AN INVESTIGATION INTO SUBTITLING IN FRENCH AND SPANISH HERITAGE CINEMA

by

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Abstract

This thesis examines subtitles written for heritage films from France and Spain, using six films as case studies. Beginning by offering an overview of the history of subtitling, bringing together a range of different accounts of the field, it aims to situate current approaches to subtitling in relation to changing models of translation and language transfer as well as to developments in the study of audiovisual culture. The increasing importance of subtitling in recent decades, together with rapid technological changes, have had a great impact on subtitling practice, making it necessary to address the technical constraints and solutions diachronically and synchronically, in order to develop a framework for the comparative analysis of film subtitles from different periods and countries. By focusing on films of a particular genre, this limited the extent to which any technical differences might be attributed to internal features, and the choice of the heritage genre allowed greater scrutiny of linguistic and cultural issues in audiovisual translation. After drawing up a framework for analysis of the technical and cultural aspects of subtitling, the second half of the thesis compares these elements in six heritage films, aiming to evaluate critically the impact of the different versions.

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Contents

Introduction

Good films, like good books […] should be international. In other words, whatever their language they have a message for the whole world to read. In the case of the latter it is simple. The book is handed to an expert who translates it. But what of the talking film, which, although primarily visual relies [...] on dialogue for its salient points? (Wolf 1947: 89)

Subtitling is big business these days, and since the advent of DVDs, the demand for subtitles in many languages has notably increased. In addition to this, since the start of this millennium, many authors (Diaz-Cintas 2001; Vanderschelden 2002; and Bugocki 2004 to name but a few) have been writing and researching the production of subtitles looking at both the technical and cultural aspects of their production. With this in mind, my first thought was to discuss subtitling of French and Spanish films in general. However, it soon became clear that for this thesis to be more successful, greater focus was needed. Having watched in the first year of my research for this thesis many French and Spanish films, as well as having read Vanderschelden's (2002) article focussing on the success of the subtitles of two versions of the film *Ridicule,* my final decision was to focus on heritage cinema.

The subtitler who provides translations for heritage films has many cultural barriers to overcome, and looking at how effectively cultural and historical references have been transferred, along with offering a brief quality assessment of the subtitles I aim to analyse the effectiveness of the subtitles produced for a body of films. By focussing on just one film genre, the aim is also to limit the extent to which any technical differences could be attributed to the different features of language, the action or the subject matter of each of

the films. For ease of reference, the synopses of the six films used for this thesis are presented as an appendix.

In order to develop a framework for the comparative analysis of the case study films, it is necessary to address the technical constraints and solutions both diachronically and synchronically. The overall aims, therefore, of this thesis are to discuss the technical elements of subtitling in heritage cinema from France and Spain, focussing on both key technical features as well as offering a quality assessment of the subtitles provided for the case study films. In looking at the technical issues, focussing on just some of the key points of display including font, timing and insertion and display of key features of the films including poems, songs and different languages, I hope to establish whether these elements offer any similarity either within or between languages. A further aim is to examine the quality of the subtitles, offering discussion of the linguistic and cultural issues of audiovisual translation.

All film genres offer their own particular cultural issues to the subtitler, and this is no less the case in heritage cinema; in fact, due to the content and context of the heritage genre, they are particularly prevalent. Using Toury's (1995) adequacy-acceptability model, along with Brondeel's (1994) equivalence model, I will discuss the overall communicative and cultural effectiveness of the subtitles; in doing this, I aim to critically evaluate the impact of the subtitles in the different films. I will, then, examine five hypotheses which are discussed in the second chapter and set out at the end of this chapter for ease of reference; by examining these hypotheses, along with analysing key

scenes in the chosen films, I aim, in this thesis, to attempt to discuss the effectiveness of the subtitles for heritage films from France and Spain.

With regard to structure, this thesis will take the following form. Chapter one will introduce the history of subtitling, its predecessors and the various methods used. This chapter will conclude with a summary of the current techniques used for subtitling films for the cinema and DVD or VHS video. In chapter two, I will discuss the technical and cultural elements of subtitling, which will lead to the method used for the analysis of the films used for this thesis, as well as outlining the hypotheses which will be tested in chapters 3 and 4. Chapter three will use the chosen films as case studies on which to base the discussion of the technical elements, and chapter four, which is the main section of this thesis, looks at how the subtitlers of the corpus of films have helped the UK spectator understand the heritage of the films. This chapter also looks at cultural issues that are part of the heritage of a country. Following the conclusions, I will set out some basic recommendations for practitioners for dealing with the subtitling of the heritage cinema of France and Spain for an English speaking audience.

Chapter 1 - What is Subtitling?

Subtitling is many things, not least of which is a way of rendering a foreign language film comprehensible to an audience which does not understand its source language. Subtitles are displayed written text, which are usually shown at the bottom of the screen, and which give '…an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs)' (Diaz-Cintas 2003:195). Usually, they are presented underneath or at the bottom of the picture, hence their name, and are normally centred (Bartoll 2004). They can be either closed teletext subtitles, which can be added to the picture as the viewers wish, viewed by means of a decoder or character generator in the television set or turned on by the spectator; alternatively they can be open subtitles, which are an integral part of the film or programme and cannot be removed according to the wishes of the viewer (Ivarsson 2003). Additionally, subtitles can be intralingual, interlingual or multilingual: intralingual subtitles are usually of the closed caption type, in the same language as that which is being titled, and are usually for hard of hearing viewers. Interlingual subtitles, on the other hand, are those which allow a foreign audience to understand the dialogue of a film; they are a form of language transfer and they are also usually written for adults or children without hearing impairments (Bartoll 2004). There are also multilingual subtitles which are frequently seen in countries where two or more languages are spoken in the country, for example Belgium or Switzerland, in the latter case, one line is given to each language (Gambier 2004). As would be expected, multilingual subtitles consist of subtitles in several languages to be shown on the screen simultaneously.

The DVD, as mentioned in the introduction, has brought about an increased need for subtitles, as more subtitles in more languages can be stored on a DVD than was ever possible with the video-cassette. The methods used for adding subtitles to DVD are either the laser method or the optical overlay method (Cinetype n.d.). In this chapter, I will give a brief overview of the history of subtitling, which will include a discussion of the predecessors, alternatives to subtitles, and older methods of inserