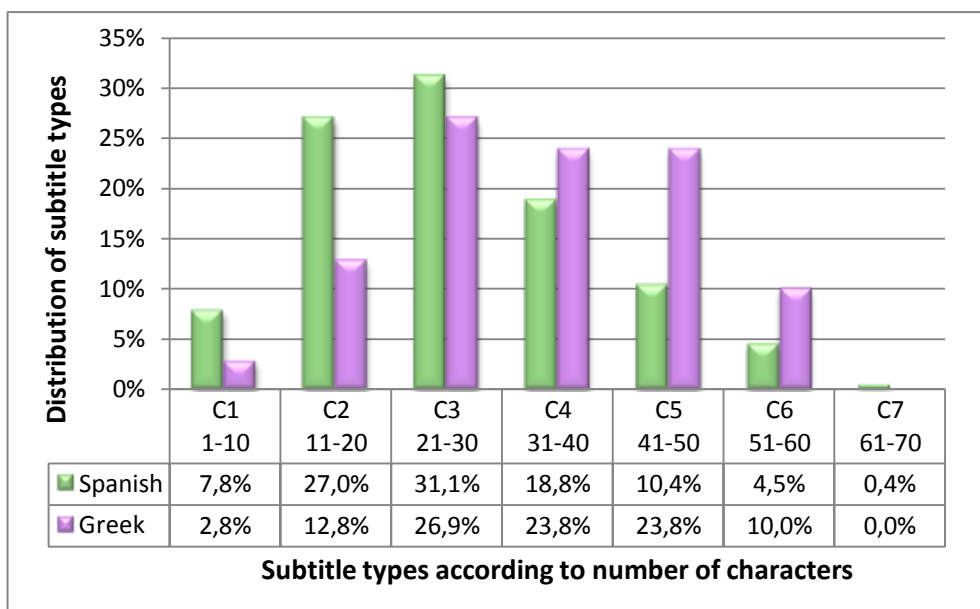


Chart 69: Distribution of C-type subtitles in *Lost in Translation*

As in most films, Spanish subtitles tend to last 1-3 seconds, with Greek lasting 2-4 seconds (Chart 70).

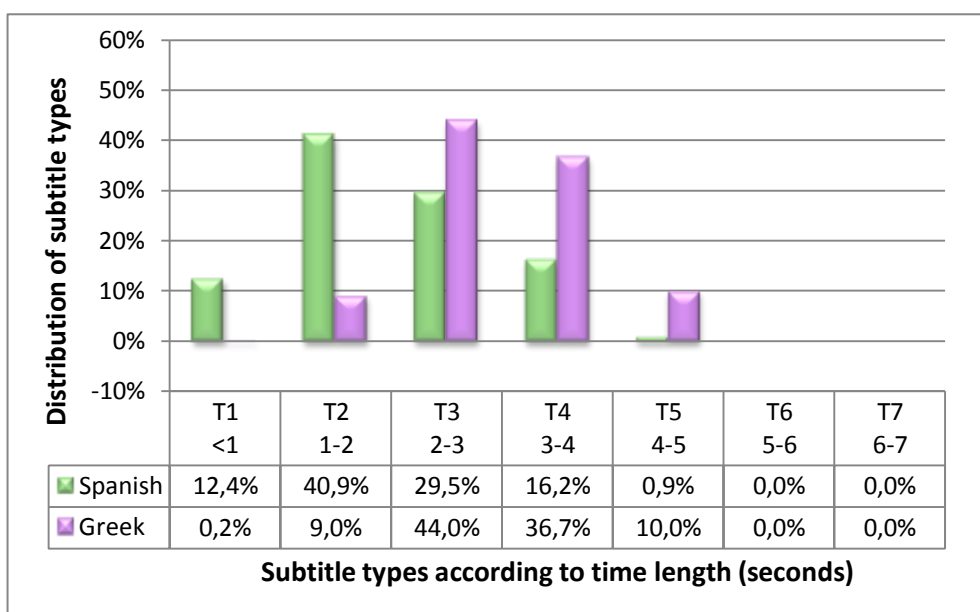


Chart 70: Distribution of T-type subtitles in *Lost in Translation*

The temporal relations prevailing are two of the most common relations found in all films: EQUAL in Spanish and OVERLAPPED-BY in Greek (see Chart 71).

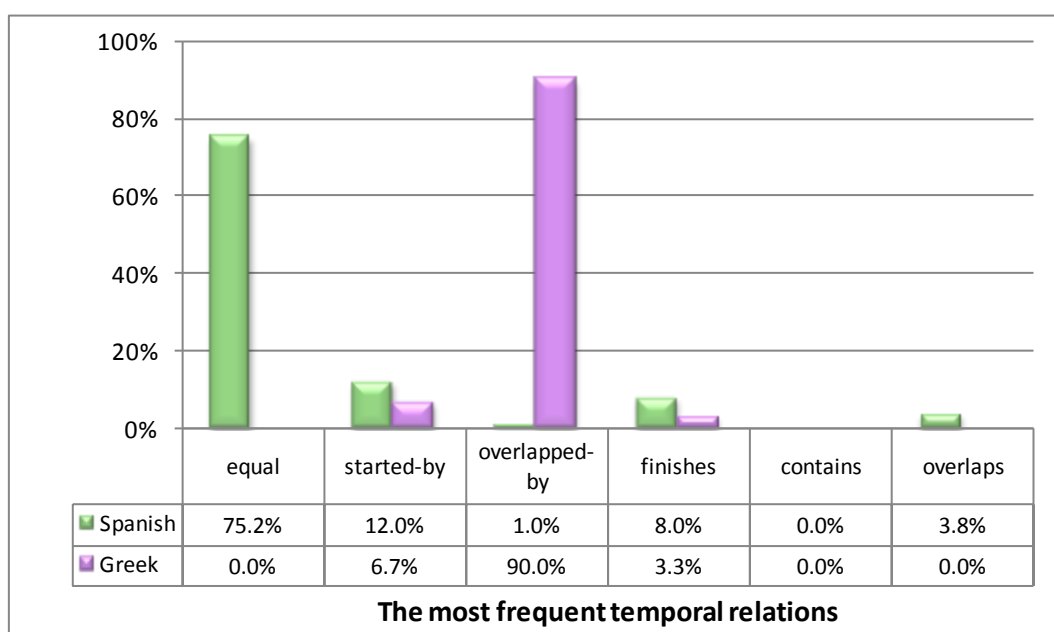


Chart 71: The most frequent temporal relations in *Lost in Translation*

5.2.9. Summary of quantitative analysis

This chapter has presented the results of the quantitative analysis of the ten films subtitled in Spanish and in Greek. The findings can be summarised as follows:

- The number of subtitles is recurrently higher in Spanish: on average there are around 48% more subtitles than in Greek. This can be attributed to the following two causes, none of which prevails: a) differences in the number of one-to-zero mappings, i.e. utterances are rendered with a one-liner in Spanish and with a zero-liner in Greek; and b) differences in subtitle spotting which is evident in the higher proportion of two-liners in Greek.
- A film with fewer subtitles in Greek than in Spanish does not necessarily have proportionally fewer characters. Some films have more zero-liners in Greek than in Spanish but the difference in the total number of characters is negligible. This phenomenon is caused by the difference in the use of omissions. As we have seen in section 2.7, omissions may take the form of intrasubtitle omissions or zero-liners. In cases such as *The English Patient* and *The Talented Mr Ripley* and *Autumn in New York*, there are more intrasubtitle omissions in Spanish than in Greek, whereas in Greek there are more zero-liners than in Spanish. This results in a different number of subtitles but a similar total number of characters.
- Spanish subtitles tend to contain fewer characters than Greek and there are more subtitles consisting of one or two words in Spanish compared to Greek.
- There is a preference for subtitles with a complete meaning, i.e. subtitles that consist of one or more full-sentences, in both languages. However, this preference is stronger in Greek, which is consistent with the results of the questionnaires: complete meaning in each subtitle is regarded as a characteristic of good subtitles by Greek informants. In Spanish there are comparatively more cases where a single sentence is extended over more than one subtitle.
- Greek subtitles tend to last longer on screen than Spanish ones.
- The choice for the cueing of the Spanish subtitles seems to be governed by the requirement for synchrony, as Spanish subtitles tend to start and end at the same points as the respective utterance. In Greek it seems to be governed by the requirement of readability, i.e. maximum time available for reading. Greek subtitles tend to finish after the end of the utterance.

5.3. Sample subtitle analysis

This section presents the qualitative subtitle analysis done to discover the reasons behind the regularities found in the quantitative analysis described in section 5.2. The aim is to examine the factors which determine the decisions regarding the choice to render one or more ST utterances with a zero-liner, a two-liner or two one-liners.

The analysis is qualitative and not quantitative not only because the cases are too many – 2,545 one-to-zero mappings and 2,392 two-to-one mappings in ten films – but also because statistical data do not give insight to the choices made by subtitlers. Instead, random samples are analyzed. Instances of one-to-zero mappings are examined in terms of recoverability, by looking at whether zero-liners can be considered recoverable from the rest of the AV text components. Instances of two-to-one mappings are analyzed to see whether the fact that pauses and shot changes are handled differently in the two languages is responsible for these two-to-one mappings.

This analysis intends to answer the questions raised in the quantitative analysis:

- Why are there more subtitles in Spanish than in Greek?
- Why do the subtitle versions of some films have almost the same number of characters in Spanish and in Greek, despite having a different number of subtitles?
- Can the differences in number of one-to-zero and two-to-one mappings be attributed to the recoverability of utterances and to the influence of pauses and shot changes respectively?

The analysis of zero-liners is comparative. The cases under study are the ones where an ST utterance is rendered with a one-liner or two-liner in the Spanish version and with a zero-liner in Greek (the opposite has been found to occur scarcely and thus not included). The analysis is done in terms of recoverability: whether the meaning of the utterances that have not been subtitled in Greek can possibly be retrieved from other AV text components and if so, which ones.

Cases where two Spanish one-liners correspond to one Greek two-liner, symbolised by TWO[1LINE]↔ONE[2LINE], are also examined, in order to find the differences in the way the rest of the AV text components influence the choice of subtitle spotting.

It has to be noted, though, that the choice to use zero-, one- or two-liners cannot mechanically be attributed to the influence of only one AV text component. The components of the audiovisual text are closely interrelated, and normally more than

one of the factors is responsible for the above-mentioned choices. As pointed out in section 2.3.3, an item can be recoverable from both the speech and the image. Nonetheless, it is possible to state that an utterance rendered as a zero-liner can be recoverable *mainly* from a specific component (the image). The choice to segment subtitles at a specific point may be due to both a shot change and a short pause. In that case the choice to use two one-liners can be due *mainly* to the influence of one of the components (the image), with the other one being secondary (the speech).

Finally, this qualitative analysis, as opposed to the quantitative one described in section 5.2, has a certain unavoidable degree of subjectivity. Its point of departure consists of assumptions I make based on extratextual information. In other words, I attribute the use of a zero-liner or of a two-to-one mapping to subtitling practices as described in the prescriptive literature and found in questionnaire results.

5.3.1. Samples with differences in omission

Sample 1

Context		
<i>The Fugitive</i> . Minute 00:01 The police are at Dr Richard Kimble's house where his wife has been found murdered. The camera focuses on Kimble who is sitting with his face in his hands looking lost. A detective comes next to him and Kimble stands up before the detective says "Come on, Doc".		
English utterances		
Detective [OFF-SCREEN]: Come on, Doc.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0001	1.51 sec – 14 chars Vamos, doctor.	<zero-liner>
Back-translation		
Let's go, doctor.		–

The utterance in Sample 1, which is conveyed as a zero-liner in Greek, may be considered recoverable from the movement of the protagonists and the fact that Kimble turns towards the detective. The choice for a zero-liner can probably be attributed to the fact that the utterance is unimportant for following the story-line, and heard in the background.

Sample 2

<i>Context</i>		
<i>The Fugitive</i> . Minute 00:02 The police are examining the murder scene. Policemen discuss the findings.		
<i>English utterances</i>		
Policeman B [OFF-SCREEN]: You're gonna stay down here? Policeman C [OFF-SCREEN]: Yeah. [ANNOUNCEMENT] Detective McCallis. Policeman B [OFF SCREEN]: Check this out. Prints are right here.		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
FUG0002	1.39 sec – 21 chars -¿Te quedas aquí? -Sí.	<zero-liner>
FUG0003	1.46 sec – 19 chars Detective McCallis.	<zero-liner>
FUG0004	1.04 sec – 15 chars Fíjate en esto.	<zero-liner>
FUG0005	1.12 sec – 17 chars Aquí hay huellas.	<zero-liner>
<i>Back-translation</i>		
-Are you staying here? -Yes.		–
Detective McCallis.		–
Check this out.		–
There are prints here.		–

The utterances in Sample 2, heard off-screen in the background, cannot be considered recoverable. Zero-liners are used by the Greek subtitler probably because the utterances are not relevant to the plot and their function is to create the appropriate atmosphere (see section 2.3.4). The name (McCallis) does not appear again in the film, so omitting it does not affect the viewer's knowledge of the characters.

Sample 3

<i>Context</i>		
<p><i>The Fugitive</i>. Minute 00:05</p> <p>Richard Kimble and his wife, Helen, are in the car returning home from a fundraiser at the Four Seasons Hotel.</p>		
<i>English utterances</i>		
<p><i>Kimble</i> [OFF SCREEN]: You look really beautiful tonight. [SHOT CHANGE TO HELEN]</p> <p><i>Helen</i>: Thanks, honey. I know you hate these things, but God, I love looking at you in a tux. [SHOT CHANGE TO KIMBLE]</p> <p><i>Kimble</i>: I always feel I look like a waiter or something. [SHOT CHANGE TO HELEN]</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
FUG0040	1.63 sec – 26 char Estás preciosa esta noche.	2.28 sec – 24 char Είσαι πολύ όμορφη απόψε.
FUG0041	1.43 sec – 16 char Gracias, cariño.	<zero-liner>
FUG0042	3.39 sec – 59 char Sé que odias las fiestas, pero me encanta verte de esmoquin.	5.55 sec – 56 char Ξέρω ότι τα σιχαίνεσαι αυτά, αλλά μ' αρέσεις με το σμόκιν.
FUG0043	2.07 sec – 41 char Siento que parezco un camarero o algo así.	3.32 sec – 21 char Νιώθω σαν σερβιτόρος.
<i>Back-translation</i>		
You are beautiful this night.		You are very beautiful tonight.
Thanks, honey.		–
I know you hate parties, but I love to see you in a tux.		I know you hate these things, but I like you in the tux.
I feel I look like a waiter or something.		I feel like a waiter.

THANKS is one of the words mentioned by Greek informants as recognisable by the audience and therefore recoverable from the audio verbal component.

Lines FUG0040 and 42 have been rendered with a similar number of characters in both languages, but their duration is considerably longer in Greek. In FUG0043 the Spanish subtitle follows more closely the original utterances, omitting only one word (ALWAYS), whereas the Greek subtitle omits two more items I LOOK and OR SOMETHING.

Sample 4

Context		
<i>The Fugitive.</i> Continues from Sample 3		
Dr Kimble and his wife’s conversation in the car is interrupted by a phone call.		
English utterances		
Richard Kimble: Hello?		
Voice [PHONE]: Dr. Kimble?		
Richard Kimble: Yes, it is.		
Voice [PHONE]: Sorry to bother [SHOT CHANGE TO HELEN] you, sir but Dr. Stevens just went into Emergency O.R. and asked if you could give him a hand on this one. [SHOT CHANGE TO KIMBLE]		
Subt. no	Spanish subtitles	Greek subtitles
FUG0044	1.00 sec – 6 char ¿Diga?	<zero-liner>
FUG0045	1.47 sec – 28 char -¿El Dr. Kimble? -Sí, soy yo.	1.48 sec – 12 char Ο Δρ. Κιμπλ;
FUG0046	3.01 sec – 66 char Disculpe, el Dr. Stevens ha entrado en el quirófano de urgencias...	6.00 sec – 52 char Ο Δρ. Στήβενς έχει χειρουργείο και σας χρειάζεται.
FUG0047	1.56 sec – 40 char ...y pregunta si podría echarle una mano.	
Back-translation		
Hello?		–
-Dr. Kimble? -Yes, it is.		Dr. Kimble?
Excuse me, Dr. Stevens went into Emergency O.R...		Dr. Stevens has a surgery and needs you.
... and asks if you could give him a hand.		

In Sample 4, HELLO and YES are again examples of recognisable and therefore recoverable words.

Utterances FUG0046-47 are rendered in a condensed way in Greek so they fit in one complete-sentence subtitle. In Spanish each of these two subtitles has a complete meaning too even though the first one does not end in a period, question mark or exclamation mark. Again the Spanish rendering is almost word for word. Greek uses

as few words as possible omitting politeness features (EXCUSE ME) and indirect speech. After FUG0047 there is a cut respected by Spanish and not by Greek which lingers for one more second.

Sample 5

Context		
<i>The Fugitive.</i> Continues from Sample 4 Richard Kimble is talking on the phone. He has been called for an emergency.		
English utterances		
<i>Richard Kimble:</i> All right, call him back and tell him I'll be right there. <i>Voice</i> [PHONE] Thank you, Doctor. <i>Richard Kimble:</i> Yeah. Thank you. Good night.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0048	2.08 sec - 41 char Bien, llámele y dígame que voy hacia allí.	5.64 sec - 41 chars Πες του ότι έρχομαι. Ευχαριστώ, καληνύχτα.
FUG0049	2.87 sec - 45 chars -Gracias, doctor. -Sí, a usted. Buenas noches.	
Back-translation		
Good, call him and tell him I'm going over there.		Tell him I'm coming. Thanks, good night.
-Thank you, doctor. -Yes, thank you. Good night.		

This is a case of a TWO[2LINE]↔ONE[2LINE] mapping, where utterances are rendered by two Spanish two-liners lasting as long as one Greek two-liner. The utterance by the person thanking Dr Kimble is suppressed in Greek. THANK YOU is one of the phrases considered recoverable and is repeated by Dr Kimble. Merging dialogues as a technique used for condensing has been found both in the answers of Greek subtitlers to the open ended questions (section 4.3.3) and in the literature (section 2.9.2.8)

In this sequence there are no shot changes or long pauses, that is, AV text components do not influence spotting. Rather the number of characters and speakers determines the distribution in Spanish. Spanish uses twice as many characters for the same utterances compared to Greek.

Sample 5 shows how the Spanish norm requiring full translation and the Greek norm of maximum readability operate.

Sample 6

<i>Context</i>		
<p><i>The Fugitive</i>. Continues from Sample 5</p> <p>Still in the car, Helen tells Kimble she'll wait up for him. There is a shot change back to the police station where Kimble is being interrogated and Helen's words are heard off screen as if we can hear Kimble recalling.</p>		
<i>English utterances</i>		
<p><i>Helen</i>: I'll wait up for you. [SHOT CHANGE]</p> <p><i>Helen</i> [OFF SCREEN - HER VOICE IN KIMBLE'S MIND]: I'll wait up for you. I'll wait up for you. I'll wait up for you.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
FUG0050	1.39 sec - 22 char Te esperaré despierta.	2.04 sec - 15 char Θα σε περιμένω.
FUG0051	2.40 sec - 22 char Te esperaré despierta.	3.72 sec - 15 char Θα σε περιμένω.
FUG0052	2.00 sec - 22 char Te esperaré despierta.	<zero-liner>
<i>Back-translation</i>		
I'll wait up for you.		I'll wait up for you.
I'll wait up for you.		I'll wait up for you.
I'll wait up for you.		–

Helen's phrase is repeated in Kimble's thoughts four times and it is rendered three times in Spanish and twice in Greek. The Greek subtitler renders the utterance once when spoken by Helen and once in Kimble's thoughts, letting the subtitle last as long as the repetitions. The Spanish subtitler replicates the subtitle to reflect the repetition.

This sample exemplifies what has been described by Díaz Cintas (1997:281) as a tendency for *overtranslation* [*sobretraducción*]. According to this scholar, the specific phenomenon is explained by 'the intention that the viewer can have the feeling of not being cheated, and of having all the information contained in the original version' (my translation). He provides examples similar to the ones above – such as *Sí, sí, ¿HELEN?*, *¡JACK!* – and considers these subtitles unnecessary for the comprehension of the plot since they are of purely phatic or vocative nature. This choice is consistent with the answers given by Spanish subtitlers to the questionnaire in this study (section 4.4.3).

They replied that the spectator must not be left feeling that there is any missing subtitle, and consequently a subtitle must appear every time an utterance is heard.

Sample 7

Context		
<i>The Fugitive</i> . Minute 00:06		
Kimble is being interrogated immediately after he has been arrested by the police. His clothes are still covered in blood.		
English utterances		
Detective A [OFF SCREEN]: Have you been getting any threats at work? [SHOT CHANGE: DETECTIVE A ON SCREEN] Co-workers, staff at the hospital, anything like that at all? [SHOT CHANGE, CLOSE UP AT KIMBLE]		
Kimble: No.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0064	2.04 sec - 44 chars ¿Ha recibido alguna amenaza en el trabajo,...	6.15 sec - 40 chars Δεχόσασταν απειλές στο χώρο εργασίας σας;
FUG0065	2.56 sec - 47 chars ...de colegas, personal del hospital o algo así?	
FUG0066	0.96 sec - 3 chars No.	<zero-liner>
Back-translation		
Have you received any threats at work,...		Were you receiving threats at the place of your work?
...from co-workers, staff at the hospital or something similar?		
No.		—

This is one of the numerous cases where *no* is rendered by a one-liner in Spanish and a zero-liner in Greek. In this sample it is not only recoverable because it is considered a recognisable utterance but also because of the image: Kimble's characteristic movement of the head, clearly seen, is a close-up shot on his face.

Sample 8

<i>Context</i>		
<i>The English Patient</i> . Minute 00:11. Continues from Sample 30 Hana leans under the tarpaulin, holding some dollars. The two hands – hers and Jan's – reach for each other as the vehicles bump along side by side. They laugh at the effort.		
<i>English utterances</i>		
<i>Jan</i> : I love you! Be careful, boys!		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
EPA0061	1.12 sec – 11 char ¡Te quiero!	1.99 sec – 9 char Σ'αγαπάω!
EPA0062	2.08 sec – 20 char ¡Cuidado, muchachos!	<zero-liner>
<i>Back-translation</i>		
I love you!		I love you!
Careful, boys!		–

The utterance rendered as a zero-liner in Greek is almost a cry by Jan as the driver of the jeep accelerates and she falls back on her seat. Again it may be considered that it is not the verbal content that matters to understand what is happening, as she might as well have shouted HEY! Nor is there any significant interpersonal relationship to be established (e.g. calling the soldiers BOYS could mean that she is in friendly terms with them).

Sample 9

<i>Context</i>		
<p><i>The English Patient.</i> Continues from Sample 8</p> <p>The jeep accelerates away. Suddenly an explosion shatters the calm as the jeep runs over a mine. The jeep is thrown into the air. The convoy halts and there's chaos as soldiers run back pulling people out of the vehicles. Hana runs the other way, towards the accident, until she is prevented from passing by a soldier.</p>		
<i>English utterances</i>		
<p><i>Soldier:</i> Get some water over here!</p> <p><i>Hana:</i> Jan! No!</p> <p><i>Soldier:</i> Where are you going? Stay back!</p> <p><i>Hana:</i> No! No! No!</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
EPA0063	1.84 - 14 chars ¡Traigan agua!	<zero-liner>
EPA0064	1.28 sec – 5 char ¡Jan!	<zero-liner>
EPA0065	1.00 sec – 4 char ¡No!	<zero-liner>
EPA0066	1.76 sec – 11 char ¿Adónde va?	1.79 sec – 8 char Πού πας;
EPA0067	1.12 sec – 7 char ¡Atrás!	1.95 sec – 15 char Μην πλησιάζεις!
EPA0068	1.01 sec – 4 char ¡No!	<zero-liner>
EPA0069	1.01 sec – 4 char ¡No!	<zero-liner>
<i>Back-translation</i>		
Bring water!		–
Jan!		–
No!		–
Where are you going?		Where are you going?
Back!		Don't go close!
No!		–
No!		–

There are five occurrences of Greek zero-liners in Sample 9. The utterances

rendered in EPA0063 can be considered unimportant for understanding what is happening in the scene which shows the soldiers trying to help the wounded from the explosion and shouting to each other. As for EPA0064, according to the extratextual sources (questionnaires and literature) calls and vocatives are omitted in Greek. The rest of the zero-liners occur when Hana cries realising her best friend has died. These utterances are phatic in nature and can be considered recoverable from the nonverbal acoustic component.

Sample 10

<i>Context</i>		
<p><i>The English Patient</i>. Continues from Sample 9</p> <p>Kip, the Sikh lieutenant and Hardy, his sergeant, explore the road ahead for mines. Hana hurries past, walking carelessly up the road. Kip shouts and Hardy stops her. He tries to calm her down so that she does not make any rash movements causing a mine to explode.</p>		
<i>English utterances</i>		
Hardy: Good. That's good.		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
EPA0074	1.20 sec – 5 char Bien.	<zero-liner>
EPA0075	1.28 sec – 10 char Está bien.	<zero-liner>
<i>Back-translation</i>		
Good.		–
It's good.		–

The factors causing omission of these utterances in Greek could be various. GOOD is a word considered recognisable by the Greek audience. Moreover, it is one of the cases where the verbal content of the utterance does not have any meaning. Hardy could be saying anything to calm Hanna down, such as OK or DON'T WORRY. His tone of voice and his posture reveal his intentions, making the utterance recoverable from the oral and visual component.

Sample 11

<i>Context</i>		
<i>The English Patient</i> . Minute 00:22 Geoffrey and Katharine Clifton, a newly-married couple arrive at the basecamp at Pottery Hill. It's the first time Katharine and Almasly meet.		
<i>English utterances</i>		
<i>Katharine</i> : Geoffrey gave me your monograph when I was reading up on the desert. Very impressive. <i>Almasly</i> : Thank you.		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
EPA-0139	2.57 sec – 39 chars Su estudio sobre el desierto me encantó.	3.31 sec – 53 chars Ο Τζέφρι μου'δωσε τα κείμενά σας. Ήταν εντυπωσιακά.
EPA-0140	1.01 sec – 8 chars Gracias.	<zero-liner>
<i>Back-translation</i>		
	Your study about the desert delighted me.	Geoffrey gave me your texts. They were impressive.
	Thank you.	–

The Greek subtitler does not create a separate subtitle with the word THANK YOU. The extra time is exploited to create a longer subtitle in Greek and to include different information. It has to be noted here that the character's (Katharine) speech is quite fast at this point, so there is intrasubtitle omission in both versions. Both versions include the necessary information: that Katharine has heard about Almasly before because of his writings, and that she has been impressed. The context (WHEN I WAS READING UP) is omitted in both versions. Spanish omits the source of the writings (GEOFFREY GAVE ME) whereas Greek omits the subject of the writings (ON THE DESERT).

This is another example of Greek wrapping more characters in fewer subtitles. The total number of Greek characters in one subtitle (53) is higher than the number of Spanish characters in two subtitles (47 chars).

Sample 12

Context		
<i>Up Close and Personal</i> . Minute 00:00		
This sample is taken from the first scene of the film. A promotional video is being recorded about the life and career of Tally Atwater, now a renowned news reporter. We see the opening credits and hear the director of the video as they prepare for rolling.		
English utterances		
<i>Video director</i> : Let's get ready to rock and roll. Tally Atwater Affiliate Promo. Stand by. Take one.		
<i>Assistant director</i> : Okay, people, let's get it together. Let's do it.		
Subt. no	Spanish subtitles	Greek subtitles
UCP0001	1.73 sec – 25 char Preparados para proceder.	4.85 sec – 43 char Έτοιμοι να ξεκινήσουμε. Τάλυ Αν, λήψη πρώτη.
UCP0002	3.28 sec – 43 char Tally Atwater. Video de promoción. Toma una.	
UCP0003	1.72 sec – 24 char Venga, chicos, adelante.	<zero-liner>
Back-translation		
Ready to proceed.		Ready to begin. Tally Ann, take one.
Tally Atwater. Promotion video. Take one.		
Come on, guys, go ahead.		–

By omitting AFFILIATE PROMO. STAND BY, the Greek subtitler renders the first utterances with a two-liner. The Spanish subtitler uses a one-liner and a two-liner for the same utterances, but omits only STAND BY.

The utterances rendered by a zero-liner in Greek can be considered unimportant for understanding what is happening in this sequence and that they are heard to create the atmosphere of shooting a video. Additionally, they are in the background and in a lower volume.

The norm of Greek subtitles lasting longer in Greek than in Spanish is evident in UCP0002, where subtitles with the same number of characters (43) last 4.85 seconds in Greek and 3.28 in Spanish.

Sample 13

Context		
Up Close and Personal. Continues from Sample 12		
English utterances		
<p>Video director: Give me Tally on one. I wanna hear the announce. We'll take the announcement. Tally? [MUMBLED VOICES IN THE BACKGROUND] Let me hear the announce.</p> <p>Tom Orr: Testing one, two, three. This is Tom Orr. Testing one, two, three.</p> <p>[MUMBLED VOICES SPEAKING SIMULTANEOUSLY]: ...Tally's on one.</p>		
Subt. no	Spanish subtitles	Greek subtitles
UCP0004	2.20 sec – 47 char Tally, en la cámara una. Quiero oír lo que dice.	4.59 sec – 48 char Δώσε μου την Τάλυ στο 1. Ν'ακούσω την ανακοίνωση.
UCP0005	2.00 sec – 22 char Vamos a filmar, Tally.	
UCP0006	2.40 sec – 25 char Probando. Uno, dos, tres.	6.11 sec – 28 char Εδώ Τομ Μουρ. Δοκιμή 1, 2, 3.
UCP0007	3.11 sec – 43 char Les habla Tom Orr. Probando, uno, dos, tres.	
UCP0008	2.09 sec – 21 char Tally está en la una.	<zero-liner>
Back-translation		
Tally, on camera one. I want to hear what she says.		Give me Tally on 1. I want to hear the announcement.
Let's roll, Tally		
Testing. One, two, three.		This is Tom Moor. Testing 1, 2, 3.
This is Tom Orr speaking. Testing, one, two, three.		
Tally is on one.		–

All the utterances in Sample 13 have the function of identifying the fictional location and characters and providing a "realistic" verbal wallpaper (see section 2.3.4). In that sense, they are not necessary for understanding the plot.

Pauses are very short and there are no shot changes so they do not influence segmentation. The operating matricial norms are the ones having to do with omissions and preference for one-liners over two-liners and vice versa. In Spanish the norm is straight-forward: *every utterance must have a corresponding subtitle*.

This includes repetitions, such as TESTING ONE, TWO, THREE. Segmentation is based on the number of lines, when the maximum of two is reached, a new one is inserted; and the existence of slight pauses.

In Greek, the norm seems to be **translate as little as possible**. Only the utterances heard clearly in the foreground are translated. The utterance rendered in the Spanish subtitle UCP0008 is omitted in Greek probably because it is heard in the background. The repetition is omitted as well.

The difference in norms results in a difference in subtitle numbers: five subtitles in Spanish and two in Greek.

Sample 14

Context		
Up Close and Personal. Minute 00:01		
Still in the first sequence of the film, where the promotional video is being shot, Tally talks about the first steps in her career. The narrator’s voice is heard and photos of Tally as a child are shown.		
English utterances		
Tally: Let's see. I guess I always pretty much [CUT FROM TALLY TO STUDIO] knew what I wanted to do.[CUT TO CHILDHOOD PHOTO]		
Subt. no	Spanish subtitles	Greek subtitles
UCP0029	1.73 sec – 9 char Veamos...	<zero-liner>
UCP0030	1.35 sec – 22 char Creo que yo siempre...	2.84 sec – 28 char Πάντα ήξερα τι ήθελα να κάνω.
UCP0031	1.48 sec – 28 char ...supe lo que quería hacer.	
Back-translation		
Let’s see...		–
I think I always...		I always knew what I wanted to do.
...knew what I wanted to do		

The discourse marker LET'S SEE, whose function is to initiate discourse (see section 3.1.9), is rendered with a zero-subtitle in Greek. This is one of the many examples where discourse markers not contributing to the truth-conditional content of utterances in which they occur, are omitted in Greek.

Sample 15

<i>Context</i>		
<p><i>Up Close and Personal</i>. Minute 01:05</p> <p>Tally and Warren talk over the phone. She struggles at her new post, in no small part due to the hostility of veteran reporter Marcia McGrath. During the phone call she tries to hide her anxiety from Warren because other reporters (including Marcia) are around.</p>		
<i>English utterances</i>		
<p><i>Warren</i>: Tal [PAUSE] you okay? Anything I can do? [SHOT CHANGE]</p> <p><i>Tally</i>: No, everything's great. It's just that I [PAUSE]. It's just that I [PAUSE] [SHOT CHANGE]. I [PAUSE] [SHOT CHANGE] wanted to say hi.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
UPC1080	0.90 sec - 6 chars Tal...	<zero-liner>
UPC1081	2.33 sec -30 chars ¿Estás bien? ¿Puedo hacer algo?	3.30 sec – 30 chars Είσαι καλά; Μπορώ να κάνω κάτι;
UPC1082	3.04 sec - 42 chars No, todo va estupendamente. Eso sólo que...	3.12 sec - 27 chars Όλα είναι μια χαρά. Απλώς...
UPC1083	2.04 sec - 14 chars Es sólo que...	<zero-liner>
UPC1084	2.10 sec - 23 chars ...quería decirte hola.	2.44 sec - 21 chars ήθελα να πω ένα γεια.
<i>Back-translation</i>		
Tal...		–
Are you OK? Can I do something?		Are you OK? Can I do something?
No, everything is great. It's just that...		Everything is fine. I just...
It's just that...		–
...I wanted to say hello.		I wanted to say hello.

This dialogue is characterised by relatively long pauses between the repetitions of the discourse marker *IT'S JUST THAT* and the rest of the utterance. Tally cannot speak openly about her feelings of anxiety over the phone because she is overheard by the person causing her this anxiety (Marcia). But she needs support so she calls Warren not to exchange any information, but just to hear his voice and feel some kind of support. In Greek only the first instance of the discourse marker is translated,

whereas Spanish translates both instances.

Sample 16

<i>Context</i>		
<i>Up Close and Personal</i> . Continues from Sample 15		
<i>English utterances</i>		
<i>Warren</i> : Hi. [SHOT CHANGE] <i>Tally</i> : Hi. [SHOT CHANGE] <i>Warren</i> : If you wanna say hi again, I'm here. [SHOT CHANGE] <i>Tally</i> : Bye.		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
UPC1085	0.90 sec - 5 chars Hola.	<zero-liner>
UPC1086	0.90 sec - 5 chars Hola.	<zero-liner>
UPC1087	2.04 sec - 37 chars Si quieres, puedes decírmelo otra vez.	3.00 sec -37 chars Αν θέλεις να το ξαναπείς θα είμαι εδώ.
UPC1088	1.04 sec - 6 chars Adiós.	<zero-liner>
<i>Back-translation</i>		
...I wanted to say hello.		I wanted to say hello.
Hello.		–
Hello.		–
If you want, you can say it to me again.		If you want to say it again I will be here.
Goodbye.		–

There is no exchange of information in this dialogue, whose sole purpose is to exchange emotional support. Zero-liners used in Greek are not only recoverable because Hi is considered recognizable by the Greek audience but also because of the nature of the exchange.

Sample 17

Context		
<i>Notting Hill</i> . Minute 00:14		
William has invited Anna at his place to help her clean the juice stain he caused. He is obviously attracted to her and tries to think of ways to prolong her stay. There is a strong sense of embarrassment throughout this scene.		
English utterances		
<i>Anna</i> : Thank you.		
<i>William</i> : Yeah. Well, [PAUSE] my pleasure. So [PAUSE] it was nice to meet you.		
Subt. no	Spanish subtitles	Greek subtitles
NHI0204	0.96 sec- 8 chars Gracias.	<zero-liner>
NHI0205	1.48 sec- 9 chars Bueno,...	<zero-liner>
NHI0206	1.44 sec- 21 chars ...ha sido un placer.	2.16 sec- 9 chars Χαρά μου.
NHI0207	1.16 sec- 12 chars Encantado...	4.04sec- 36 chars Λοιπόν... ήταν ωραίο που σας γνώρισα.
NHI0208	1.44 sec- 16 chars ...de conocerla.	
Back-translation		
Thank you.		—
Well,...		—
...it was a pleasure.		My pleasure.
Nice...		So... it was nice to meet you.
...to meet you.		

The function of this dialogue is to focus on William's embarrassment. He likes Anna and does not want her to leave but does not know how to convince her without losing face. The discourse marker *WELL* is rendered in Spanish by a one-liner and in Greek by a zero-liner. However, the other discourse marker *so*, which is also bounded by pauses, is not translated in Spanish. When we hear *so* we read *ENCANTADO*. This is a one-liner rendering part of the following utterance. It is an illuminating example of the norm stipulating that a subtitle must appear every time an utterance is heard. In Greek, the whole utterance *so* [PAUSE] *IT WAS NICE TO MEET YOU* discourse marker is translated within the same subtitle and the pause is marked by three dots within the

subtitle.

Sample 18

<i>Context</i>		
<p><i>The Talented Mr Ripley</i>. Minute 01:19</p> <p>Ripley's apartment, late afternoon. Greenleaf's old friend Freddie Miles visits Ripley at what he supposes to be Greenleaf's apartment in Rome. He is immediately suspicious of Ripley.</p>		
<i>English utterances</i>		
<p><i>Freddie Miles to Ripley</i>: Are you living here? [CUT]</p> <p><i>Ripley to Miles</i>: No, no. I'm staying here for a few days. [PAUSE] But...</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
TMR1180	1.51 sec – 12 chars ¿Vives aquí?	1.80 sec – 11 chars Μένεις εδώ;
TMR1181	3.13 sec – 29 chars No, estoy aquí por unos días.	3.28 sec – 38 chars 'Όχι, απλώς ήρθα να μείνω μερικές μέρες.
<i>Back-translation</i>		
Do you live here?		Do you live here?
No, I am here for some days.		No, I just came to stay some days.

In this sample there is a slight difference in intrasubtitle omission. TMR1181 is rendered with 9 fewer characters in Spanish. This phenomenon is observed often in the translations for *The Talented Mr Ripley* and it explains the fact that there are more subtitles in Spanish but with the same number of characters (see section on *The Talented Mr Ripley* above).

Sample 19

<i>Context</i>		
<p><i>The Talented Mr Ripley</i>. Minute 01:22</p> <p>Continues from Sample 18. Freddie Miles returns to Ripley's apartment when he discovers Ripley's scam. He is calling Ripley's name while climbing the stairs and his voice is heard in the background.</p>		
<i>English utterances</i>		
<i>Freddie Miles [off-screen]: Tommy! Tommy! Tommy!</i>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
TMR1217	1.92 sec – 7 chars ¡Tommy!	<zero-liner>
TMR1218	1.92 sec – 7 chars ¡Tommy!	<zero-liner>
TMR1219	1.92 sec – 7 chars ¡Tommy!	<zero-liner>

This is a case similar to Example 4 even though this time we cannot see the person calling the name. The Greek subtitler seems to follow the norm stipulating that calls should not be translated, whereas in Spanish the norm seems to be that a subtitle should appear every time an utterance is heard.

Sample 20

<i>Context</i>		
<p><i>The Talented Mr Ripley</i>. Minute 01:36</p> <p>Ripley eventually resumes his own identity, forges a suicide note in Greenleaf's name, and moves to Venice. He meets Marge's friend, Peter Smith-Kingsley</p>		
<i>English utterances</i>		
<p>Ripley: I just can't face going to the police by myself when my Italian's so rotten.</p> <p>Peter: Don't be so daft. It's fine. I'm delighted you finally made it to Venice.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
TMR1413	2.52 sec – 40 chars No puedo ir a la policía con mi italiano.	3.56 sec – 61 chars Δεν μπορώ να πάω στην αστυνομία διότι μιλώ απαίσια ιταλικά.
TMR1414	1.88 sec – 27 chars No seas tonto. No pasa nada.	2.05 sec – 31 chars Άσε τις ανοησίες. Δεν πειράζει.
TMR1415	2.00 sec – 31 chars Me encanta que estés en Venecia.	3.04 sec – 40 chars Χαίρομαι που επιτέλους ήρθες στη Βενετία.
<i>Back-translation</i>		
I can't go to the police with my Italian.		I can't go to the police because I speak awful Italian.
Don't be silly. It's fine.		Don't be silly. It's fine.
I'm delighted you are in Venice.		I'm glad that at last you came to Venice.

In the three subtitles of Sample 20 there are more characters in Greek than in Spanish (132 vs 98). There are more intrasubtitle omissions in Spanish. “Rotten” (TMR1413) and “finally” (TMR1415) are omitted in Spanish but rendered in Greek. As seen in Sample 18, this phenomenon is especially prominent in this film's versions.

Sample 21

Context		
<i>The Perfect Storm</i> . Minute 00:18		
Murphy is in his car the night before leaving for what turns out to be the crew’s last fishing expedition. He has just been notified by the captain that they are leaving and he is talking with his son. He is separated from his wife and is worried about his son’s feelings.		
English utterances		
<i>Murphy</i> [to his son]: I know your mom wouldn't take up with anybody but a good guy. [LONG PAUSE] [CUT] And you know, buddy [SHORT PAUSE] the most important thing is that you and Mommy are happy.		
Subt. no	Spanish subtitles	Greek subtitles
TPS0215	3.27 sec - 41 char Tu madre no se juntaría con un mal hombre.	4.00 sec - 49 char Ξέρω τη μαμά σου. Μόνο μ'έναν καλό θα τα έφτιαχνε.
TPS0216	0.58 sec - 14 char ¿Sabes, chico?	5.27 sec - 48 char Σημασία έχει να είστε ευτυχισμένοι εσύ κι η μαμά.
TPS0217	3.11 sec - 48 char Lo más importante es que mamá y tú seáis felices.	
Back-translation		
Your mother wouldn’t take up with a bad guy.		I know your mom. she would take up only with a good guy.
You know, buddy?		The most important thing is that you and mom are happy.
The most important thing is that mom and you are happy.		

Sample 27 This is one of many cases where a discourse marker is translated in Spanish but not in Greek. In this case it is not rendered with a zero-liner, i.e. there is a subtitle when the utterance is heard. However the subtitle is a rendering of the next utterance. This is because the pause after the discourse marker “And you know buddy” used by Murphy to underline what he is about to say is very short. This allows the subtitler to cue in next subtitle earlier, thus enhancing readability. In other words, the Greek reader has more time to read the same number of characters (48 in both versions). It can be argued that the function of the discourse marker can be recovered by what Chaume (2004) calls the planning code, i.e. the fact that there is a close-up to Murphy's face emphasizing his words.

In the Greek subtitle TPS0215 condensation is achieved through reformulation at clause level: the negation is changed into an affirmative sentence. This kind of

reduction is also described in Díaz Cintas & Remael (2007:154).

Sample 22

<i>Context</i>		
<p><i>Gangs of New York</i>. Minute 00:18</p> <p>McGloin, a Catholic of Irish descent, is appalled at Amsterdam's selling a dead body to medical scientists. The "deed" has made headlines in a local newspaper.</p>		
<i>English utterances</i>		
<p><i>McGloin</i>: Maybe they're just a couple of Fidlams.</p> <p><i>Amsterdam</i>: I've been called a lot of things, mister, but I ain't never been called [PAUSE]</p> <p><i>McGloin</i>: Fidlams.</p> <p><i>Amsterdam</i>: Fidlams. Right. Well, [PAUSE] if I knew what in the hell that meant, I'd be inclined to take offense.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
GNY0452	2.59 sec – 41 char Puede que sólo sean un par de Fidlams..	2.88 sec – 35 char Μπορεί να είναι δυο "Φίντλαμ Μπενς".
GNY0453	3.51 sec – 48 char Me han llamado muchas cosas, señor, pero nunca...	3.44 sec – 42 char Πολλά ονόματα μου έχουν δώσει, αλλά ποτέ...
GNY0454	2.56 sec – 33 char - Fidlams. - Fidlams, eso.	<zero-liner>
GNY0455	3.96 sec – 63 char Si supiera qué demonios significa me lo tomaría como una ofensa.	3.92 sec - 50 char Αν ήξερα τι θα πει αυτό, ίσως το θεωρούσα προσβολή.
<i>Back-translation</i>		
Maybe they are just a couple of Fidlams.		They may be two "Fidlams".
I've been called many things, sir, but never...		I've been called many names, but never...
- Fidlams. - Fidlams, right.		–
If I knew what the hell it means I would take offense.		If I knew what this means maybe I would consider it offensive.

The repetition in GNY0454 is omitted in Greek. But there are also intrasubtitle omissions in the Greek version - including the modifiers "just" and "what in the hell" and the address "sir" - which are all rendered in Spanish. The discourse marker "well" is rendered as a zero-liner in both versions.

Sample 23

<i>Context</i>		
<p><i>Gangs of New York</i>. Minute 00:40.</p> <p>Continues from Sample 22. McGloin and Amsterdam start a fight. The rest of the gang starts betting on the winner.</p>		
<i>English utterances</i>		
<p><i>Voices in the background:</i></p> <ul style="list-style-type: none"> - A fight! There's a fight! - Two bucks on McGloin. - Four bits on the kid. - Five bits on the kid. - I got two on Amsterdam. - Come on, McGloin, he's just a kid. - Four bits to back Amsterdam. - Watch his left, McGloin. Watch his left. 		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
GNY0466	1.07 sec – 17 chars ¡Dos por McGloin!	2.15 sec – 28 chars Δυο δολάρια για τον Μαγκλόιν!
GNY0467	2.35 sec – 37 chars -50 centavos por el joven. -65 por él.	<zero-liner>
GNY0468	2.39 sec – 37 chars Venga, McGloin, no es más que un crío.	2.88 sec – 28 chars Έλα, Μαγκλόιν! Παιδάκι είναι!
GNY0469	2.23 sec – 33 chars 50 centavos a que gana Amsterdam.	<zero-liner>
GNY0470	2.72 sec – 34 chars Ojo con la izquierda, McGloin, ojo.	2.88 sec – 33 chars Πρόσεχε το αριστερό του, Μαγκλόιν!
<i>Back-translation</i>		
Two for McGloin!		Two dollars for McGloin!
50 cents on the kid. -65 cents for him.		-
Come on, McGloin, he is just a kid.		Come on, McGloin! He's just a kid!

50 cents that Amsterdam wins	-
Watch his left, McGloin, watch.	Watch his left, McGloin.

In this fighting scene, the function of the dialogue is to provide verbal wallpaper, as the two protagonists fight and the rest are betting on the winner. Some utterances are omitted in both versions (“A fight, there’s a fight!”) but more bets are rendered in Spanish than in Greek. It can be argued that the Greek subtitler follows the norm according to which less should be translated, especially in action scenes, so that the viewer has more time to see the image. This is a typical case of that, as there are no time restrictions to impose zero-liners.

Sample 24

Context		
<i>Autumn in New York.</i> Minute 00:07. Charlotte is celebrating her birthday with her friends in Will’s restaurant		
English utterances		
<i>Charlotte’s friends singing:</i> Happy Birthday to you, Happy Birthday to you, Happy Birthday dear Charlotte, Happy Birthday to you.		
Subt. no	Spanish subtitles	Greek subtitles
ANY0083	1.67 sec – 19 chars Cumpleaños fellz...	<zero-liner>
ANY0084	2.91 sec – 19 chars Cumpleaños fellz...	<zero-liner>
ANY0085	3.91 sec – 37 chars Cumpleaños feliz, querida Charlotte...	<zero-liner>
ANY0086	3.43 sec – 19 chars Cumpleaños fellz...	<zero-liner>
Back-translation		
Happy Birthday to you		–
Happy Birthday to you		–
Happy Birthday dear Charlotte		–
Happy Birthday to you		–

The Greek subtitler considers the “Happy Birthday” song recognisable by the Greek audience and uses zero-liners. The norm that seems to operate in Spanish, is the one stipulating that each utterance must be rendered with a subtitle.

Sample 25

<i>Context</i>		
<i>Autumn in New York</i> . Minute 00:35. Charlotte and Will are having a romantic walk in the park. She is reciting poetry to him.		
<i>English utterances</i>		
<i>Charlotte</i> : No, let's not do it, Will. Let's not do no thoughtless thing. <i>Will</i> : Okay. [PAUSE] What? We can't talk about the fact that you're sick?		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
ANY0437	3.91 sec – 35 chars No, no hagamos esa cosa irreflexiva.	4.35 sec – 53 chars Ας μην το κάνουμε, Γουίλ. Ας μην κάνουμε απερισκεψίες.
ANY0438	<zero-liner>	<zero-liner>
ANY0439	2.99 sec – 35 chars ¿No podemos hablar de tu enfermedad?	3.75 sec – 45 chars Δε μπορούμε να μιλήσουμε για την αρρώστια σου;
<i>Back-translation</i>		
No, let's not do that thoughtless thing.		Let's not do it, Will. Let's not do reckless things.
–		–
Can't we talk about your illness?		Can't we talk about your illness?

This is a case where a discourse marker (Okay) has been rendered by a zero-liner in both versions. Line ANY0437 displays a difference in intrasubtitle omission: the repetition is rendered in Greek but not in Spanish. On the other hand, even though the utterance in line ANY0439 has been rendered in the same way in both languages, the Greek subtitle is 10 characters longer due to linguistic differences. The overall result is the appearance of two two-liners in both versions but with a total of 70 characters in Spanish and 98 in Greek.

Sample 26

<i>Context</i>		
<i>Autumn in New York</i> . Minute 00:36. Will is preparing a salad. Charlotte steals some of the garnish. Will looks at her and smiles.		
<i>English utterances</i>		
<i>Will</i> : Mix this up a little bit.... <i>Charlotte</i> : Sorry. [PAUSE] What?		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
ANY0455	2.64 sec – 17 chars Mézclalo un poco.	2.64 sec – 22 chars Ανακάτεψε λίγο αυτό...
ANY0456	1.23 sec – 10 chars Lo siento.	<zero-liner>
ANY0457	1.19 sec – 5 chars ¿Qué?	<zero-liner>
<i>Back-translation</i>		
	Mix it a bit.	Mix this a bit.
	I'm sorry.	-
	What?	-

Lines ANY0456-7 in this sample are 2 of the 43 cases in *Autumn in New York* where an utterance is rendered with a C1-type (containing 1-10 characters) in Spanish and a zero-liner in Greek. Other cases include utterances such as HELLO, HI, SORRY, THANK YOU, THANKS, YES, WHY, OKAY, and the name WILL. This finding is consistent with the results of the questionnaire directed to Greek subtitlers (section 4.3.3).

5.3.2. Samples with differences in distribution

Sample 27

Context		
<i>The Fugitive</i> . Minute 00:03		
The reporter's voice is heard (appears onscreen later on) as we watch Dr. Kimble being escorted to the police-car.		
English utterances		
<i>Reporter</i> : We're reporting to you live from the near north side home of Dr. Richard Kimble, a respected vascular surgeon at Chicago Memorial Hospital. Details are sketchy at this hour but we understand that Dr. Kimble's wife, Helen, was found murdered in the home this evening.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0006	3.32 sec – 58 char Estamos en directo desde el hogar de Dr. Richard Kimble,...	3.90 sec – 52 char Ζωντανή σύνδεση με το σπίτι του Δρ. Ρίτσαρντ Κιμπλ...
FUG0007	2.96 sec – 62 char ...cirujano vascular del Hospital Memorial Infantil de Chicago.	3.04 sec – 43 char εξέχοντα χειρουργού στο Μεμόριαλ του Σικάγο.
FUG0008	1.72 sec – 35 char Los detalles son aún imprecisos,...	3.40 sec – 48 char Απ'τα λίγα που ξέρουμε είναι ότι η σύζυγός του...
FUG0009	2.08 sec – 61 char ...pero sabemos que esta noche la esposa del doctor, Helen,...	
FUG0010	1.84 sec – 39 char ...ha sido hallada asesinada en su casa.	2.52 sec – 26 char βρέθηκε δολοφονημένη απόψε.
Back-translation		
We are live from the home of Dr. Richard Kimble...		Live report from the home of Dr. Richard Kimble...
... vascular surgeon from the Memorial Children's Hospital of Chicago.		renowned surgeon at Memorial of Chicago.
Details are still imprecise,...		From the little we know is that his wife...
...but we know that tonight the doctor's wife, Helen,...		
...was found murdered in their home.		was found murdered tonight.

Sample 27 exemplifies a two-to-one mapping where there is no influence of other AV

text components. There are several shot changes during these utterances which are not followed by either the Spanish or the Greek subtitle. Subtitles are spotted according to the syntax of the reporter's utterances as there are almost no pauses in his speech.

The Greek translation in lines FUG0008-9 uses compression techniques to fit the utterances into one subtitle unlike the Spanish rendering which is almost word for word and requires two subtitles. There is even an addition of a word not included in the utterances (CHILDREN'S hospital in line FUG0007). All Spanish subtitles of this sample last less and comprise more characters than Greek subtitles.

Sample 28

Context		
The Fugitive. Continues from Sample 7		
English utterances		
Detective B [CLOSE UP TO KIMBLE]: Anything unusual going on [SHOT CHANGE TO DETECTIVE B] as far as [PAUSE] phone calls, people hanging up? Maybe people coming to the door? [CUT TO LONG SHOT INCLUDING DETECTIVE B AND KIMBLE] Trades-people?		
Kimble: Not that I know of.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0067	1.76 sec – 30 chars ¿Ocurría algo anormal como...	4.96 sec - 52 chars Οτιδήποτε ασυνήθιστο; Να τηλεφωνούν, να το κλείνουν;
FUG0068	2.24 sec - 31 chars ...llamadas, gente que colgaba?	
FUG0069	2.39 sec - 42 chars ¿Tal vez gente que le visitara, vendedores?	3.08 sec - 32 chars Να σας χτυπούν την πόρτα; Πλασιέ;
FUG0070	1.19 sec - 16 chars No, que yo sepa.	2.00 sec - 18 chars Όχι απ' ό,τι ξέρω.
Back-translation		
Did anything abnormal occur such as...		Anything unusual? People calling, hanging up?
...phone calls, people hanging up?		
Maybe people visiting you, salesmen?		Knocking on your door? Salesmen?
Not that I know of.		Not that I know of.

Spotting the detective's first question (as rendered in FUG0067-68) must have caused a quandary to the Spanish subtitler as to whether to respect the shot change or the

subsequent slight pause. Respecting both would result in a subtitle consisting of one word and lasting less than half a second. The shot change from Kimble to Detective B is not respected in either subtitle version, but the slight hesitation soon after that is respected in Spanish and not in Greek. So we have two one-liners in Spanish and one two-liner in Greek.

In this sample we see that the norms that seem to operate in the two languages are not rules, but tendencies. The second shot change in FUG0069 (before TRADESPEOPLE?) is not respected in Spanish. And the negation in FUG0070 is translated in Greek, probably because (a) the negation cannot easily be deduced by Kimble's expression and (b) the expression NOT THAT I KNOW OF is not a straightforward No (considered recognisable by the Greek audience).

Sample 29

Context		
<i>The Fugitive</i> . Minute 00:06 Kimble is being interrogated immediately after he has been arrested by the police. His clothes are still covered in blood.		
English utterances		
<i>Detective A</i> [OFF SCREEN]: Have you been getting any threats at work? [SHOT CHANGE: DETECTIVE A ON SCREEN] Co-workers, staff at the hospital, anything like that at all? [SHOT CHANGE TO CLOSE UP AT KIMBLE] Kimble: No.		
Subt. no	Spanish subtitles	Greek subtitles
FUG0064	2.04 sec - 44 chars ¿Ha recibido alguna amenaza en el trabajo,...	6.15 sec - 40 chars Δεχόσασταν απειλές στο χώρο εργασίας σας;
FUG0065	2.56 sec - 47 chars ...de colegas, personal del hospital o algo así?	
Back-translation		
Have you received any threats at work,...		Were you receiving threats at the place of your work?
...from co-workers, staff at the hospital or something similar?		

In Greek, the clarification CO-WORKERS, STAFF AT THE HOSPITAL is not rendered in the subtitles. Due to this intrasubtitle omission, one two-liner is used when Spanish renders the same question with two two-liners. The Spanish distribution respects the

shot change after AT WORK. The two Spanish subtitles last less than the Greek subtitle.

Sample 30

Context		
<i>The English Patient</i> . Minute 00:11		
1944. Italian hillroad. A jeep pulls out of the line and approaches the Red Cross truck containing Hana and the Patient. The horn blows and Hana looks out to see it contains her best friend, Jan. Two young soldiers sit up front, one driving, both grinning. Jan signals for Hana’s attention. She asks her for money to buy lace in the next village. Hana leans under the tarpaulin, holding some dollars. The two hands – hers and Jan’s – reach for each other as the vehicles bump along side by side. They laugh at the effort.		
English utterances		
<i>Jan</i> : I'll pay you back, I promise.		
<i>Hana</i> : I'm not sewing anything else for you!		
Subt. no	Spanish subtitles	Greek subtitles
EPA0059	2.44 sec – 22 char ¡Prometo devolvértelo!	4.11 sec – 42 char -Θα στα ξεπληρώσω! -Δε σου ξαναράβω τίποτα.
EPA0060	2.40 sec – 25 char Ya no te coseré nada más.	
Back-translation		
I promise to pay you back!		-I'll pay you back!
I will not sew you anything else.		-I’m not sewing you anything again.

There is no pause or shot change between the utterances rendered in EPA0059-60. The reason for the choice for two one-liners in Spanish may be the norm stipulating that there must be a new line for each speaker when this is possible (see section 2.9.2.3). The Greek rendering is consistent with the preference of two-liners. The only word missing from Greek is the performative verb PROMISE, which, according to the literature is a candidate for omission (see section 2.9.2.8).

Sample 31

Context		
<i>The English Patient</i> . Continues from Sample 9.		
Kip, the Sikh lieutenant and Hardy, his sergeant, explore the road ahead for mines. Hana hurries past, walking carelessly up the road. Kip shouts and Hardy stops her.		
English utterances		
<i>Kip</i> : Hey! Stop! [CUT] Don't move! [CUT] Stop! Don't move! [CUT]		
<i>Hardy</i> : Stand absolutely still! [CUT] You're walking in a mine field! [CUT]		
Subt. no	Spanish subtitles	Greek subtitles
EPA0070	2.00 sec – 13 char ¡No se mueva!	1.99 sec – 8 char Ακίνητη!
EPA0071	1.88 sec – 13 char ¡No se mueva!	<zero-liner>
EPA0072	1.04 sec – 8 char ¡Quieta!	4.15 sec – 45 char Μείνε εκεί που βρίσκεσαι! Είσαι σε ναρκοπέδιο!
EPA0073	2.08 sec – 22 char ¡Es un campo de minas!	
Back-translation		
Don't move!		(Stand) still!
Don't move!		–
(Stand) Still!		Stay where you are! You are in a minefield!
This is a minefield!		

The utterance omitted in Greek (EPA0071) is a repetition and can be considered recoverable from the previous subtitle.

There is a shot change between utterances rendered in subtitles EPA0072-73, which is respected in Spanish and not in Greek.

In subtitle EPA0072 the utterance is rendered with intrasubtitle omission in Spanish but it is fully translated in Greek. This means that subtitles EPA0070-73 have a very similar number of characters in total (56 and 53) despite the fact that there is a zero-liner in Greek. The existence of other cases like this explains the fact that the two versions have a different number of subtitles but a similar total number of characters.

Sample 32

Context		
<i>The English Patient</i> . Minute 00:17		
Deserted monastery. Italy 1944. Two soldiers are helping Mary and Hana carry the Patient into the monastery where Hana plans to stay with the Patient until he dies. She thanks the soldiers and kisses Mary off.		
English utterances		
<i>Mary</i> : Oh Hana.		
<i>Hana</i> : I'll be OK. [PAUSE] I'll catch up.		
<i>Mary</i> [WHISPERING]: Good.		
Subt. no	Spanish subtitles	Greek subtitles
EPA0104	<zero-liner>	<zero-liner>
EPA0105	1.48 sec – 12 char Estaré bien.	3.07 sec – 31 char Θα'μαι μια χαρά. Θα σας προλάβω.
EPA0106	1.64 sec – 16 char Ya os alcanzaré.	
EPA0107	1.15 sec – 5 char Bien.	<zero-liner>
Back-translation		
I'll be OK.		I'll be OK. I'll catch up.
I'll catch up.		
Good.		-

There is no shot change during these utterances, so the only reason for the two subtitles EPA0105-6 can be the short pause between the two sentences. This is a clear example of the preference for one-liners in Spanish and two-liners in Greek.

The call (EPA0104) is rendered with a zero-liner in both languages. However, in other cases, names are rendered in Spanish and not in Greek.

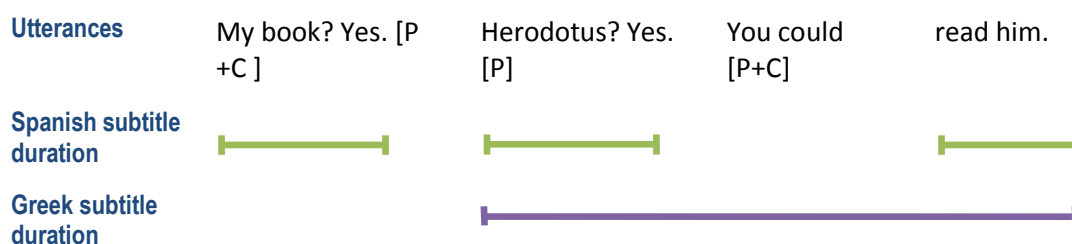
Sample 33

Context		
<i>The English Patient.</i> Minute 00:18. Hana enters the Patient’s room. She is attending to him, pulling back the sheets, plumping up the pillows. He is short of breath. The Patient asks her about the banging he heard while she was fixing the stairs by placing books.		
English utterances		
<i>Hana:</i> I found a library and the books were very useful.		
<i>The Patient:</i> Before you find too many uses for these books would you read some to me?		
<i>Hana:</i> I think they're all in Italian, but I'll look, yes. What about your own book?		
<i>The Patient:</i> My book? Yes. [CUT+PAUSE] Herodotus? Yes. [PAUSE] You could [CUT+PAUSE] read him.		
Subt. no	Spanish subtitles	Greek subtitles
EPA0111	4.20 sec – 52 char Encontré una biblioteca, y los libros son muy útiles.	3.83 sec – 46 char Βρήκα μια βιβλιοθήκη και βιβλία που χρησίμεψαν.
EPA0112	4.92 sec – 47 char Antes de encontrarles otros usos, léame algunos.	4.93 sec – 42 char Διάβασέ μου, πριν σου χρησιμέψουν κι αλλού.
EPA0113	4.00 sec – 45 char Estarán en italiano. Ya lo miraré. ¿Y el suyo?	3.83 sec – 50 char Νομίζω ότι είναι Ιταλικά... Και το δικό σου βιβλίο;
EPA0114	2.12 sec – 14 char ¿MI libro? Si.	<zero-liner>
EPA0115	2.03 sec – 13 char Herodoto. Si.	3.47 sec – 39 char Ο Ηρόδοτος... Μπορείς να διαβάσεις αυτό.
EPA0116	1.68 sec – 13 char Puede leerlo.	
Back-translation		
I found a library, and the books are very useful.		I found a library and books that were useful.
Before you find other uses, read me some.		Read to me, before they get useful otherwise.
They must be in Italian. I’ll look. And yours?		I think they are Italian... And your book?
My book? Yes.		–
Herodotus. Yes.		Herodotus... You can read that one.
You can read it.		

The zero-liner EPA0114 in Greek can be recovered from the previous subtitle, as the word *book* is repeated. The word is included in subtitle EPA0113, i.e. it is rendered in the first instance of the repetition and not in the second. The Spanish subtitler does the opposite: s/he omits *book* in the first instance and renders it in the second providing a new subtitle.

Between the utterances rendered by subtitles EPA0115-6, there is shot change from the close up of the book back to a full shot of the room, occurring between the words *COULD* and *READ* uttered by the patient. This cut is respected in Spanish and subtitle EPA0116 starts right after *COULD*. The utterance *You COULD* is heard with no subtitle in Spanish, but its meaning is added to the next subtitle. There is also a slight pause, as he is short of breath due to his lung problems.

The utterances and subtitles duration (EPA0114-6) can be visualised in the following figure:



Subtitles EPA0115-6 exemplify the norm differences between the two languages, whereby utterances are rendered by two Spanish one-liners due to a shot change, and one Greek two-liner. In Spanish cuts and pauses are respected, whereas in Greek there is preference for a longer lasting two-liner, and the pause is reflected by three dots within the subtitle.

Sample 34

Context		
<i>The English Patient</i> . Minute 00:58		
Almasy and Katherine are caught in a sandstorm. They have found shelter in the car. Inside the cabin, the sand swirling around them, Almasy sits alongside Katharine, whose head is against his shoulder. He tells her a story of winds.		
English utterances		
Almasy: And he writes [PAUSE] about a wind, the Simoon [PAUSE] which a nation thought so evil that they declared war on it [PAUSE] and marched out against it in full battle dress, [PAUSE] their swords raised.		
Subt. no	Spanish subtitles	Greek subtitles
EPA0488	1.03 – 12 char Y escribe...	5.93 sec – 46 char Γράφει και για έναν άνεμο που λέγεται Σιμόν...
EPA0489	3.09 – 26 char sobre un viento, el Simún.	
EPA0490	3.91 – 59 char Un pueblo lo creía tan malvado que luchó contra él, armado..	3.91 sec – 46 char Κάποιος λαός, μάλιστα, του κήρυξε τον πόλεμο...
EPA0491	1.32 – 18 char hasta los dientes.	3.78 – 44 char και βάδισε εναντίον του φορώντας πανοπλίες...
EPA0491	1.87 – 24 char Con las espadas en alto.	3.43 – 32 char κι έχοντας υψωμένα τα σπαθιά του.
Back-translation		
And he writes...		And he writes about a wind called Simoon...
about a wind, the Simoon.		
A nation thought it so evil that fought against it, armed		Some nation, in fact, declared war on it...
up to their teeth.		and marched against it wearing armors...
With the swords raised.		and having their swords raised.

These lines are uttered very slowly and clearly by Almasy. They are also marked by pauses which are reflected by new subtitles in both languages. However, the slight pause between lines EPA0488-89 is handled differently: it causes a new subtitle in Spanish but it not in Greek. The total number of characters is higher in the Greek version (168 vs 139 Spanish characters) even though there is one subtitle less in

Greek. This sample explains the fact that the two versions have a different number of subtitles but a similar total number of characters.

Sample 35

Context		
<i>Up Close and Personal</i> . Minute 00:01		
Still in the first sequence of the film, where the promotional video is being shot, Tally talks about the first steps in her career. The narrator’s voice is heard and photos of Tally as a child are shown.		
English utterances		
<i>Tally</i> : I guess I always pretty much [CUT FROM TALLY TO STUDIO] knew what I wanted to do.[CUT TO CHILDHOOD PHOTO]		
<i>Narrator</i> : Sallyanne knew exactly what she wanted. [CUT TO TEENAGE PHOTO] And what she wanted was to be number one.		
Subt. no	Spanish subtitles	Greek subtitles
UCP0030	1.35 sec – 22 char Creo que yo siempre...	2.84 sec – 28 char Πάντα ήξερα τι ήθελα να κάνω.
UCP0031	1.48 sec – 28 char ...supe lo que quería hacer.	
UCP0032	1.78 sec – 37 char Sallyanne sabía bien lo que quería,...	4.22 sec – 51 char Η Σάλυ Ανν ήξερε τι ήθελε. Ήθελε να γίνει νούμερο 1.
UCP0033	2.05 sec – 28 char ...quería ser la número uno.	
Back-translation		
I think I always...		I always knew what I wanted to do.
...knew what I wanted to do		
Sallyanne knew well what she wanted,...		Sallyanne knew what she wanted. She wanted to be number 1.
...she wanted to be number one.		

Between UCP0030 and UCP0031 there is a shot change which probably has influenced the choice to use two one-liners in Spanish. There is another shot change between UCP0032 and UCP0033, which is also respected in Spanish. In Greek, the norm that seems to operate is the one stipulating that utterances should be rendered with full-sentence subtitles.

The adjective WELL is omitted in the Greek subtitles in UCP0033, which makes it possible for the subtitler to render the two utterances in one subtitle.

Sample 36

Context		
Celebrity. Minute 00:05		
Lee and Nicole visit the house where she used to live as a child.		
English utterances		
Lee: Hello? Hello, I'm sorry to disturb you but um...This lady used to live here, um...		
Nicole: As a child. Long time ago.		
Lee: She's Nicole Oliver, you must have seen her work, she's a great actress, and...		
Old lady: What do you want?		
Subt. no	Spanish subtitles	Greek subtitles
CEL0096	1.82 sec – 18 chars Siento molestarla.	3.70 sec - 49 chars Συγγνώμη για την ενόχληση. Η κυρία έμενε εδώ παλιά.
CEL0097	1.82 sec – 27 chars Esta señorita vivió aquí...	
CEL0098	1.82 sec – 21 chars De niña, hace mucho.	4.01 sec - 40 chars -Όταν ήμουν μικρή. -Είναι η Νικόλ Όλιβερ.
CEL0099	2.62 sec – 43 chars Nicole Oliver, la conocerá, una gran actriz.	
CEL0100	1.24 sec – 13 chars ¿Qué quieren?	3.70 sec - 39 chars -Είναι διάσημη ηθοποιός. -Και τι θέλετε;
Back-translation		
Sorry to disturb you.		Sorry for disturbing. The lady lived here long ago.
This lady lived here...		
As a child, long time ago.		-When I was a child. -She is Nicole Oliver.
Nicole Oliver, you must know her, a great actress.		
What do you want?		-She is a famous actress. -And what do you want?

There are no shot changes between these utterances, which are marked only by short hesitations by Lee, who obviously does not feel very comfortable asking an unknown old lady to let them in her house. Lines CEL0096-7 show the preference for one-liners in Spanish and for two-liners in Greek once again. The film text components do not seem to influence this choice (no shot changes or pauses).

The next three lines in Spanish are rendered as a two-liner in Greek, with the help of

an intrasubtitle omission. Nicole's phrase LONG TIME AGO which serves as a clarification of the preceding phrase AS A CHILD is omitted in Greek. This phrase may be considered a repetition, as it is rendered in the previous Greek subtitle which translates USED TO AS A LONG TIME AGO. The other intrasubtitle omission is YOU MUST HAVE SEEN HER WORK which is reduced in Spanish (YOU MUST KNOW HER). This phrase may also be considered a clarification of A GREAT ACTRESS which has been rendered in Greek as A FAMOUS ACTRESS.

Again, in Greek there are more characters in fewer subtitles (128 in Greek vs 122 in Spanish)

Sample 37

Context		
<i>Notting Hill</i> . Minute 00:08		
Anna is in William’s bookshop. She has been recognised by a book-thief, Rufus, who asks her autograph.		
English utterances		
<i>Rufus</i> : Do you want my phone number?		
<i>Anna</i> : Tempting. [PAUSE] But [PAUSE] no. Thank you.		
Subt. no	Spanish subtitles	Greek subtitles
NHI0121	2.20 – 21 char ¿Quieres mi teléfono?	2.21 sec – 20 char Θες το τηλέφωνό μου;
NHI0122	1.05 – 12 char Tentador,...	4.29 sec – 35 char Δελεαστικό...αλλά... όχι, ευχαριστώ.
NHI0123	1.00 – 10 char ...pero...	
NHI0124	1.00 – 6 char ...no.	
NHI0125	1.10 – 8 char Gracias.	
Back-translation		
Do you want my phone [number]?		Do you want my phone [number]?
Tempting...		Tempting...but... no, thank you.
...but...		
...no.		
Thank you.		

In Sample 37 we can see that there are four Spanish subtitles when the Greek

subtitler has decided to use only one. The distribution of subtitles in Spanish seems to be determined by the pauses in Anna's speech, whereas in Greek it appears to be the direct consequence of the norm which stipulates that, where possible, each subtitle must have a complete meaning in itself.

Sample 38

Context		
<i>The Talented Mr Ripley</i> . Minute 01:23		
Continues from Sample 18. Freddie Miles is in Ripley’s apartment, talking with Ripley about Dickie Greenleaf.		
English utterances		
<i>Freddie Miles</i> : It's really horrible, isn't it? [CUT & PAUSE] It’s so bourgeois.		
Subt. no	Spanish subtitles	Greek subtitles
TMR1187	3.09 sec – 17 chars Es horrible, ¿no?	3.12 sec – 34 chars Είναι αληθινά φριχτό. Δεν νομίζεις;
TMR1188	1.53 sec – 9 chars Es tan...	2.84 sec – 24 chars Είναι τόσο... μπουρζουά.
TMR1189	1.50 sec – 8 chars burgués.	
Back-translation		
It’s horrible, no?		It’s really horrible. Don’t you think?
It’s so...		It’s so... bourgeois.
bourgeois.		

This sample is further proof of the difference in how pauses and cuts are handled in Spanish and Greek. Greek respects pauses and cuts unless the phrase is interrupted in which case, the preference for complete sentences prevails.

Sample 39

Context		
<i>The Talented Mr Ripley</i> . Minute 01:24		
The Italian police is interrogating Ripley for Freddie Miles’ murder, as he was the last man reported to see Freddie before his death.		
English utterances		
<i>Ripley</i> : Freddie's a big man, but I'm in trouble after a couple of drinks. I've been suffering all—[CUT] Who found him? [CUT]		
Inspector Roverini: You understand, I must ask you [cut] to stay in Rome, Signor Greenleaf.		
Subt. no	Spanish subtitles	Greek subtitles
TMR1243	2.30 sec – 18 chars Freddie es grande.	2.36 sec – 21 chars Ο Φρέντι είναι ψηλός.
TMR1244	2.20 sec – 30 chars Yo tengo problemas cuando bebo.	4.20 sec – 54 chars Εγώ την παθαίνω άσχημα μετά από δυο ποτά. Υπέφερα πολύ.
TMR1245	2.00 sec – 23 chars Hoy he pasado un día...	
TMR1246	2.09 sec – 19 chars ¿Quién le encontró?	2.08 sec – 16 chars Ποιος τον βρήκε;
TMR1247	2.61 sec – 35 chars Espero que lo entienda, debo pedirle	4.48 sec – 60 chars Πρέπει να σας ζητήσω να παραμείνετε στη Ρώμη, κ. Γκρινλίφ.
TMR1248	2.56 sec – 35 chars que no salga de Roma, Sr. Greenleaf.	
Back-translation		
Freddie is big.		Freddi is tall.
I have problems when I drink.		I’m in bad trouble after two drinks. I suffered a lot.
Today I had a day...		
Who found him?		Who found him?
I hope you understand I have to ask you		I have to ask you to stay in Rome, Mr. Greenleaf.
not to leave Rome, Sr. Greenleaf.		

In Sample 39, the total number of characters is quite similar in both languages and there are no significant differences in omission. However, the number of subtitles is

different due to different distribution. There is no cut between utterances TMR1244 and TMR1245 but they are rendered in two subtitles in Spanish, even though they could be rendered in one. This can be attributed to a general preference in Spanish for short subtitles, lasting about 2 seconds, unlike Greek where longer 4-second subtitles are used more often.

The next difference in distribution, the one between TMR1245 and TMR1245 is due to the presence of a shot change from Ripley to Inspector Roverini.

Sample 40

<i>Context</i>		
<p><i>The Perfect Storm</i>. Minute 00:34</p> <p>Bobby visits Billy (the fishing boat skipper) in his cabin. They talk about Billy's life, his bond with the sea and his family.</p>		
<i>English utterances</i>		
<p><i>Bobby</i>: I'm not intruding, am I, skip?</p> <p><i>Billy</i>: You're not intruding. [PAUSE] [CUT TO BOBBY] You're a natural. [SHORT PAUSE] You've got some old salt in [CUT TO BILLY] your blood.</p> <p><i>Bobby</i>: Thanks, skip. [PAUSE] You're a happy man out here, aren't you, [CUT TO BILLY] skip?</p> <p><i>Billy</i>: Today, maybe. [CUT TO BOBBY]</p> <p><i>Bobby</i>: When do you get unhappy? [CUT TO BILLY]</p> <p><i>Billy</i>: The day we go home. [CUT TO BOBBY]</p> <p><i>Bobby</i>: Home? I thought the sea was your home. [CUT TO BILLY]</p> <p><i>Bobby</i>: Alright, you got me there.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
TPS0411	1.50 sec – 20 chars No molesto, ¿verdad?	2.95 sec – 37 chars -Δεν ενοχλώ, καπετάνιε; -Δεν ενοχλείς.
TPS0412	1.32 sec – 12 chars No molestas.	
TPS0413	1.55 sec – 23 chars Tienes dotes naturales.	3.79 sec – 44 chars Είσαι ταλέντο. Έχεις τη θάλασσα στο αίμα σου.
TPS0414	1.83 sec – 29 chars Tienes sangre de lobo de mar.	
TPS0415	1.06 sec – 16 chars Gracias, patrón.	<zero-liner>
TPS0416	2.51 sec – 29 chars Aquí fuera es feliz, ¿verdad?	4.10 sec – 38 chars -Είσαι ευτυχισμένος εδώ. -Σήμερα, ίσως.
TPS0417	1.35 sec – 11 chars Hoy, quizá.	
TPS0418	1.43 sec – 24 chars ¿Y cuándo se entristece?	3.20 sec – 58 chars -Πότε δεν είσαι ευτυχισμένος; -Τη μέρα που γυρίζουμε σπίτι.
TPS0419	1.13 sec – 23 chars Cuando volvemos a casa.	
TPS0420	2.27 sec – 37 chars ¿A casa? Creía que el mar era su casa.	2.30 sec – 38 chars Νόμιζα ότι η θάλασσα ήταν το σπίτι σου.

TPS0421	0.98 sec – 19 chars Ahí me has pillado.	2.00 sec – 22 chars Μου την έφερες σ'αυτό.
<i>Back-translation</i>		
I'm not disturbing, right?	-I'm not disturbing, skipper? -You're not disturbing.	
You're not disturbing.		
You have a natural talent.	You are talented. You have the sea in your blood.	
You have blood of a sea-wolf.		
Thank you, skipper.	-	
Out here you are happy, right?	-You are happy here. -Today, maybe.	
Today, maybe.		
And when do you get sad?	-When aren't you happy? -The day we return home.	
When we return home.		
Home? I thought the sea was your home	I thought the sea was your home.	
There you got me.	You got me in that.	

This sample shows clearly the preference for short one-liners in Spanish and for longer two-liners in Greek. In this 25-second part of the film, there are 11 subtitles in Spanish and 6 in Greek, with only one zero-liner. The rest of the difference is due to dissimilar distribution. In the case of lines TPS0411-2, and as there is no cut it can be argued that Spanish chooses to display a different subtitle for each character. The next lines, however, are not divided either by a shot change or a change of speaker. The only possible reason for deciding to use two one-liners is the short pause between Billy's utterances. The rest of the utterances are marked by cuts from one speaker to the other. These shot changes are respected in Spanish and the utterances are rendered with one-liners. Greek prefers two liners, keeping the question and the answer in the same subtitle, in line with Ivarsson & Carroll's (1998) recommendation. According to these scholars it is easier for the reader to understand a subtitle when the question and the answer are not separated.

Sample 41

Context		
The Perfect Storm. Minute 00:34. Continues from Sample 40.		
English utterances		
Billy: I wasn't very good at doing things [CUT FROM FAMILY PHOTOGRAPH TO BOBBY] the way they're supposed to be done. [CUT TO BILLY] Wife. Kids. A house with things in it. All that stuff. [CUT TO BOBBY]		
Subt. no	Spanish subtitles	Greek subtitles
TPS0427	3.88 sec – 49 chars Nunca se me dio bien hacer las cosas como se debe.	4.01 sec – 49 chars Ποτέ δεν ήξερα να κάνω τα πράγματα όπως έπρεπε.
TPS0428	1.14 sec – 7 chars Esposa.	5.35 sec – 34 chars Σύζυγος, παιδιά... Σπίτι, όλα αυτά.
TPS0429	1.19 sec – 6 chars Hijos.	
TPS0430	1.87 sec – 29 chars Una casa con cosas, todo eso.	
Back-translation		
I was never good at doing things as I should.		I never knew how to do things as I should.
Wife.		Wife, children... House, all that.
Children.		
A house with things, all that.		

The difference in distribution in Sample 41 is not due to shot changes, as the only cut is not respected either in Greek or in Spanish, probably because it is in the middle of an utterance which is spoken without a pause. Spanish lines TPS0428-29 consist of one word only, a phenomenon rarely found in Greek. A possible reason for this choice in Spanish is the presence of paused speech.

Sample 42

<i>Context</i>		
<p><i>Gangs of New York</i>. Minute 00:18.</p> <p>Bill “the Butcher” visits the corrupt politician William Tweed to discuss their collaboration.</p>		
<i>English utterances</i>		
<p><i>Tweed</i>: You may or may not know, Bill, that every day I go to the waterfront with hot soup for the Irish as they come ashore. It's part of building a political base.</p> <p><i>Bill</i>: I've noticed you there. [CUT TO BILL] You may have noticed me.</p> <p><i>Tweed</i>: Indeed I have. [CUT TO TWEED] Throwing torrents of pavers and withering abuse on everyone stepping off those boats.</p> <p><i>Bill</i>: If only [CUT TO BILL] I had the guns I'd shoot each and every one of them before they set foot on American soil.</p>		
<i>Subt. no</i>	<i>Spanish subtitles</i>	<i>Greek subtitles</i>
GNY0175	3.19 sec – 46 chars No sé si lo sabrá, Bill, pero voy a los muelles	3.39 sec – 44 chars Ξέρεις, Μπιλ, πηγαίνω κάθε μέρα στο λιμάνι...
GNY0176	2.23 sec – 34 chars a llevarles sopa a los irlandeses.	3.04 sec – 36 chars ...με ζεστή σούπα για τους Ιρλανδούς.
GNY0177	1.99 sec – 31 chars Quiero crear una base política.	2.04 sec – 27 chars Χτίζουμε μια πολιτική βάση.
GNY0178	1.27 sec – 21 chars Le he visto por allí.	3.20 sec – 39 chars Σ'έχω δει εκεί. Ίσως μ'έχεις δει κι εσύ.
GNY0179	1.99 sec – 29 chars -¿Me ha visto usted a mí? -Sí.	
GNY0180	3.96 sec – 62 chars Lanzando adoquines e insultando a los que bajan de esos barcos.	4.28 sec – 50 chars Πετροβολάς και βρίζεις κάθε άτομο που αποβιβάζεται.
GNY0181	1.75 sec – 31 chars Y si tuviera armas suficientes,	4.52 sec – 55 chars Θά'θελα να τους σκοτώσω πριν πατήσουν πόδι στην Αμερική.
GNY0182	2.72 sec – 40 chars les mataría antes de que pisaran América.	

<i>Back-translation</i>	
I don't know if you know, Bill, but I go to the docs	You know, Bill, I go every day to the harbour...
to bring soup to the Irish.	...with hot soup for the Irish.
I want to create a political base.	We are building a political base.
I have seen you there.	I've seen you there. Maybe you've seen me too.
-Have you seen me? -Yes.	
Throwing pavers and insulting the ones who step off those boats.	You throw stones and insult every person stepping off.
If I had enough guns,	I would like to kill them before they set foot on America.
I'd kill them before they set foot on America.	

The subtitle difference in Sample 42 is due to a combination of different distribution and omission. Tweed's utterance "Indeed I have" has been reduced to "Yes" in Spanish and completely omitted in Greek. The utterance "If I had guns" has also been omitted in Greek. Even though, Spanish avoids having two characters in the same subtitle, it is unavoidable in GNY0179 because of the two cuts before and after the utterances, forcing the creation of a two-liner. Greek, however, does not respect this specific cut.

It has to be noted that there are intrasubtitle omissions in Spanish as well, such as adjectives ("hot"), and adverbs ("every day"). This finding is consistent with the findings in the literature (section 2.9.2.8) and the questionnaire (section 4.4.3).

Sample 43

Context		
<p><i>Lost in Translation</i>. Minute 00:09.</p> <p>Bob Harris is in the studio with the Japanese crew shooting a whiskey commercial. A Japanese interpreter translates the director’s instructions .</p>		
English utterances		
<p><i>Director: [instructions in Japanese]</i></p> <p><i>Interpreter:</i> He want you to turn, look in camera. [CUT & PAUSE]. Okay?</p> <p><i>Bob Harris:</i> That’s all he said?</p> <p><i>Interpreter:</i> Yes. Turn to camera.</p>		
Subt. no	Spanish subtitles	Greek subtitles
LIT00046	3.88 sec – 49 chars Quiere que se gire y mire a la cámara.	4.01 sec – 49 chars Θέλει να γυρίσετε και να δείτε τον φακό.
LIT00047	1.14 sec – 7 chars De acuerdo?	<zero-liner>
LIT00048	1.19 sec – 6 chars Sólo ha dicho eso?	-Μόνο αυτό είπε; -Ναι. Γυρίστε προς τον φακό.
LIT00049	1.87 sec – 29 chars Sí. Gírese hacia la cámara.	
Back-translation		
H wants you to turn and look at the camera.		He wants you to turn and look at the camera.
Okay?		-
Did he say just that?		-Did he say just that? -Yes. Turn to the camera.
Yes. Turn to the camera.		

There is no influence of the visual component to justify the difference in subtitle distribution in lines LIT00048-9. The reason for the use of two one-liners in Spanish is probably the preference for one speaker per subtitle. In Greek as shown in similar cases, the preference for two-liners coincides with the trend to include the question and the answer in the same subtitle to enhance readability (see also Sample 40).

Interestingly both versions normalise the interpreter's incorrect speech, making it more grammatical. Neither version translates Japanese, as in both cases the opinion seems to be that the Greek and Spanish viewer should have the same understanding of the film as the English-speaking viewer. After all, being "lost in translation" is a

central idea in the film.

5.3.3. Summary of sample analysis

The findings of the sample analysis are summarised in the following sections.

5.3.3.1. Findings regarding omission

Having taken into consideration the extratextual sources, i.e. the relevant literature (section 2.9) and the questionnaire results (Chapter 4), I assume that in certain cases subtitlers choose to use zero-liners for utterances they regard as recoverable (see section 2.3.3). Greek subtitlers omit utterances when they consider that they are recoverable from the rest of the film text components, namely:

- **Speech.** As shown in the questionnaire (section 4.3.3), when asked what kind of utterances they usually omit in the subtitles, most of the Greek interviewees answered “words or phrases recognized by the audience”. This means that Greek subtitlers have certain expectations regarding the viewers’ knowledge of English. Examples of phrases considered recognizable are names of characters used in the appellative form, response signals such as YES, NO, GOOD, RIGHT, OK, SORRY, I DON’T KNOW PLEASE, THANK YOU and greetings such as HELLO, HI and GOODBYE.
- **Sound.** Phrases with low or no lexico-semantic value are not subtitled, for example interjections such as WOW! COME ON! HERE! OH, MY GOD!
- **Other subtitles.** When an utterance is repeated, it is regarded as recoverable from the subtitle for the first instance, and, as a consequence, it is not subtitled.
- **Image.** Examples include objects appearing onscreen whose reference can be omitted from the subtitles, and gestures such as pointing at something or nodding to mean YES.

It has to be noted that not all zero-liners studied can be considered recoverable. However, their presence can probably be attributed to the fact that the utterances are considered unimportant for following the story-line, heard in the background, or whose sole function is to provide “realistic” verbal wallpaper (section 2.3.4, e.g. Sample 1 and Sample 2).

The tendency for omitting discourse markers (see section 2.8) is corroborated in the subtitle versions of both languages under study. However, there are certain cases where they are not omitted in Spanish. Discourse markers tend to be rendered with a

subtitle when they are bounded by pauses long enough to require a new subtitle. If such a discourse marker was to be omitted, it would result in an utterance with no subtitle (zero-liner), an undesirable phenomenon for Spanish subtitlers (and presumably viewers).

Spanish subtitles are characterised by equivalence in multiple levels: the translation sometimes is almost word-for-word, the synchrony is adhered to as much as possible and there is an effort not to leave anything unsubtitled. This is consistent with the findings of the questionnaire (section 4.5.2). Fewer politeness features are omitted in Spanish compared to Greek (e.g. Sample 4)

Greek subtitles seem to be governed by the requirement for readability (e.g. Sample 5). Maximum time is allowed for the viewer to read the subtitles, speech is condensed wherever possible and zero-liners are used for utterances considered recoverable, redundant or unimportant.

In some cases, the total number of omissions is similar in both versions, but there may be different choices for intrasubtitle omissions (e.g. Sample 11). Also, there may be more zero-liners in Greek in films with more intrasubtitle omissions in Spanish, resulting in a similar number in characters but a higher number of Spanish subtitles. This corroborates the quantitative findings (section 5.2.9)

Overall, the recommendations for omission found in the extratextual sources seem to be followed in the samples examined. Adjectives, discourse markers, performative verbs and clarifications are sometimes omitted. However, these omissions tend to be more frequent in Greek than in Spanish.

All Greek subtitles in the samples last longer than the Spanish subtitles, a finding which is consistent with the quantitative results.

5.3.3.2. Findings regarding distribution

Slight pauses in speech are handled differently in the two practices. If there is a short pause in the middle of an utterance, it is sometimes reflected by three dots within the subtitle in Greek. This kind of pause triggers a new subtitle in Spanish.

In Spanish, respecting shot changes seems to be a stronger norm than matching subtitle breaks with sense blocks. Sentences broken in two subtitles because of a shot change is a phenomenon more often found in Spanish than in Greek subtitles. Subtitle distribution in Greek seems to be governed by a complete sentence in each subtitle. This results in more longer lasting two-liners in Greek compared to Spanish.

The technique of merging dialogues, as described both in the answers of Greek subtitlers to the open ended questions (section 4.3.3.4) and in the literature (section 2.9.2.8), has been found only in Greek subtitles.

5.3.3.3. *Other factors that come into play*

There is no doubt that the differences in the way subtitles are created and the possible patterns may be due to factors other than a different approach to recoverability and to pauses/shot changes. What follows is a list of possible factors which by no means intends to be exhaustive.

▪ **Tradition in the choice of AVT mode**

Traditionally, in dubbing, every utterance must have a corresponding translated utterance to keep in synch with source text articulatory movements. In this respect, Spanish subtitles may be influenced by the more widespread practice of dubbing, or by a fear of misunderstanding and confusion from an audience that over the years has been less exposed to subtitling than dubbing. If an utterance is not subtitled, the audience might feel “cheated” or at a loss as to how they are to interpret each omission, since they are not given an instruction booklet on the norms of subtitling. Practices can only be deduced, and this leads to great conservatism both in the array of (formatting, variation, etc.) possibilities and, in particular, changes in the conventions used.

▪ **Availability of a pre-spotted dialogue-list**

If the spotting of a subtitle-list is followed, then the decision regarding the choice of using one-liners, two liners or even zero-liners will not be made by the subtitler. The use of spotting lists may be different in the two countries. There are indications that subtitlers in Spain do not follow the spotting list. As Díaz Cintas (2001:203) uncovers when comparing the subtitles of Woody Allen’s *Manhattan Murder Mystery* against the spotting list,

the subtitler has preferred to transfer to Spanish a version more complete than the one proposed in the right column, with the aim of reinforcing the ironic value of the English statement.

▪ **Subtitlers’ fee criteria**

Criteria for payment per subtitle may result in a tendency to put in as many subtitles as possible. Whereas, if the subtitler is paid according to a fixed fee per film or per runtime minute, then that might account for a tendency to put in as few subtitles as

possible. In other words, less work by putting fewer subtitles can be seen as a sign of laziness rather than a result of careful thought or planning, in which case norms would be operative. According to Zabalbeascoa (2005:53),

screen translators have to work very fast for little money... and it pays off to take the mini-max approach, i.e., to try to achieve maximum effect with the minimum effort. The minimum effort is related to applying norms across the board without stopping too long to think of the nature of idiosyncrasies.

There are indications that other subtitling countries, such as Finland, use fewer subtitles in films. In the web site of the Finnish Audiovisual Translators (Appendix 8) we find the statement that the spotted template given to Finnish translators by the multinational translation agency Softitler “results in a higher number of subtitles than a translation done according to Finnish standards would contain”. In the UK there seems to be a similar tendency as reported by Morgan (2001)

If a spot is less than 2 seconds, certainly less than one, is that subtitle really necessary? Help-help murder-murder is usually fairly obvious, no matter what the language. But subtitlers are paid *per subtitle*, and the temptation to put in as many as possible is not always resisted.

Conclusions

Summary and theoretical findings

My initial query, whether subtitling practices in Spain and in Greece are different and if so how, has led to a number of other questions, some of a conceptual nature. This comparative study tries to answer some of them. My basis has been that a product-oriented descriptive approach based on norm theory is the most suitable methodology for this kind of question. Norm theory has proved essential for descriptive translation studies, as it includes both a descriptive and evaluative element. The mere description of translation behaviour for its sake would not provide useful results (cf Chesterman 1993), whereas the study of norms is bound to give insight to the intersubjective sense of what is 'proper' or 'correct' or 'appropriate', in other words the content of the norms (cf Hermans 1999:82).

The hypothesis that the practice of subtitling is not an aleatory phenomenon but a norm-governed one has been confirmed. Regularities have been found in all three sources of indications of norms.

Both categorisations of norms, the one established by Toury (1995) and the one by Chesterman (1997) have been invaluable tools in this research. Toury's matricial norms concern the fullness of translation, i.e., the very existence of target-language material. Regularities in choices of which items subtitlers tend to omit may reveal such norms. Such regularities can also be found in the relevant prescriptive literature and the subtitlers' opinions. These norms also have to do with the textual segmentation of the linguistic material and its distribution. In the case of subtitling, segmentation is related to the spotting of the original script, its division into "chunks" to be translated, and subsequently to the choice of using one-liners or two-liners. The distribution has to do with the cueing of the subtitles, that is the designation of their in and out times.

Chesterman's expectancy (or product) norms reflect the expectations of viewers of subtitled films, concerning what the subtitled product should be like. They are formed by the prevalent subtitling tradition in the target culture, and by the previous viewing of subtitled films. The relation norm stipulates that an appropriate relation of relevant similarity should be established and maintained between the source and the target text. Equivalence, or optimal similarity, is only one of the possible kinds of relation. Other parameters are covered here, such as addition or omission of information,

relation to accompanying channels, for example, synchronisation between speech (auditory channel) and appearance of subtitles.

Norms are manifested as regularities in text themselves, or extratextually in statements made by translators. Extratextual sources can be explicit or implicit, in other words recorded or not recorded. One way to gain access to implicit unrecorded norms guiding the subtitlers' decisions is through a questionnaire comprising open-ended questions and multiple-choice statements.

The most suitable method to analyse the textual indications of norms seems to be the analysis of films by breaking them down into their constituent parts and mapping utterances to subtitles, i.e. corresponding source and target text units. Before examining the texts, different kinds of possible mappings as well as the basic temporal relations between subtitles and their utterances have been determined. This categorisation has aided the quantitative study for patterns and regularities.

A first step in the investigation has been to define the object of study, i.e. the film as an audiovisual text. Its definition as a whole consisting of four basic components - image, sound, speech and writing - has had a direct effect on my approach to its investigation. Despite the tendency to regard subtitles as translated utterances whose source text is the spoken word, and due to the product-oriented nature of the present research, I consider the target text to be the translated film, whose source text is the film before its translation (the material the translator uses to produce his translation being a different matter). The set of subtitles is seen here as an integral part of the target text and not as an independent written form. Analyses assuming that subtitles are the written translation of an oral text often arrive at the conclusion that subtitling entails significant loss of important information implying that subtitles are inevitably deficient. In other words they conclude that losses in subtitling are unavoidable, an argument which takes the discussion back to the sterile debate concerning the impossibility of translation or the eventual superiority of dubbing.

The film is defined here as a text which is characterised by: reception through two channels (auditory and visual); a vital presence of nonverbal elements; synchrony between image, sound, speech and writing; on screen viewing (recorded and reproducible material); narrative qualities (edited material); constructed spontaneity (scriptedness); and the simultaneous operation of several signifying codes.

The combination of the two channels (audio, visual) and the two types of signs (verbal, nonverbal) result in four basic film text's components: image, sound, speech, writing. The relations among these components that have some bearing on film

subtitling are: synchrony, i.e. simultaneous delivery of audio and image; complementarity, in the sense that the mere fact that visual, audio, verbal and nonverbal items are presented together has an effect on their individual meanings; redundancy, i.e. the same information being available from more than one source; and recoverability, i.e. omitted items being recoverable from other sources. An utterance which is not rendered simultaneously in subtitles is understood to be recoverable when its relevant features can be retrieved from other AV textual items and from the viewers' assumed knowledge of the source-text language(s) and culture(s), knowledge from watching other films, or general knowledge of how communication works. The hypothesis here is that subtitlers (or the group of people responsible for the final product) have certain assumptions about the viewers' capacity to retrieve meaning.

Subtitling is understood as the "rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on screen in synch with the original verbal message" (Gottlieb, 2004:86). This study involves interlingual subtitling for the hearing.

Subtitle is defined here as a temporal interval (or slot) consisting of one or two lines of written words which correspond to (are the translation of) one or more utterances (or elements appearing in the image, or songs) of the film text. All subtitles are expected to match a corresponding utterance (or, to a lesser extent, inserts, songs) but not all utterances may correspond to a subtitle.

In order to explore the data and facilitate the presentation of the results I have categorised subtitles into three types, according to their number of lines (L-types) their length in characters (C-types) and their length in time (T-types). L-types do not only involve one-liners and two-liners but also a special case of subtitle, the zero-liner. This term refers to instances where an utterance is heard but no subtitle appears. It is opposed to the notion of "no subtitle" or absence of subtitle, in which there are no utterances (or other verbal items). Each time an utterance is heard, a slot is created where a subtitle could appear or not. The instance of this slot or placeholder being empty is called a zero-liner. A zero-liner does not have length in characters but only length in time. It is a kind of omission that, by definition, can only occur in subtitling.

Zero-liners are not the only kind of omission found in subtitling. Subtitles may also include text production-specific omission, called ellipsis, and translation-specific omission, called zero-translation. Ellipsis has to do with omissions in language

production (source texts) which are used in order to avoid redundancy and provide clarity through brevity. Zero-translation refers to omission occurring in translated texts, whereby ST items are omitted because they are assumed or implied by another or several TT items. In subtitling, these kinds of omissions can take the form of either zero-liners or intrasubtitle omission.

Candidates for omission in subtitling (and other forms of translation) include discourse markers, because of their characteristics: they are syntactically detachable from the utterance; they do not contribute to its propositional content; and they can be expressed both verbally and nonverbally, in other words, they may be a part of redundancy.

The review of the literature on subtitling steps and guidelines on subtitling reveals regularities regarding the readability factors, which include: the 'six-seconds-rule'; a preference for two-liners except for short utterances or the presence of a shot change; matching line breaks and subtitle breaks with sense blocks; condensation and omission of redundant elements, discourse markers, vocatives and phatic expressions; and the use of simple syntactic structures. There is no consensus as to the requirement for a new subtitle after each shot change and as to the absolute synchronisation of subtitles with utterances.

An important factor to be taken into account is the socio-historical context of subtitling in Greece and Spain. I look into some factors that have influenced the choice of this AVT mode in Greece and Spain and give an overview of the current attitude on subtitling in the two countries. It seems that the profile of the people who prefer subtitling is that of a young, educated language-knower.

In the world of globalised mass media it is difficult to talk about a division between dubbing and subtitling countries. The choice of AVT mode is increasingly becoming a matter of personal preference, which, however, is restricted by availability, as dubbing is not offered in all languages. On the contrary, subtitling is increasingly available in dubbing countries at the cinema, through DVD options and Internet downloads. It seems that rather than a merging of trends in the choice of AVT mode, subtitling is gaining ground. An important factor to be taken into consideration is that watching subtitled films and series is seen by many as a fun method to improve linguistic skills.

Findings from the questionnaires

The regularities encountered in the subtitlers' answers to the open-ended questions

are taken as a proof that norms can indeed be elicited through this method. Moreover, it is confirmed that multiple-choice questions constitute a viable method, as the results largely coincide with the ones of the open-ended questions. This observation points towards the possibility of conducting a quantitative kind of research, using a multiple-choice questionnaire for a larger sample of interviewees.

The overall orientation of the subtitling practice in Greece (initial norm) seems to be characterised by subscription to norms originating in the target culture. There are indications, however, that the correctness notions concerning written translation in general are of a different, source-oriented nature. There are no clear regularities in the corresponding Spanish results, entailing that an initial norm cannot be formulated in this case.

The expectancy norms in Greece seem to be determined by the values of simplicity and clarity. In other words, what subtitlers state that is expected from them includes the production of simple, clear subtitles which can be easily processed. The importance given to the need for immediate comprehension is justified by the fact that the viewers need a certain amount of time to read them as they watch the film. Spanish interviewees consider that viewers expect to read full subtitles containing all the information heard in the utterances. They also expect to read a subtitle every time an utterance is heard so that they do not feel cheated.

The norms of clarity and understanding have a direct effect on the choices made during the process of translation (operational or professional norms), at least as shown in the statements of the subtitlers. A recurring opinion by Greek subtitlers regards the preference for simple, familiar words and uncomplicated structures and for a complete meaning in each subtitle. Also there are regularities in the choices of omissions: they include elements whose absence will not hinder understanding and elements that can be retrieved from the image and the sound of the film. Spanish informants stress that omissions are permitted only when they are absolutely unavoidable. As for the distribution of subtitles, they consider that subtitles should be well-cued and respect shot changes. A preference for uncomplicated structures is common to both Greek and Spanish subtitlers.

Findings from the film subtitle analysis

The subtitle versions of ten popular Anglophone films from the decade 1993-2003 have been analysed both quantitatively and qualitatively. For the needs of this comparative analysis, the texts were broken down into their parts. First, the verbal

part, utterances and subtitles, was extracted, and the utterances were turned into a written form. After breaking down the text, Spanish subtitles were mapped to Greek subtitles and those to the corresponding English utterances, resulting in ternary units.

The quantitative analysis of the 25,205 subtitles has proved that there are regularities in the subtitling practice in Greece and Spain and that they are of a different nature. The findings are summarised as follows:

The number of subtitles is recurrently higher in Spanish: on average there are around 48% more subtitles than in Greek. This difference can be attributed to the following two causes, none of which prevails: a) differences in the number of one-to-zero mappings, i.e. utterances are rendered with a one-liner in Spanish and with a zero-liner in Greek; and b) differences in subtitle distribution which is evident in the higher proportion of two-liners in Greek.

A film with fewer subtitles in Greek than in Spanish does not necessarily have proportionally fewer characters. All films have more subtitles in Spanish than in Greek but in some of them the difference in the total number of characters is negligible. This phenomenon is caused by the difference in the use of omissions. In three of the films under study, there are more intrasubtitle omissions in Spanish than in Greek, whereas in Greek there are more zero-liners than in Spanish. This results in a different number of subtitles but a similar total number of characters.

Spanish subtitles tend to contain fewer characters than Greek and there are more subtitles consisting of one or two words in Spanish compared to Greek.

In both subtitle sets, there is a preference for subtitles with a complete meaning, i.e. subtitles that consist of one or more full sentences, in both languages. However, this preference is stronger in Greek, which is consistent with the results of the questionnaires. Complete meaning in each subtitle is regarded as a characteristic of good subtitles by Greek informants. In the Spanish versions there are comparatively more cases where a single sentence is extended over more than one subtitle.

The choice for the cueing of the Spanish subtitles seems to be governed by the requirement for synchrony, as Spanish subtitles tend to start and end at the same points as the respective utterance. In Greek it seems to be governed by the requirement of readability, i.e. maximum time available for reading, as Greek subtitles tend to finish after the end of the utterance. Greek subtitles tend to last longer on screen than Spanish ones.

The sample analysis has brought about certain findings regarding omission. Having

taken into consideration the extratextual sources, i.e. the relevant literature and the questionnaire results, and after examining subtitle samples, I have concluded that subtitlers choose to use zero-liners for utterances they regard as recoverable from the rest of the film text components, namely:

- Speech. As shown in the questionnaire, Greek subtitlers have certain expectations regarding the viewers' knowledge of English. Examples of phrases considered recognizable are names of characters used in the appellative form, response signals such as YES, NO, GOOD, RIGHT, OK, SORRY, I DON'T KNOW PLEASE, THANK YOU and greetings such as HELLO, HI and GOODBYE.
- Sound. Phrases with low or no lexico-semantic value are omitted, for example interjections such as WOW! COME ON! HERE! OH, MY GOD!
- Other subtitles. When an utterance is repeated, it is regarded as recoverable from the subtitle for the first instance.
- Image. Examples include objects appearing onscreen whose reference can be omitted from the subtitles, and gestures such as pointing at something or nodding to mean YES.

It has to be noted that not all zero-liners in the samples can be considered recoverable. However, their presence can sometimes be attributed to the fact that the corresponding utterances are considered unimportant for following the story-line, heard in the background, or whose sole function is to provide "realistic" verbal wallpaper.

The tendency for omitting discourse markers is corroborated in the subtitle versions of both languages under study. However, there are certain cases where they are not omitted in Spanish. Discourse markers tend to be rendered with a subtitle when they are bounded by pauses long enough to require a new subtitle. If such a discourse marker was to be omitted, it would result in an utterance with no subtitle (zero-liner), an undesirable phenomenon for Spanish subtitlers (and presumably viewers in Spain).

Recoverable elements are sometimes omitted from Greek subtitles even if there are no time and space constraints.

Spanish subtitles are characterised by equivalence in multiple levels: the translation sometimes is almost word-for-word, the synchrony is adhered to as much as possible and there is an effort not to leave anything unsubtitled. This is consistent with the findings of the questionnaire. Fewer politeness features are omitted in Spanish compared to Greek.

Greek subtitles seem to be governed by the requirement for readability. Maximum time is allowed for the viewer to read the subtitles, speech is condensed wherever possible and zero-liners are used for utterances considered recoverable, redundant or unimportant. All Greek subtitles in the samples last longer than the Spanish subtitles, a finding which is consistent with the quantitative results

The sample analysis has corroborated the quantitative findings regarding the differences in the choices for intrasubtitle omissions and zero-liners (section 5.2.9).

Overall, the recommendations found in the extratextual sources regarding omission (section 2.9.2.8) seem to be followed in the samples examined. Adjectives, discourse markers, performative verbs and clarifications are sometimes omitted. In some films, these omissions tend to be more frequent in Greek than in Spanish. However, a quantitative study is needed to find whether this is an actual trend in the two subtitling practices.

As for the qualitative findings regarding distribution of subtitles, the sample analysis of 256 subtitles, reveals that slight pauses in speech are handled differently in the two practices. If there is a short pause in the middle of an utterance, it is sometimes reflected by three dots within the subtitle in Greek. On the contrary, this kind of pause triggers a new subtitle in Spanish (section 5.3.3.2).

In Spanish, respecting shot changes seems to be a stronger norm than the norm that requires matching subtitle breaks with sense blocks. Sentences broken in two subtitles because of a shot change is a phenomenon found more often in Spanish than in Greek subtitles. Subtitle distribution in Greek seems to be governed by a preference for complete sentences in each subtitle. This results in a higher number of longer lasting two-liners in Greek compared to Spanish.

The technique of merging dialogues, as described both in the answers of Greek subtitlers to the open ended questions and in the literature has been found only in Greek subtitles.

There is no doubt that the differences in the way subtitles are created and the possible patterns may be due to factors other than a different approach to recoverability and to pauses/shot changes. Even though they may be of equal or greater importance, they cannot be corroborated through the analysis of subtitled films. These factors include the tradition in the choice of AVT mode, the availability of a pre-spotted dialogue-list as well as criteria regarding subtitlers' fees. Such factors should be examined in each case anew. However, the presence of regularities in all films under study shows that norms operate over and above these factors.

Importance and limitations of findings

The results obtained seem to verify the hypothesis that the subtitling practices in Spain and Greece at the turn of the millennium are different. The nature of this difference and the norms guiding the subtitlers' decisions have been described. The pervasiveness of the findings in all ten films under study makes it safe to assume that they will not be disproved by examining other films of this period.

The notion of norms, as described by Toury, has been a very useful tool in this research, as well as the questionnaire and the method of mapping source- and target-text units. Combining textual with extratextual sources has enabled arriving in safer conclusions.

The findings of this study contribute to the advance of AVT studies by foregrounding two national subtitling practices, in Greece and in Spain, during the decade 1993-2003. These practices seem to be two distinct alternatives but not the only ones. Indeed, certain norms can be seen as two ends in a continuum, with various possibilities in between, a combination of which might result in better outcomes. Extreme adherence to shot changes resulting in one-word subtitles which last less than a second may reduce readability. On the other hand, high levels of non-recoverable omission may lead to lack of understanding. In other words, norms that seem to work in most occasions may be counterproductive when used across the board without considering semantics or stylistic peculiarities of the film sequence in question.

The findings of this descriptive study could be used in applied translation studies not only for the explanation and prediction of the way subtitles are manifested, but also in the training of subtitlers. Making the trainees aware of the existence of norms, as positive phenomena which will guide them in their decisions, can be of great help in the learning process.

What can be considered a contribution of this study to research is the corpus itself (see Appendix 10). These ten fully transcribed films with aligned Spanish and Greek subtitles could be used in future qualitative or quantitative analyses.

The theoretical results of this study could also have some bearing on general translation studies, more specifically the distinction of omission in text production-specific translation-specific and subtitling-specific omission, and the notion of recoverability of omitted items from other sources.

The limitations of the study lie in their inevitable period specificity. Norms that

operated at the turn of the millennium might not be the same one or two decades later. This is caused by changes in the established assumptions regarding reading speeds (cf. Gottlieb 2005:19). Developments in technology also affect norms, as the process has become computer-assisted (for example shot changes are defined automatically). Another important factor is that the increasing demand for subtitles (see Chapter 4) has brought about an increment in the number of people involved in subtitling, which has ceased to be a matter of a closed circle of norm-setting specialists. From my personal experience in teaching subtitling to more than 400 students in Greece and more than 100 in Spain, amateur subtitlers, regardless of their exposure to subtitles, tend to create shorter, faster and more subtitles compared to professionals. Of course, for the moment this is only an assumption which should be tested through empirical research. If this hypothesis is corroborated, then the fact that more amateur subtitlers do the largest amount of the required work will cause further changes in norms.

Another drawback of this study is that the corpus is not representative. Hundreds of films would have to be analysed by a team of researchers to have a truly representative sample. The compilation of an audiovisual corpus single-handedly is a time-consuming task in itself, let alone analysing it. However, developments in corpus analysis tools which include AV texts are expected to facilitate this process, enabling a single researcher to work with larger samples. It has to be stressed though, that the tendency until recently was for researchers to study fewer films than the present study. Moreover, despite the lack of representativeness in the number of films, the consistency of regularities in all ten of them seems to point that norms revealed in this study operate in most movies that have been subtitled in Greece and Spain at the turn of the millennium.

Future research

The kind of conclusions presented here are indicative of the study's qualitative and descriptive nature. Rather than laws or absolute truths, possible explanations have been proposed and more hypotheses have been generated, which in turn may serve as a basis for future research.

Corpus analysis tools could be used to identify a range of textual features, such as the total number of different words (types); lexical variety (type/token ratio) which would reveal the degree of repetition in each subtitle set; or lexical density (the proportion of content words). Significant differences between number sets might reveal more norms, regarding, for example, the degree of the use of plain language

in each case. Concrete features could be investigated quantitatively, for example how discourse markers or modifiers are handled in the two languages. The present study has only unveiled possible patterns regarding these features through the qualitative study.

A possible line of research is to develop the concept of omission and investigate whether some version of zero-liner exists in other translation modes. Also, a similar methodology could be carried out to investigate differences or similarities between dubbing or voice-over practices Greece and Spain, or other countries.

It would be of great interest to see the reception side of this study. Are Greek-style subtitles acceptable by Spanish audiences and vice-versa? The results of large-scale empirical study might lead to specific recommendations and possibly to a change in norms.

This study could be applied to practices in other countries, which may reveal whether the difference in the practice is due to the difference in AVT tradition or to other factors. It could also be applied to a different decade to see whether there are any changes in these norms. Such changes are to be expected in the future due to the globalisation of the subtitling industry, the increase of films offered through the internet and the growing use of funsubs.

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Appendices

2. Script sample with spotting example

NORMAN
It comes with the territory, I'm
afraid. Uh, could I get a cup of
coffee or.../

ANGELA
I was in the hospital all day
yesterday and a policeman told me
that my apartment was a crime scene./

NORMAN
Yes, I understand. /

ANGELA
What do you do when a man beats your
sister for two years, then comes over
and tries to attack you? /

NORMAN
I don't know. /

ANGELA
Mary's grateful. My sister. That's
the part nobody knows. She's grate--/

NORMAN
Don't finish that sentence. It's
more information than I need. /

ANGELA
Yes, of course. I understand. /
Please, Mr. Keane, tell me what to
do. / I'm lost. /

NORMAN
Would you mind waiting here a moment?
There's someone I'd like you to meet. /

ROY
— Why me? /

NORMAN
— The woman needs some help, Roy. /

ROY
I can appreciate that, but I thought
you'd toss me a D.U.I., maybe a shop-
lifting charge on some rich guy's
daughter. / ~~I mean, this is~~

NORMAN
This is a shot at building your
practice.
(more)

3. Code of Good Subtitling Practice

Subtitle Spotting and Translation

1. Subtitlers must always work with a (video, DVD, etc.) copy of the production, a copy of the dialogue list and a glossary of unusual words and special references.
2. It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.
3. Translation quality must be high with due consideration of all idiomatic and cultural nuances.
4. Straightforward semantic units must be used.
5. Where compression of dialogue is necessary, the results must be coherent.
6. Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.
7. As far as possible, each subtitle should be syntactically self contained.
8. The language register must be appropriate and correspond with the spoken word.
9. The language should be (grammatically) "correct" since subtitles serve as a model for literacy.
10. All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.
11. Given the fact that many TV viewers are hearing-impaired, "superfluous" information, such as names, interjections from the off, etc., should also be subtitled.
12. Songs must be subtitled where relevant.
13. Obvious repetition of names and common comprehensible phrases need not always be subtitled.
14. The in- and out-times of subtitles must follow the speech rhythm of the film dialogue, taking cuts and sound bridges into consideration.
15. Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
16. The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.

17. Spotting must reflect the rhythm of the film.
18. No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
19. The number of lines in any subtitle must be limited to two.
20. Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image free as possible and in left justified subtitles in order to reduce unnecessary eye movement.
21. There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronised as far as possible.
22. There must be a close correlation between film dialogue and the presence of subtitles.
23. Each production should be edited by a reviser/editor.
24. The (main) subtitler should be acknowledged at the end of the film or, if the credits are at the beginning, then close to the credit for the script writer.
25. The year of subtitle production and the copyright for the version should be displayed at the end of the film.

Technical Aspects

1. Subtitles should be highly legible with clear lettering and a font which is easy to read. The characters should have sharp contours and be stable on the screen.
2. The position of subtitles should be consistent, e.g.
 - centred for film applications;
 - left-justified or centred for TV and video applications; *
 - two-person dialogue in one subtitle should be left justified or left-centred; individual speakers should be indicated by a dash at the beginning of each line.
3. In video applications, character clarity can be enhanced by a drop shadow or a semi-transparent or black box behind the subtitles.
4. In laser subtitling, sharp contours and removal of residual emulsion can be achieved by precise alignment of laser beam focus and accurate adjustment of power output.
5. In laser subtitling, the base line must be set accurately for the aspect ratio of the film.

6. The number of characters per line must be compatible with the subtitling system and visible on any screen.
7. Due to the different viewer reading times and the different length of lines for TV/video/DVD and film subtitles, TV/video/DVD subtitles should be adapted for film application and vice versa.

4. Questionnaire raw data for Greece

▪ Questionnaire Part A: Subjective Data through Open Ended Questions⁶⁹

Subtitlers initials	A3 Qualities of good subtitle	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements omitted	normally	A8 Public's expectations	A9 Subtitle quality affects success
S.Sta.	Art of plain unadorned speech	-Plain -Appropriate style -Coherent	-Terminology -Cultural differences	Merge dialogues	-«Yes, -Names -Repetitions	No» called	To understand	No (commercial films will be successful)
I.P.	-TL knowledge -Enjoy films -Plain speech	-Well cued -Unobtrusive	-Tight deadlines -Genre (docs) -Technical problems	-Short synonym -Less adjectives	-Appellatives -Songs		Well-cued (speech-subtitle simultaneously)	No
A.L.	-TL knowledge -Perceptive -Punctual	-Clear -Correct	-Technical problems -No script -Genre (docs) -Fast speech	-Compress verb-types -Choose the most important	-«Yes- No» -Appellatives -Unknown words		To have time to read (case of TV - no expectations)	No
I.T.	-General knowledge -TL knowledge	-Correct -Simple	Genre (comedies)	Choose the most important	-«Yes, -Appellatives, -"Off" Announcements	No» songs voices,	To watch unobtrusive subtitles	Not for cinema / Yes for TV (series)
R.A.	-TL knowledge -Compression	-Short -Succinct -Complete	Restrictions	-Short synonym -Subordinate clause > adjective	No omissions		(not answered)	Yes

⁶⁹ Questions A1 and A2, which relate to the subtitling process and its participants are described in Chapter 5

Subtitlers initials	A3 Qualities of good subtitle	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
		meaning					
G.A.	TL knowledge	-Easy understand -Style -Rhythm	to -Restrictions -Oral to written -Genre (docs)	-Short synonym -Choose the most important -Merge dialogue	If question with 3 parts, one is chosen	-To understand -To have time to read	No (people are not interested in quality)
A.S.	-No literal translation -No explicitation -TL knowledge -Compression	-Complete meaning -Style -No taboo words	-Restrictions -Terminology	-2 negations> one affirmation -Subordinate clause > adjective -Short synonym	-Appellatives -Repetitions	-To have time to read -To understand -Not to be shocked	Yes (viewing rates of soap-operas)
T.M.	-TL knowledge -Compression	-Well cued -Well-timed -Style	Restrictions	Merge dialogue	(not answered)	-To understand -To have time to read	No
M.Ko.	TL knowledge	-Correct -Coherent -Complete	Subtitles open to criticism	-Short synonym -Merge dialogue	-«Yes, No» -Appellatives -Songs	- To understand	No
B.K.	Compression	Well cued	Restrictions	Less adjectives	«Yes, No, OK»	-To understand -To watch unobtrusive subtitles	No
N.S.	TL knowledge	Comprehensible	-Restrictions -Genre	Choose the “essence” of the meaning	Recognisable phrases “Thank you, Good morning”	To understand	Yes
G.M.	Awareness of target audience	-Well cued -Complete	-No script -Slang	-Merge dialogues -Omission of	Recognisable phrases “Yes, No, Good	To understand	No

Subtitlers initials	A3 Qualities of good subtitler	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
		meaning		recognisable phrases	Morning"		
G.MA.	-TL knowledge -Enjoy films	-Succinct -Style	-Restrictions - Genre (Shakespeare)	- Short synonym	Recognisable phrases: "Thanks, Bye, Please"	-To enjoy the film -To understand	No
T.S.	TL knowledge	Succinct	Restrictions	Choose the most important	(not answered)	To understand	Yes
P.G.	-TL knowledge -Imaginative	-Succinct -Complete meaning -Well cued	Restrictions	Choose the most important	-«You know, Well» -Appellatives	No specific expectations	Yes
G.L.	- cinema terminology knowledge -Research ability	-Complete meaning -Rhythm -Not censored	Restrictions	(not answered)	-Adverbs & adjectives -Explanatory sentences	-To have time to read -To understand	Depends on genre: (adventure films not affected)
VPA	TL knowledge	-Comprehensible -No missing subtitles	-Restrictions -Genre	Choose the most important	-Adjectives -Appellatives	-To understand -To have time to read	No
MT	-Ability to rephrase -SL knowledge	-Succinct -Easy syntax	-Restrictions -Choosing the most important element	Merge dialogues	-Appellatives -"Yes, no, bye" -Short synonym	-To have time to read -To understand -Not to be shocked	No (badly subtitled series are successful)
KP	TL knowledge	-Well cued -Minimum time-gap between subtitles -Rhythm	Oral to written	Merge dialogue	(not answered)	To watch unobtrusive subtitles	TV - No

▪ **Questionnaire Part B: Subtitlers' profile through Multiple-Choice Statements**

Subtitle rs' Initials	B1 Position in company	B2 Years of experience	B3 Full- time subti- tler	B4 Source Langua- ge	B5 Medium	B6 Kind of product	B7 Parallel commissio- n	B8 Other kinds of translat- ion	B9 Trans- lation cours- es	B10 Subtitlin- g courses	B11 Revise	B12 Be revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
S.STA.	owner	> 10 years	yes	EN, FR, ES, IT	TV, cine	films, series	no	no	no	no	yes	no	home, office	yes	yes	no
I.P.	collaborat- or	5-10 years	yes	EN, FR, ES, PT	TV, cine, DVD	films, docum.	s/times	s/times	yes	no	yes	no	home, office	yes	yes	written
A.L.	collaborat- or	5-10 years	yes	EN, ES	TV	series	no	no	yes	no	yes	no	home	yes	yes	yes
I.T.	owner	> 10 years	yes	EN	TV, cine, VHS	all kinds	yes	s/times	no	no	yes	no	office	yes	yes	no
R.A.	employee	> 10 years	yes	FR	TV	all kinds	s/times	no	no	no	no	no	office	yes	no	oral
G.A.	employee	> 10 years	yes	EN, FR	TV	all kinds	s/times	no	no	no	no	no	home, office	no	yes	no
A.S.	employee	> 10 years	yes	EN	TV	all kinds	s/times	no	no	no	no	no	office	yes	yes	oral
T.M.	employee	> 10 years	yes	EN	TV	films	s/times	no	no	no	no	no	office	yes	yes	oral
M.KO.	employee	1-5 years	yes	EN, FR	TV	films	s/times	s/times	yes	no	yes	yes	office	yes	yes	written
B.K.	employee	5-10 years	yes	EN	TV	films	s/times	no	no	no	yes	no	office	yes	yes	written
N.S.	collaborat- or	> 10 years	yes	EN	TV, cine, VHS	all kinds	s/times	no	no	no	no	no	home	yes	yes	no

Subtitle rs' Initials	B1 Position in company	B2 Years of experience	B3 Full- time subti- tler	B4 Source Langua- ge	B5 Medium	B6 Kind of product	B7 Parallel commissio- n	B8 Other kinds of translat- ion	B9 Trans- lation cours- es	B10 Subtitlin- g courses	B11 Revise	B12 Be revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
g.m.	owner	> 10 years	yes	EN	TV, cine	films	s/times	no	no	no	yes	no	office	yes	yes	no
G.Ma.	collaborat- or	> 10 years	yes	EN	TV, cine, VHS	all kinds	often	often	no	yes	yes	no	home, office	yes	yes	no
T.S.	employee	> 10 years	yes	EN	TV	all kinds	s/times	no	no	no	yes	no	office	yes	yes	written
P.G.	collaborat- or	5-10 years	yes	EN	TV, cine	films, series	s/times	no	no	no	no	no	office	yes	no	oral
G.L.	employee	> 10 years	yes	EN	TV, cine, VHS	films	no	no	no	no	yes	no	office	yes	yes	no
V.PA.	employee	> 10 years	yes	EN	TV, cine	films	s/times	no	no	no	no	no	office	yes	yes	no
M.t.	employee	1-5 years	yes	EN, FR, ES, IT, PT	TV, cine	all kinds	often	often	yes	no	yes	no	office	yes	yes	no
K.P..	employee	> 10 years	yes	EN	TV	all kinds	s/times	no	no	no	yes	no	office	yes	yes	no
G.T	employee	> 10 years	yes	EN, FR	TV, cine	films , series	s/times	no	no	no	no	no	bot	yes	yes	no
Y.M.	employee	5-10 years	yes	EN, FR, IT	TV	all kinds	s/times	no	yes	no	no	no	office	yes	yes	oral
S.STE	employee	5-10 years	yes	EN, FR, IT	TV	all kinds	s/times	no	yes	no	no	no	office	yes	yes	no

Subtitle rs' Initials	B1 Position in company	B2 Years of experience	B3 Full- time subti- tler	B4 Source Langua- ge	B5 Medium	B6 Kind of product	B7 Parallel commissio- n	B8 Other kinds of translat- ion	B9 Trans- lation cours- es	B10 Subtitlin- g courses	B11 Revise	B12 Be- revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
M.KA.	employee	1-5 years	yes	EN, FR	TV	films	s/times	s/times	yes	no	yes	yes	office	yes	yes	oral
A.V.	employee	1-5 years	yes	EN, FR	TV	films	s/times	s/times	yes	no	no	yes	office	yes	yes	oral
I.K.	employee	1-5 years	yes	EN, FR	TV	films	s/times	s/times	yes	no	yes	yes	office	yes	yes	written
V.P.	employee	1-5 years	yes	EN, FR	TV	films	s/times	s/times	yes	yes	no	yes	office	yes	yes	no
P.S.	employee	1-5 years	yes	EN, FR	TV	docum. , news items	s/times	s/times	yes	yes	yes	no	office	yes	yes	written
k.k.	collaborat- or	1-5 years	yes	EN	TV	series	no	s/times	no	no	no	yes	home	yes	yes	written
K.G	collaborat- or	1-5 years	yes	EN, FR, DE	TV	films , series	no	no	no	no	no	yes	home	yes	yes	oral
G.k.	collaborat- or	5-10 years	yes	EN	TV, cine	all kinds	s/times	s/times	yes	no	yes	yes	home	yes	yes	no
A.K	collaborat- or	1-5 years	yes	EN	TV	films , series	no	no	no	no	no	yes	home	yes	yes	no
P.S.	collaborat- or	5-10 years	yes	EN, FR, RU	TV	films	s/times	no	yes	no	no	yes	home	yes	yes	oral

▪ **Questionnaire Part C: Subjective Data through Multiple-Choice Statements**

Subtitler s initials	C1. Qualities of a good subtitler				C2. Is subtitling more difficult?	C3. Sources of difficulty				
	SL proficiency	TL proficiency	Compression ability	Client demands' awareness		Differences in syntax	Restrictions	Oral to written mode	Cultural differences	Deadlines
S.STA.	2nd	1st	3rd	4th	yes	3rd	1st	2nd	4th	5th
I.P.	2nd	1st	3rd	Ø	no	5th	1st	2nd	3rd	4th
A.L.	1st	2nd	3rd	4th	no	Ø	2nd	3rd	4th	1st
I.T.	3rd	1st	2nd	Ø	no	Ø	Ø	Ø	2nd	1st
R.A.	2nd	1st	3rd	Ø	yes	3rd	1st	4th	2nd	Ø
G.A.	2nd	1st	3rd	Ø	no	2nd	1st	3rd	5th	4th
A.S.	2nd	1st	3rd	Ø	yes	4th	2nd	Ø	3rd	1st
T.M.	2nd	1st	3rd	Ø	no	1st	Ø	Ø	Ø	Ø
M.KO.	2nd	1st	3rd	4th	no	3rd	2nd	4th	1st	5th
B.K.	2nd	3rd	1st	Ø	yes	Ø	1st	2nd	3rd	Ø
N.S.	1st	2nd	3rd	4th	yes	1st	2nd	3rd	1st	5th
g.m.	2nd	1st	3rd	4th	yes	Ø	1st	2nd	Ø	3rd
G.Ma.	2nd	1st	3rd	Ø	yes	Ø	1st	Ø	2nd	3rd
T.S.	2nd	1st	3rd	Ø	yes	1st	3rd	2nd	Ø	Ø
P.G.	2nd	1st	3rd	Ø	no	5th	2nd	3rd	1st	4th
G.L.	2nd	1st	3rd	Ø	no	3rd	4th	Ø	2nd	1st
V.PA.	1st	2nd	3rd	Ø	no	Ø	1st	Ø	Ø	Ø

Subtitler s initials	C1. Qualities of a good subtitler				C2. Is subtitling more difficult?	C3. Sources of difficulty				
	SL proficiency	TL proficiency	Compression ability	Client demands' awareness		Differences in syntax	Restrictions	Oral to written mode	Cultural differences	Deadlines
M.t.	2nd	1st	3rd	4th	no	4th	1st	2nd	3rd	5th
K.P..	2nd	1st	3rd	∅	no	∅	3rd	1st	2nd	4th
G.T	2nd	1st	3rd	∅	no	∅	1st	2nd	3rd	4th
Y.M.	2nd	1st	3rd	∅	yes	3rd	1st	4th	2nd	5th
S.STE	2nd	1st	3rd	∅	yes	∅	1st	∅	2nd	∅
M.KA.	2nd	1st	3rd	4th	no	5th	3rd	2nd	1st	4th
A.V.	1st	3rd	2nd	4th	no	4th	3rd	2nd	1st	5th
I.K.	1st	2nd	3rd	4th	yes	4th	2nd	3rd	1st	5th
V.P.	2nd	1st	3rd	∅	no	4th	1st	2nd	3rd	5th
P.S.	2nd	1st	3rd	4th	no	4th	3rd	2nd	1st	5th
k.k.	1st	2nd	3rd	4th	no	3rd	1st	4th	5th	2nd
K.G	1st	2nd	3rd	∅	no	2nd	1st	3rd	∅	∅
G.k.	2nd	1st	3rd	4th	no	1st	4th	3rd	2nd	5th
A.K	1st	3rd	2nd	4th	no	1st	3rd	2nd	4th	5th
P.S.	3rd	1st	2nd	4th	no	4th	2nd	3rd	1st	5th

Subtitlers initials	C4. Characteristics of good subtitles				C5. Specific audience in mind during translation				
	Faithful	Readable	Correct	General understanding of the story	Genre	Medium	Viewers' SL knowledge	Viewers' knowledge of SL Culture	Viewers' age
S.STA.	3rd	4th	2nd	1st	2nd	1st	4th	3rd	5th
I.P.	Ø	Ø	1st	2nd	1st	2nd	Ø	Ø	3rd
A.L.	4th	1st	2nd	3rd	2nd	Ø	Ø	Ø	1st
I.T.	4th	1st	3rd	2nd	1st	Ø	Ø	Ø	Ø
R.A.	4th	1st	3rd	2nd	Ø	Ø	Ø	1st	Ø
G.A.	4th	1st	2nd	3rd	Ø	Ø	Ø	Ø	Ø
A.S.	2nd	3rd	4th	1st	1st	Ø	Ø	Ø	2nd
T.M.	Ø	Ø	1st	Ø	1st	Ø	Ø	Ø	2nd
M.KO.	4th	2nd	3rd	1st	1st	5th	3rd	2nd	4th
B.K.	4th	3rd	2nd	1st	2nd	Ø	Ø	Ø	1st
N.S.	1st	3rd	4th	2nd	2nd	1st	Ø	Ø	3rd
g.m.	1st	2nd	3rd	4th	Ø	Ø	Ø	Ø	Ø
G.Ma.	2nd	3rd	4th	1st	1st	2nd	Ø	Ø	Ø
T.S.	3rd	2nd	4th	1st	1st	Ø	3rd	2nd	Ø
P.G.	4th	1st	2nd	3rd	1st	Ø	Ø	3rd	2nd
G.L.	1st	3rd	2nd	Ø	Ø	Ø	Ø	Ø	Ø
V.PA.	2nd	3rd	Ø	1st	Ø	2nd	1st	Ø	Ø
M.t.	3rd	1st	2nd	4th	2nd	4th	5th	3rd	1st
K.P..	4th	2nd	3rd	1st	2nd	Ø	4th	3rd	1st

Subtitlers initials	C4. Characteristics of good subtitles				C5. Specific audience in mind during translation				
	Faithful	Readable	Correct	General understanding of the story	Genre	Medium	Viewers' SL knowledge	Viewers' knowledge of SL Culture	Viewers' age
G.T	4th	2nd	3rd	1st	2nd	Ø	3rd	Ø	1st
Y.M.	1st	3rd	2nd	4th	1st	Ø	Ø	Ø	2nd
S.STE	4th	3rd	2nd	1st	1st	Ø	Ø	Ø	Ø
M.KA.	1st	4th	3rd	2nd	1st	Ø	Ø	Ø	2nd
A.V.	4th	1st	2nd	3rd	2nd	3rd	4th	5th	1st
I.K.	2nd	4th	3rd	1st	1st	4th	3rd	5th	2nd
V.P.	2nd	1st	3rd	Ø	1st	Ø	Ø	Ø	Ø
P.S.	4th	2nd	3rd	1st	2nd	3rd	5th	4th	1st
k.k.	2nd	3rd	4th	1st	Ø	Ø	Ø	Ø	Ø
K.G	2nd	Ø	1st	3rd	Ø	Ø	3rd	2nd	1st
G.k.	1st	3rd	4th	2nd	1st	3rd	5th	4th	2nd
A.K	2nd	3rd	4th	1st	1st	Ø	4th	3rd	2nd
P.S.	4th	3rd	2nd	1st	2nd	3rd	5th	4th	1st

5. Questionnaire raw data for Spain

▪ Questionnaire Part A: Subjective Data through Open Ended Questions⁷⁰

Subtitlers initials	A3 Qualities of good subtitle	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques of	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
S.t.	-Rhythm - Spotting ability - Compression ability	-Succinct -Faithful	-Slang -Fast speech -Style -Tight deadlines	Merging of dialogues	-Greetings -Calls and addresses -Repetitions -Yes, no, etc.	-To understand -That nothing is missing -Be able to follow the story	No
B.m.	- TL & SL knowledge -Listening comprehension - Research ability	-Clear -Comprehensible -Not simplified -Succinct -Well-cued -Correct	-Restrictions -Comprehension -Slang -Humour -Vulnerability of subtitles	-Omission -Avoid adverbs ending in “-mente”	-Calls and addresses -Adjectives -Subject -Question tags	-Few expectations -Have time to read	No
R.S.	-Compression ability -TL knowledge -ability to adapt to public's expectations	-Help understand the plot -Succinct	-Restrictions -Choosing what to omit	-Simple structures -Avoid redundancy	-Calls and addresses -Adjectives -“Yes, “No” but only if there is no time Repetitions	-Faithfulness -Appearance of subtitle for every utterance	Yes (especially for non-Anglophone films)
E.b.	-TL & SL knowledge - Source culture -Compression	-Style (natural & credible) -Containing	-Comprehension -Puns -Balance	-Short synonyms -Subordinate clause > adjective	-Calls and addresses -Repetitions -Phrases in other	-No expectations -Only when something attracts	No

⁷⁰ Questions A1 and A2, which relate to the subtitling process and its participants are described in Chapter 5

Subtitlers initials	A3 Qualities of good subtitler	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
	ability	maximum information possible -Unobtrusive	between faithful and free (natural) -Vulnerability of subtitles	-Use of pronouns	languages -Songs not related to the plot	attention	
M.b.	-Compression ability -SL knowledge -Spelling	-Succinct -Containing all important information	-Restriction -Balance between faithful and free	-Avoid periphrasis -Short synonyms	-Calls and addresses -Adjectives	-Passive spectator -Needs subtitles as support -Understand the story	No (dubbing affects success)
M.G.	-TL & SL knowledge -Compression ability -Meticulous	-Short -Clear -Easy to read -Yellow font	-Slang -Fast speech -Choosing what to omit	-Change sentence form (negative > imperative)	-Onomatopoeias -Calls and addresses (only when necessary) -Repetitions (only when necessary)	-Clear and correct subtitles -That nothing is missing, not to be cheated -Needs subtitles as support -Improve linguistic skills	No (maybe in other countries)
R.G.M.	-TL knowledge -Compression ability -Rhythm -Like cinema	-Respect cuts (to be able to identify speaker) -Short -Clear -Supplement to the image	-Restrictions	-Songs -Trivial things	-Calls and addresses -Numbers > Figures	-Enjoy the film -Improve linguistic skills -Needs subtitles as support -Understand nuances	Yes (especially in film festivals). e.g. "Hable con ella" won Oscar thanks to subtitles.

Subtitlers initials	A3 Qualities of good subtitle	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
T.G.	-TL & SL knowledge -Compression ability -Flexibility	-Faithful -Correct -Not too short or too long	-Fast speech changes -Quick in cuts	Shorter expressions	-Calls and addresses -Interjections -Repetitions	-Not to be distracted by subtitles -Easy to read -Follow the story -Not be cheated	Yes in festivals Good subtitles do not affect positively - Bad ones affect negatively Not in cinemas (percentage of subtitled films is too low)
X.C.R	-Compression ability -TL knowledge -Source culture	-Unobtrusive -Ancillary -Correct -Rhythm	-Oral to written -Slang	-Syntax: no hyperbaton -Fewer explanatory phrases	-Onomatopoeias -Adjectives -Pleonasms -Interjections	-Subtitles containing all the information -Not to be distracted by subtitles -To watch ancillary subtitles, complementary to the image	Yes (otherwise not able to follow film)
D.S.	-TL knowledge -Writing skills -Meticulous -Technical knowledge -Respect norms	-Readable (speed) --Legible (font, size, etc.) -Complete meaning (no subtitle with 2 words just because of cut)	-Spotting -Choose the most important elements -Comprehension	-Shorter synonyms -Rephrase	-Calls and addresses -Repetitions	-Faithful -subtitles containing all the information	Yes (in cinema)
D.B.	-TL & SL knowledge -Compression	-Unobtrusive -Short	Rephrase, Restrictions	-Shorter synonyms -Rephrase	-Adjectives -Trivial information	-Subtitles containing all the information	Yes if there are errors, because

Subtitlers initials	A3 Qualities of good subtitler	A4 Characteristics of good subtitles	A5 Sources of difficulty	A6 Reducing techniques	A7 Elements normally omitted	A8 Public's expectations	A9 Subtitle quality affects success
	ability -Cultural knowledge -Imagination -Work independently	-Respecting cuts -Concise			-Incomplete sentences	-Spectators understand original and compare	they distract.
O.G.S.	-Compression ability -Listening comprehension -Rephrasing skills -Curiosity	-Readable (speed) -Correct -Clear grammatical structures -Complete meaning in each subtitle -Respecting cuts	-Vulnerability of subtitles -Maintaining rhythm -Fast speech -Maintaining style	-Shorter expressions -Rephrase	-Calls and addresses (only when necessary)	Subtitles containing all the information	Yes because dialogue is important
T.B	-TL & SL culture -TL knowledge -Want to learn	-Succinct	Cultural differences	Omission	-Performative verbs -Calls and addresses only when they are already established	-Faithful -Easy to read	No

▪ **Questionnaire Part B: Subtitlers' profile through Multiple-Choice Statements**

Subtitle rs' Initials	B1 Position in company	B2 Years of experie e	B3 Full- time subti tler	B4 Source Langua ge	B5 Medium	B6 Kind of product	B7 Parallel commissi on	B8 Other kinds of translati on	B9 Trans lation cours es	B10 Subtitlin g courses	B11 Revise	B12 Be revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
S.T.	employee	5-10	yes	EN	cinema	films	often	no	yes	yes	yes	no	office	yes	post- product ion	written
B.M.	employee	1-5	yes	EN, DE, IT	TV, VHS	films, docum entarie s	often	no	yes	universi ty	yes	revisor	office	yes	post- product ion	written
R.S.	collaborat or	5-10	yes	EN	TV, VHS, cinema	films, series	s/times	no	yes	no	no	yes (client)	home	yes	post- product ion	written
E.B.	collaborat or	5-10	yes	EN, DE, IT	VHS, cinema	films	never	literary	yes	no	yes	revisor	home	yes	no	written
M.B.J.	employee	5-10	yes	EN, FR	all	films, series	s/times	s/times	yes	universi ty & in- house	yes	client	office	yes	post- product ion	written
M.G.	employee	1-5	yes	EN, FR, IT	TV, DVD	films, series	s/times	s/times	yes	universi ty	yes	revisor	office	yes	post- product ion	written
R.G.M.	owner	>10	yes	EN	all	films	often	No	no	no	yes	client	office	yes	post- product ion	written
T.G.	co-owner	5-10	yes	EN	all	films	often	no	no	no	yes	client	office	yes	post- product	written

Subtitle rs' Initials	B1 Position in company	B2 Years of experience	B3 Full- time subti- tler	B4 Source Langua- ge	B5 Medium	B6 Kind of product	B7 Parallel commissi- on	B8 Other kinds of translati- on	B9 Trans- lation cours- es	B10 Subtitlin- g courses	B11 Revise	B12 Be- revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
X.C.R.	collaborat- or	>10	yes	EN	all	films, corp. videos	s/times	technical	yes	no	no	client	home	yes	post- product ion	written
J.M.I	collaborat- or	>10	no	EN	all	films	s/times	technical	no	no	no	client	home	yes	pre or post- product ion	oral
N.G.	collaborat- or	>10	yes	EN	all	films	s/times	literary	no	no	no	subti- tler	both	yes	pre or post- product ion	written
D.S.	employee	5-10	yes	ES	TV, VHS, DVD	films	often	no	yes	in- house & universi- ty	yes	subti- tler & client	office	yes	no	written
D.B.	employee	1-5	Yes	EN	TV, VHS, DVD	films, series	Never	technical	yes	in- house	no	subti- tler	office	yes	pre or post- product ion	written
O.G.S	employee	1-5	no	EN	TV, VHS, DVD	films, series	never	technical	yes	no	yes	subti- tler	home & office	yes	pre or post- prod.	written
L.G.L	employee	1-5	yes	DE, IT	TV, DVD	films,	s/times	No	yes	in-	yes	subti- tler	office	yes	yes	written

Subtitle rs' Initials	B1 Position in company	B2 Years of experience	B3 Full- time subti- tler	B4 Source Langua- ge	B5 Medium	B6 Kind of product	B7 Parallel commissi- on	B8 Other kinds of translati- on	B9 Trans- lation cours- es	B10 Subtitlin- g courses	B11 Revise	B12 Be- revised	B13 Work- place	B14 PC Use	B15 Script	B16 Guide- lines
T.B.	collaborat- or	1-5	yes	ES	all	series films	s/times	no	no	house no	yes	r subtitle & client	office & home	yes	post- product ion	written

▪ **Questionnaire Part C: Subjective Data through Multiple-Choice Statements**

Subtitler s initials	C1. Qualities of a good subtitler				C2. Is subtitling more difficult?	C3. Sources of difficulty				
	SL proficiency	TL proficiency	Compression ability	Client demands' awareness		Differences in syntax	Restrictions	Oral to written mode	Cultural differences	Deadlines
S.T.	1	2	3	4	no	3	2	4	∅	1
B.M.	2	1	3	4	no	3	1	4	2	5
R.S.	2	3	1	4	yes	4	1	5	2	3
E.B.	2	1	3	4	yes	4	3	2	1	5
M.B.J.	1	2	3	4	yes	4	1	2	3	5
M.G.	2	1	3	4	yes	2	1	5	4	3
R.G.M.	1	2	3	4	yes	2	1	3	5	4
T.G.	2	1	3	4	yes	2	1	3	5	4
X.C.R.	3	2	1	4	yes	2	1	∅	∅	3
J.M.I	2	1	3	4	no	1	2	∅	∅	3
N.G.	1	2	3	4	no	1	2	3	4	5
D.S.	2	1	3	4	yes	2	4	3	5	1
D.B.	2	1	3	4	no	2	1	3	∅	4
O.G.S	2	1	3	4	yes	∅	1	2	3	4
L.G.L	2	1	3	4	yes	2	1	5	3	4
T.B.	1	2	3	4	yes	3	2	4	1	5

Subtitlers initials	C4. Characteristics of good subtitles				C5. Specific audience in mind during translation				
	Faithful	Readable	Linguistically correct	General understanding of the story	Genre	Medium	Viewers' SL knowledge	Viewers' knowledge of SL Culture	Viewers' age
S.T.	2	4	3	1	∅	∅	∅	∅	∅
B.M.	4	3	2	1	1	2	∅	∅	∅
R.S.	4	3	1	2	1	4	2	3	5
E.B.	2	1	3	4	1	3	∅	2	∅
M.B.J.	2	4	3	1	∅	∅	∅	∅	∅
M.G.	1	3	2	4	2	3	4	1	5
R.G.M.	2	1	3	4	∅	∅	∅	∅	∅
T.G.	3	1	2	4	∅	∅	∅	∅	∅
X.C.R.	4	1	3	2	∅	∅	∅	∅	1
J.M.I	3	4	2	1	∅	∅	∅	∅	∅
N.G.	2	1	3	4	1	3	4	2	5
D.S.	2	1	4	3	1	2	∅	∅	∅
D.B.	4	1	3	2	1	∅	∅	∅	2
O.G.S	4	2	3	1	1	∅	∅	2	∅
L.G.L	3	2	1	4	1	5	4	3	2
T.B.		2	3	4	∅	1	∅	2	∅

6. Film synopses

The synopses of the ten films under analysis are drawn from the International Movie Database (www.imdb.com) and, to complement that, Wikipedia (<http://www.wikipedia.org>).

▪ The Fugitive

Dr. Richard Kimble, a successful surgeon in Chicago, comes home one night to find his wife Helen fatally wounded by a one-armed man, and though he attempts to subdue the killer, the man escapes. The lack of evidence of a break-in leads to Kimble being convicted of first-degree murder, for which he is sentenced to death. On a bus on his way to death row, the other prisoners attempt an escape and Kimble flees.

Kimble returns to Chicago to find the murderer. Samuel Gerard, who leads the team, realizes that Kimble must be looking for the one-armed man and begins a similar search to anticipate his next move. He spots Kimble and chases him into Chicago's St. Patrick's Day parade where Kimble barely escapes. At the home of the next person on the one-armed men list, a former police officer named Frederick Sykes, Kimble confirms the man is the murderer and finds he is employed by a pharmaceutical company that is working on a new drug called Provasic. Kimble had investigated Provasic and discovered that it caused liver damage, which would have prevented it from being approved by the U.S. Food and Drug Administration. He also finds that Nichols, who is leading the development of Provasic, arranged a cover-up of Kimble's discovery, and ordered Sykes to kill Kimble (his wife's death was incidental). Gerard follows Kimble to Sykes's home and draws the same conclusion.

As Kimble takes an L Train to confront Nichols at a Provasic presentation, Sykes attacks him and in the ensuing struggle, Sykes shoots a transit cop before being caught and handcuffed to a wall by Kimble. Moments later Kimble enters the presentation and interrupts Nichols's speech, accusing him of falsifying his data and killing his wife. They begin to fight while being chased by Gerard and hostile Chicago police who believe Kimble is not only a fugitive, but now also a cop-killer. When Kimble, Nichols and Gerard are all in the hotel laundry room Gerard calls out that he knows about the conspiracy organized by Nichols. Hearing this, Nichols turns to shoot Gerard but at the last moment Kimble hits him from behind, saving Gerard's life. Gerard arrests Kimble, but in the last scene Gerard unlocks his handcuffs as they are driven away.

▪ **The English Patient**

Set before and during World War II, *The English Patient* is a story of love, fate, misunderstanding and healing. Told in a series of flashbacks, the film can best be explained by unwinding it into its two chronological phases.

In the first phase, set in the late 1930s, the minor Hungarian noble Count Laszlo de Almásy is co-leader of a Royal Geographical Society archaeological and surveying expedition in Egypt and Libya. He and his English partner Madox are at heart academics with limited sophistication in the swirling politics of Europe and North Africa. Shortly after the film begins, both the morale and finances of their expedition are bolstered by a British couple, Geoffrey and Katherine Clifton that joins the exploration party. The Count is taken with the gorgeous and refined Katherine. When Geoffrey is often away from the group on other matters, an affair takes wing.

The final months before the war's onset bring an archaeological triumph: the Count's discovery of an ancient Saharan cave decorated with "swimming figure" paintings dating from prehistoric times. This period also sees the romance between Katherine and the Count rise to a sensuous peak and then seemingly fade. Katherine is plagued with the guilt of infidelity, while the Count shows a streak of jealousy along with an imbalance that will later haunt him.

The fall of 1939 and the war bring all excavation at the cave to a halt, and Madox and the Count go their separate ways. Geoffrey Clifton meanwhile has pieced together the outline of the affair, and seeks a sudden and dramatic revenge: crashing his plane, with Katherine aboard, into the Count's desert camp. The wreck kills Geoffrey instantly, seriously injures Katherine, and narrowly misses the Count. He manages to take Katherine into the relative shelter of the swimming figure cave, leaves her with water, a flashlight, and a fire, and then begins his scorching three day walk back to Cairo and help. The mood in British-controlled Egypt has shifted since the film's start and the dazed and dehydrated Count, with his non-English name, is unable to coherently explain to officials the plane crash and Katherine's plight. Instead he loses his temper during questioning and is thrown into military jail. By the time he is able to escape and return to the cave (with German help), Katherine is dead. And in all but a physical sense, so is the Count.

The film's second phase shifts to Italy and the last months of the war. The Count by now is an invalid, having been horribly burned in a plane crash of his own not long after Katherine's death. The Count is wholly dependent by this time on morphine and the care of his French-Canadian nurse Hana, detached from her medical unit and

established in a battered but beautiful Italian villa.

The villa becomes focal point for more plot threads, some new and some unfinished from the North African phase. Hana has seen a fiancé and a nursing friend, Jan, die in the Italian campaign, and is left to wonder if her involvement with a British-Indian lieutenant, Kip, will break her cycle of love and grief or simply continue it. A visitor to the villa named Caravaggio at first believes he has simply found another source of morphine for his habit, but then realizes the disfigured Count played a role in his own ill-starred time in Egypt and Libya. For Caravaggio unwittingly stumbled into the wreckage of the Count-Katherine-Geoffrey love triangle, circa 1940-42. He's lost both thumbs in a grisly interrogation at the hands of the Nazis, and has since hunted down and killed those he believes responsible for his fate. He believes the Count was part of a web of desert spying and intrigue, confronts him with news of Madox's suicide, and posits that the Count killed the Cliftons. Only a full recounting at the villa of the Cliftons' crash and the Count's map dealings with the Germans to recover Katherine bring Caravaggio to understanding and forgiveness.

So too does Hana find reconciliation at the film's end. Her lieutenant survives a brush with death on the war's last day and her hope in love is rekindled. Alas, time has run out on the Count; he succumbs to his burns and drifts off into dreams of his Katherine.

▪ **Up Close and Personal**

Sally ("Tally") Atwater is an ambitious, aspiring news reporter, who is discovered by news channel director Warren Justice when she sends in a homemade audition tape. He carefully guides her career, all the while becoming increasingly attracted to her. Tally soon rises through the ranks of network news to become successful, while Warren's once-stellar career sinks into mediocrity. Furthermore, Tally's ascension takes her away from Warren when she is forced to relocate to Philadelphia. Tally struggles at her new post, in no small part due to the hostility of veteran reporter Marcia McGrath, who jealously protects her position as the top reporter. Warren turns up to inspire Tally and the two partners begin a new career together. However, on a routine assignment in a Philadelphia prison, Tally and her cameraman are taken hostage in a prison riot and forced to endure hours of intense violence. Tally covers the groundbreaking story from within the walls of the collapsing prison as Warren looks on from outside, guiding her through her first national broadcast. This incredible act of bravery leads to Tally's eagerly anticipated advancement to a national network newscaster position and the continuation of the dynamic duo's rise to fame, but

shortly after, disaster strikes.

▪ **Celebrity**

Manhattan. Lee is an unsuccessful novelist and travel journalist who's now doing well as a celebrity-profile writer. His ex-wife Robin is an English teacher, adrift in life now that her marriage has ended. Lee gets involved with Nicole Oliver, a famous movie star, chats up a waitress/actress named Nola, and later picks up a supermodel, even though he is in a serious relationship with Bonnie, a book editor. While visiting a plastic surgeon for a consultation, Robin meets handsome television producer Tony. On their first date at a film premiere they run into Lee and Bonnie. Robin gets drunk and hurls abuse at Lee. Nonetheless, Tony is smitten with her, and offers her a job at his production company where she eventually flourishes despite her initial lack of experience.

Encouraged by Bonnie, Lee works on a novel for a year. But he meets Nola again at a restaurant and becomes infatuated with her. On the day Bonnie is to move in with him, Lee splits up with her, so she chucks the only copy of his novel in the Hudson river.

Time passes. Lee is in a fractious relationship that seems poised to fail with the flighty Nola. Robin has become the presenter of a society news report produced by Tony's company. Jittery and apprehensive, she leaves Tony standing at the altar on their wedding day, but they eventually marry. At the premiere of Nicole's film, a happy Robin and Tony arrive together and warmly greet Lee, now lonely and adrift.

▪ **Notting Hill**

William Thacker owns an independent bookstore in Notting Hill that specialises in travel writing. He has not been coping with divorce after his wife left him "for a man who looks exactly like Harrison Ford". He shares his house with a Welsh eccentric named Spike.

Thacker encounters Hollywood actress Anna Scott when she enters his shop to buy a book. The pair later collide in the street, causing William to spill his orange juice on both of them. He offers his house across the road for Anna to change. She accepts and, having changed, surprises William with a kiss and starts their mutual attraction.

Days later, William asks Spike if he has any messages. Spike has trouble writing or remembering messages but does recall "Some American girl called Anna". Anna is at the Ritz, under the name "Flintstone", and asks William to visit. Anna's room has become the centre for a press day and William is mistaken for a journalist. In panic

he claims he works for Horse & Hound. He has to interview all the cast of Anna's film, *Helix*, even though he has not seen the film. William invites Anna to his sister Honey's birthday party.

There, at Max and Bella's house, Anna feels at home with William's friends, putting up a good case for the "last brownie" to be awarded to the most pathetic of them. Afterwards they trespass in a London square. They go on more dates, to the cinema and to a restaurant. Anna invites William to her room, only to find her American boyfriend, Jeff King, already there. Anna apologises while the boyfriend is out of the room, and William, pretending to be a waiter, realises he must leave.

Anna goes to William's house hoping to stay after she and Jeff broke up. Images of her that look like a porn film have been leaked to the press. Newspapers have started ridiculing her, calling her "Scott of Pantarctica" and "Wotta Lotta Scott", and she needs to hide. The pair sleep together for the first time. In the morning, William is stunned to see reporters at the doorstep, careless talk by Spike at the pub having alerted them. Angry at what she views as his betrayal, she leaves and William decides to forget her.

One year later, Anna returns to London to make a Henry James film, which William had suggested. William approaches the set of the film, and Anna invites him in to watch. He listens to the sound recording while Anna is between scenes and overhears her telling her co-star that William is "just some guy". Disappointed, William leaves. The next day, Anna comes to the bookshop again, hoping to resume their affair, but William turns her down. She gives him an original Marc Chagall painting, *La Mariée*, that she saw a print of in William's home. Anna says: "I'm also just a girl, standing in front of a boy, asking him to love her"; but William stays firm to his decision. Afterwards, William's friends make him realise he has made "the biggest mistake of his life". He and friends search for Anna, racing across London in Max's car. They reach Anna's press conference and William persuades her to stay in England with him. Anna and William marry, the film concluding with a shot of William and a pregnant Anna on a park bench in Notting Hill.

▪ **The Talented Mr Ripley**

Tom Ripley is a young man struggling to make a living in New York City. When working at a party, playing the piano in a borrowed Princeton jacket, he is approached by the wealthy Herbert Greenleaf, who believes him to be a Princeton alumnus. He asks Tom to travel to Italy to persuade Greenleaf's errant son, Dickie, to return to the United States. Ripley did not go to college at all and has never even met

Dickie, but nevertheless goes along and agrees. Shortly after his arrival in Italy, Ripley meets Dickie Greenleaf and his girlfriend, Marge Sherwood. He quickly insinuates himself into their lives. Over time Dickie begins to tire of his new friend, resenting Ripley's constant presence and growing dependence, especially after he learns that Tom has been lying about their days together at Princeton. Ripley's feelings are complicated by his desire to maintain the wealthy lifestyle Greenleaf has afforded him and by his growing sexual obsession with his new friend.

As a gesture to Ripley, Greenleaf agrees to travel with him on a short holiday to Sanremo. The two hire a small boat and go sailing. They begin arguing while on board, with Dickie rejecting and mocking Ripley. Enraged, Ripley attacks Dickie, smashing him with an oar and, in the ensuing struggle, accidentally killing him. Horrified, lets the boat drift to shore with Dickie's body in his arms. He then sinks the boat, with Dickie's body still on board, to conceal his crime.

When the hotel concierge mistakes Ripley for Greenleaf, Ripley realizes he can assume Greenleaf's identity. He takes on Dickie's signature and passport, and begins living off his allowance, while at the same time carefully providing communications to Marge to make her believe that Dickie has deserted her. Greenleaf's old friend Freddie Miles visits Ripley at what he supposes to be Greenleaf's apartment in Rome. He is immediately suspicious of Ripley. When Miles discovers Ripley's scam, Ripley murders him as well and dumps the body.

Over the next few weeks, Ripley's existence becomes a 'cat and mouse' game with the Italian police and Greenleaf's friends. Ripley must alternate between his pose as Dickie Greenleaf and his true identity as Tom Ripley. His predicament is complicated by Meredith Logue, a wealthy heiress he met while traveling to Italy, who believes Ripley to be Dickie Greenleaf. Ripley eventually resumes his own identity, forges a suicide note in Greenleaf's name, and moves to Venice. In succession, Marge, Dickie's father and an American private detective confront Ripley. Marge particularly suspects Ripley of involvement in Dickie's death, and Ripley prepares to murder her. He is interrupted when Marge's friend, Peter Smith-Kingsley, enters the apartment.

Towards the end of the film, the private detective reveals that Mr. Greenleaf has decided to give Ripley a portion of Dickie's income with the understanding that certain details about his son's past not be revealed to the Italian police. Ripley goes on a cruise with Smith-Kingsley, his new lover, only to discover that Meredith Logue is also on board the cruise. Logue knows Ripley only as Dickie Greenleaf, and Ripley realizes it will be impossible to keep Smith-Kingsley from discovering that he has

been passing himself off as Greenleaf, since Peter and Meredith know each other and could eventually exchange words. He cannot solve this dilemma by murdering Logue, as she is traveling with a large family who will notice her disappearance. The movie concludes with a sobbing Ripley killing Smith-Kingsley to protect his secret, and resigning himself to a solitary life without love or acceptance.

▪ **The Perfect Storm**

In October 1991, the swordfishing boat *Andrea Gail* returns to port in Gloucester, Massachusetts with a poor catch. Desperate for money, Billy Tyne (the captain) convinces the *Andrea Gail*'s crew to join him for one more late season fishing expedition. They head out past their usual fishing grounds, leaving a developing thunderstorm behind them. Initially unsuccessful, they head to the Flemish Cap, where their luck improves. At the height of their fishing the ice machine breaks; the only way to preserve their catch is to hurry back to shore. After debating whether to sail through the building storm or to wait it out, the crew decide to risk the storm. However, between the *Andrea Gail* and Gloucester is a confluence of two powerful weather fronts and a hurricane, which the crew of *Andrea Gail* underestimate. After repeated warnings from other ships, the *Andrea Gail* loses her antenna, forcing a fellow ship to call in a Mayday. An Air National Guard rescue helicopter responds, but after failing to perform midair refuel, the helicopter crew ditch the aircraft before it crashes, and all but one of the crew members are rescued by a Coast Guard vessel, the *Tamaroa*.

The *Andrea Gail* endures various problems: with 40-foot/12-meter waves crashing on to the deck, a broken stabilizer ramming the side of the ship, and two men thrown overboard. The crew decide to turn around to avoid further damage by the storm. After doing so, the vessel encounters an enormous rogue wave. Captain Tyne tells Bobby to apply full power to ride over the wave, it seems that they may make it over, but the wave starts to plunder and the boat flips over. Only Bobby manages to get out of the boat; however, he has no chance of surviving. He is last seen all alone among the waves. Back at shore a memorial ceremony is carried out while friends and family worry and wait for a ship that never comes home.

▪ **Gangs of New York**

In 1846, in Lower Manhattan's "Five Points" district, a territorial war raging for years between the "Natives" (comprising those born in the United States) and recently arrived Irish Catholic immigrants, is about to come to a head in Paradise Square. The Natives are led by William "Bill the Butcher" Cutting (Daniel Day-Lewis), a White

Anglo-Saxon Protestant with an open hatred of recent immigrants. The leader of the immigrant Irish, the "Dead Rabbits," is Priest Vallon (Liam Neeson), who has a young son, Amsterdam (played as a child by Cian McCormack). Cutting and Vallon meet with their respective gangs in a horrific and bloody battle, concluding when Bill kills Priest Vallon, which Amsterdam witnesses. Cutting declares the Dead Rabbits outlawed and orders Vallon's body be buried with honor. Amsterdam seizes the knife that kills his father, races off and buries it. He is found and taken to the orphanage at Hellgate.

Sixteen years later, Amsterdam returns to New York as a grown man (Leonardo DiCaprio) in the second year of the Civil War. Arriving in Five Points, he reunites with an old friend, Johnny Sirocco (Henry Thomas). Johnny, now a member of a clan of pickpockets and thieves, introduces Amsterdam to Bill the Butcher, for whom the group steals. Amsterdam finds many of his father's old loyalists are now under Bill's control, and he soon works his way into the Butcher's inner circle. Amsterdam makes plans to kill the Butcher during the ceremony on the anniversary of the Five Points battle, in order to exact public revenge.

Amsterdam meets Jenny Everdeane (Cameron Diaz), a pickpocket and a grifter. Amsterdam is attracted to Jenny (as is Johnny), but his interest is dampened when Amsterdam discovers Jenny was once the Butcher's ward and still enjoys Bill's affections. Amsterdam gains Bill's confidence as Bill becomes his mentor. He becomes involved in the semi-criminal empire of William M. Tweed (Jim Broadbent) also known as "Boss" Tweed, a corrupt politician who heads Tammany Hall, the local political machine. Tweed's influence is spread throughout Lower Manhattan from boxing matches to sanitation services and fire control. As Tammany Hall and its opponents fight for control of the city, the political climate is boiling. Immigrants, mostly Irish, are drafted into the Union Army as they depart the boats.

During a performance of Uncle Tom's Cabin Amsterdam thwarts an assassination attempt that leaves the Butcher wounded. Amsterdam is tormented by the realization he acted more out of honest devotion to Bill than from his own plan of revenge. Both retire to a brothel, where Jenny nurses Bill. Amsterdam confronts Jenny over Bill, and the two have a furious argument which dissolves into passionate lovemaking. Late that night, Amsterdam wakes to find Bill sitting by his bed in a rocking chair, draped in a tattered American flag. Bill speaks of the downfall of civilization and how he has maintained his power over the years through violence and the "spectacle of fearsome acts". He says Priest Vallon was the last enemy he ever fought who was worthy of real respect, and the Priest once beat Bill soundly and then let him live in shame

rather than kill him. Bill credits the incident with giving him strength of will and character to return and fight for his own authority. Bill implicitly admits he has come to look upon Amsterdam as the son he never had.

The evening of the ceremony arrives. Johnny, who is in love with Jenny, reveals Amsterdam's true identity to Bill in a fit of jealousy and tells Bill of his plot to kill him. Bill baits Amsterdam with a knife-throwing act involving Jenny. Bill then beats him as the crowd cheers him on. The Butcher proclaims that having Amsterdam live in shame is a fate worse than death before burning his cheek with a hot blade.

Afterwards, Jenny and Amsterdam go into hiding. Jenny takes care of Amsterdam and nurses him back to health. She implores him to join her in an escape to San Francisco. The two are visited by Walter "Monk" McGinn (Brendan Gleeson), a barber who worked as a mercenary for Priest Vallon in the Battle of the Five Points. McGinn gives Amsterdam a straight razor that belonged to his father. Amsterdam announces his return by placing a dead rabbit on a fence in Paradise Square. Bill sends Happy Jack to find out who sent the message but Amsterdam ambushes and strangles him. He hangs his body in Paradise Square for all to see. In retaliation, Bill has Johnny beaten nearly to death, leaving it to Amsterdam to end his suffering.

The Natives march to the Catholic church as the Irish, along with the Archbishop, stand on the steps in defense. Bill promises to return when they are ready, and the incident garners newspaper coverage. Boss Tweed approaches Amsterdam with a plan to defeat Bill and his influence, hoping to cash in on the publicity: Tweed will back the candidacy of Monk McGinn for sheriff in return for the support of the Irish vote. On election day both Bill and Amsterdam force people to vote, some of them several times, and the result is Monk winning by more votes than there are voters. Humiliated, Bill confronts Monk who fails to respond to the violent challenge, suggesting they discuss the matter democratically. Whereupon Bill throws a meat cleaver into Monk's back before finishing him off with his own shillelagh. During Monk's subsequent funeral, Amsterdam issues a traditional challenge to fight, which Bill accepts.

In the film's final scene, the New York Draft Riots break out just as the gangs are preparing to fight. Many people of the city, particularly upper-class citizens and African-Americans, are attacked by those protesting the Enrollment Act of 1863. Union Army soldiers march through the city streets trying to control the rioters.

For Bill and Amsterdam, however, what matters is settling their own scores. As the rival gangs meet in Paradise Square, they are interrupted by cannon fire from Union

naval ships in the harbor firing directly into Paradise Square. Many are killed by the cannons, as an enormous cloud of dust and debris covers the area. The destruction is followed by a wave of Union soldiers, who wipe out many of the gang members. Abandoning their gangs, Amsterdam and Bill exchange blows in the haze, then are thrown to the ground by another cannon blast. When the smoke clears, Bill discovers he has been impaled by a large piece of shrapnel. He declares, "Thank God, I die a true American." Amsterdam draws a knife from his boot and stabs Bill, who dies with his hand locked in Amsterdam's.

The dead are collected for burial. Bill's body is buried in Brooklyn, in view of the Manhattan skyline, adjacent to the grave of Priest Vallon. Jenny and Amsterdam visit as Amsterdam buries his father's razor. Amsterdam narrates New York would be rebuilt, but they would no longer be remembered, as if "we were never here".

The scene then shifts over the next hundred years, giving a view as modern New York is built up from the Brooklyn Bridge to the World Trade Center, and the graves of Bill Cutting and Priest Vallon are gradually overgrown by bushes and weeds.

▪ **Autumn in New York**

Will Keane, a 48-year old restaurant owner, has a persistent case of commitment-phobia. When he meets Charlotte Fielding, a free-spirited woman half his age, he expects another quick and easy romance. But nothing about their relationship is quick or easy. Instead their encounters are rife with intergenerational clashes, differing philosophies and an urgent sense of sensuality and connection.

Just when Will is tempted to bail out with his usual line about "not promising forever," Charlotte responds with reasons of her own about why she feels this relationship can't last forever: she's dying because she has a heart neuroblastoma.

Although Charlotte's grandma, Dolly is not too keen on their budding relationship, she doesn't express any fears in front of her. But she warns Will to leave her alone on account of the fact that she is "really sick". Her fears though have another dimension to them. She doesn't want her granddaughter to be hurt the same way her daughter was and more so by the same man. When Charlotte comes home one evening soaked in tears, after learning that Will has slept with someone else, Dolly divulges the details of the past about her mom and Will that she had kept from her so far. Charlotte gets angry with her for not trying to "protect" her especially being the only family that she had in the world. Will visits Charlotte seeking forgiveness. Charlotte though angry, forgives Will and they go on to have a short sweet affair.

In the end, she dies and Will is left alone, but later is shown to have a relationship with both his estranged daughter, and newborn grandson.

▪ **Lost in Translation**

Bob, a 55 year old, looking bored, oblivious, is a still famous actor who comes to Tokyo to shoot a commercial for \$2 million. As soon he arrives and is greeted by a bunch of smiling overly friendly Japanese crew, he gets a fax from his wife Lynda, 45 years old, reminding him that he forgot his son's birthday. The next morning, he spots Charlotte, 25 years old, in the elevator full of expressionless Japanese people. Bob, feeling totally oblivious, shoots a whiskey commercial.

Charlotte is accompanying her husband John, who is 30 years old and a constantly busy photographer, who doesn't pay much attention to her. He goes to Tokyo to shoot for a few days. She feels sad, lost and alone in a luxurious hotel.

After a few days, Bob and Charlotte have a pleasant short conversation in a hotel bar. For the next few days they briefly meet, whether accidentally or on purpose. Their sympathy for one another grows.

Charlotte invites Bob to join her and friends for a party. They all have a great time together. Their understanding of each other's feelings deepens. Charlotte reveals to him her fear of not knowing what to do with her life, he tells her about the scary and troubling parts of his marriage. After going back to his room, Bob tries to share his emotions about the party with his wife over phone, but she remains cold and talks about her daily routine.

The next day, Charlotte travels to Kyoto and Bob appears as a guest in a popular but meaningless Japanese show. Still desperate about his appearance in that show, he finds himself again in the hotel bar. Charlotte is not there. The singer from a hotel approaches him and the two have a brief affair. Charlotte is disappointed about the affair the next day. They spend a terrible lunch together.

The last evening he admits that he wishes to stay in Tokyo with her. They both know their wish is just a romantic fantasy. They stay without words, holding each other hand, and kiss gently goodbye.

Before he leaves the next morning, he calls to see her again. They say bye without a kiss, both embarrassed, not knowing exactly how to react. She walks away. On the way to the airport, he spots her from the car. He rushes toward her. They embrace warmly. He whispers to her. They kiss gently but passionately and say goodbye. He observes the city from the car, feeling happy.

7. Functions of dialogue in narrative film

From <http://www.filmreference.com/encyclopedia/Criticism-Ideology/Dialogue-FUNCTIONS-OF-DIALOGUE-INNARRATIVE-FILM.html>

Often, incidental dialogue works in movies to create a realistic flavor, to represent the everyday exchanges people have while ordering food or buying a newspaper. But dialogue also serves important functions within a film's story. Those who seek to minimize the value of dialogue have underestimated how much it contributes to every aspect of narrative film. Prescriptive rules might be better replaced by careful description and analysis of dialogue's typical functions.

1. The identification of the fictional location and characters. As an example of dialogue's ability to anchor a narrative, consider the following exchange from an early scene in John Ford's *Stagecoach* (1939). The stagecoach driver has just directed a well-dressed lady passenger toward the hotel for a cup of coffee. As she starts walking to the hotel porch, another young woman addresses her:

GIRL: Why, Lucy Mallory!

LUCY: Nancy! How are you, Captain Whitney?

CAPTAIN WHITNEY: Fine, thanks, Mrs. Mallory.

NANCY: Why, whatever are you doing in Arizona?

LUCY: I'm joining Richard in Lordsburg. He's there with his troops.

CAPTAIN WHITNEY (*offscreen*): He's a lot nearer than that, Mrs. Mallory. He's been ordered to Dry Fork.

NANCY: Why, that's the next stop for the stagecoach. You'll be with your husband in a few hours.

This interchange tells us who Lucy is, where she is, where she is going, why she is going there, what her husband does, where her husband is, where the stage stops next, and how long it should take until the couple is reunited.

2. The communication of narrative causality. The ulterior motive of much of film dialogue is to communicate "why?" and "how?" and "what next?" to the viewer. The "what next" may be a simple anticipation of a plot development, such as takes place during one of Devlin's meetings with Alicia in Alfred Hitchcock's *Notorious* (1946):

DEVLIN: Look. Why don't you persuade your husband to throw a large shindig so that he can introduce his bride to Rio society, say sometime next week?

ALICIA: Why?

DEVLIN: Consider me invited. Then I'll try and find out about that wine cellar business.

The dialogue has set up the party scene, Devlin's appearance there, and his and Alicia's surreptitious canvassing of the cellar, where they find that the wine bottles really contain uranium ore.

3. The enactment of plot-turning events. Sometimes a verbal statement, a speech act, can itself be a major turning point in the plot. A soldier may be given a mission, characters may break down on the witness stand, someone in disguise may reveal his true identity. James Cameron's *The Terminator* (1984) is undeniably an action-oriented film with exciting chase scenes, explosions, and shootings. Yet even in this case, many of the key events are verbal, such as Sarah Connor's inadvertent betrayal of her location when the Terminator impersonates her mother on the phone, or Reese's declaration of a lifetime of devotion to a woman he had not yet met: "I came across time for you, Sarah. I love you. I always have." Verbal events—such as declarations of love or jury verdicts—can be the most thrilling moments of a narrative film.

4. Character revelation. In our real lives we get to know acquaintances better by listening to them; obviously, dialogue helps audiences understand the characters' personalities and motivations. At one point in *Casablanca* (1942), Rick (Humphrey Bogart) is invited over to the table of Major Strasser (Conrad Veidt), where he learns that the Gestapo officer has been keeping a dossier on him. Rick borrows the notebook, glances at it, and quips, "Are my eyes really brown?" Such a statement shows his refusal to be intimidated and his satirical view of Germanic efficiency. This is important in the context of a conversation in which the major is warning Rick not to involve himself in the pursuit of resistance leader Victor Lazlo, and Rick seems to be agreeing not to interfere. Only Rick's verbal irreverence shows that he is not cowed.

5. Providing "realistic" verbal wallpaper. Screenplays often insert lines that seem appropriate to the setting and situation: photographers yell out for one more picture, flight attendants offer something to drink, or children shout while at play. Sometimes, the wallpaper is so rococo that it has significant aesthetic appeal of its own, as in John Frankenheimer's *The Manchurian Candidate* (1962), where we are treated to a wonderfully bizarre rendition of a ladies' garden club meeting about "hydrangeas' horticultural importance."

6. Guiding the viewer. Filmmakers accomplish this by using dialogue to control pacing or atmosphere. "That plane's dustin' crops where there ain't no crops" turns the audience's attention from the vacant highway to the airplane in *North by Northwest* (1959). In Ridley Scott's *Alien* (1979), Captain Dallas (Tom Skerritt) is

trying to chase the loathsome creature through the space ship's air ducts with a flamethrower. A female crewmember, Lambert, is coaching Dallas over a walkie-talkie as she watches a motion detector. She screams: "Oh God, it's moving right towards you! ... Move! Get out of there! [Inaudible] Move, Dallas! Move, Dallas! Move, Dallas! Get out!" Such lines are not particularly informative. Their main function is to frighten the viewer, to increase the scene's tension. In this case, dialogue is accomplishing the task often taken by evocative background music—it is working straight on the viewer's emotions.

7. The insertion of thematic messages. Putting thematic or moral messages in the mouths of their characters allows filmmakers to talk to the audience. For example, at the end of Hitchcock's *Foreign Correspondent*, filmed and released in 1940, the hero, a radio reporter, warns of the Nazi threat and urges Americans to join in the fight:

All that noise you hear isn't static; it's death coming to London. Yes, they're coming here now; you can hear the bombs falling on the streets and the homes.... It's as if the lights were all out everywhere, except in America. Keep those lights burning. Cover them with steel, ring them with guns. Build a canopy of battleships and bombing planes around them. Hello America! Hang on to your lights. They're the only lights left in the world.

Such explicit messages are not confined to wartime persuasion. Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring* (2001) includes an effective passage from J. R. R. Tolkien's novel in which Gandalf instructs Frodo on the merits of pity and the danger of passing judgment.

8. Exploitation of the resources of language. Dialogue opens up vistas unreachable by silent film. With the addition of verbal language, cinema was offered infinite possibilities in terms of puns, jokes, misunderstandings, witticisms, metaphors, curses, whispers, screams, songs, poetry, or storytelling. In *The Wizard of Oz* (1939), when the Wizard challenges his supplicants, he does so with relish:

WIZARD: Step forward, Tin Man. You dare to come to me for a heart, do you? You clinking clanking, clattering collection of caliginous junk?... And you, Scarecrow, have the effrontery to ask for a brain, you billowing bale of bovine fodder?

Viewers commonly adopt a film's most memorable lines—such as Bette Davis's "Fasten your seatbelts—it's going to be a bumpy night" in *All About Eve* (1950)—much the same way that earlier generations used to learn and quote maxims and proverbs. Cinematic dialogue has had an immense influence on how we speak and,

consequently, on how we understand our culture and ourselves.

8. Multinational agency standards vs national standards

News piece from the Finnish Audiovisual Translator website (5 May 2010) where it is stated that the spotted template given to Finnish translators by the multinational translation agency Softitler “results in a higher number of subtitles than a translation done according to Finnish standards would contain”

http://www.av-kaantajat.fi/in_english/?x245667=246220



www.av-kaantajat.fi

Reilun pelin käännöksiä

Etusivu Opiskelijalle Ammattilaiselle Katsojalle Blogi Keskustelu Linkkejä Yhteys in English

- Audiovisual Translators' Situation in Finland
- Finnish av translators get organized
- Introducing Translation Companies
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Softitler's DVD translation tariffs to be reduced by over a third?

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10.5.2010

Softitler recently announced that the rates it offers its freelance translators are to be reduced. The company specializing in DVD translations refers to the current economic climate and deems it necessary to cut costs in order to meet market demands and to expand its client base.

In pursuance of these goals, the current practice of paying per subtitle is subject to change. In the future, translators may be paid per video minute. The DVD translation projects Softitler gives its Finnish translators are subsequent translations, which are spotted according to the first, often English, translation. This results in a higher number of subtitles than a translation done according to Finnish standards would contain.

It appears that in practice the rates are to drop by a minimum of 15 to 30 per cent. The payments are made in US dollars and are thus subject to fluctuating exchange rates, which affect the value of the payment.

Softitler is a multinational translation agency based in Hollywood and a part of Deluxe Entertainment Services Group Inc, which is one of the world's leading film distributors.

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9. Film scene examples

The different way cuts and pauses are handled in each subtitle practice is best understood through watching the full audiovisual text. Examples where the same film scene can be watched simultaneously with the Spanish and Greek subtitles can be downloaded from:

<http://tinyurl.com/Sokoli-Appendix09>

10. Corpus of Spanish and Greek subtitles aligned with utterances

The complete verbal part of the ten films analysed in this study has been processed as described in section 5.1. A spreadsheet containing Greek and Spanish subtitles aligned with their corresponding utterances is available to download from:

<http://tinyurl.com/Sokoli-Appendix10>

The corpus contains the following numbers of words and subtitles:

Language set	Number of words	Number of subtitles
English	98,914	(not applicable)
Spanish	75,138	15,051
Greek	59,711	10,154
Total	233,763	25,205

Glossary

The following is a brief list of terms used in this document, most of them devised for the needs of the study.

C-type	Types of subtitles categorized according to the number of characters they contain
L-type	Types of subtitles categorized according to their number of lines
Intrasubtitle omission	Omission occurring within a subtitle, i.e. when not all the content of an utterance is included in the subtitle.
One-liner	A subtitle consisting of one line
Recoverability	An utterance which is not rendered simultaneously in subtitles is understood to be <i>recoverable</i> when its relevant features can be retrieved from other AV textual items and from the viewers' assumed knowledge of the source-text language(s) and culture(s), knowledge from watching other films, or general knowledge of how communication works.
Redundancy	"Redundancy exists whenever the same information is available from more than one source" (Smith, 2004:60). A redundant element is anything additional to what is minimally required to convey meaning. Redundancy may act positively making communication more efficient or negatively when it is excessive.
T-type	types of subtitles categorized according to their duration (time length)
Two-liner	a subtitle consisting of two lines
Zero-liner	a temporal interval in a subtitled film where an utterance is heard but no subtitle appears.

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Sample 41	299
Sample 42	300
Sample 43	302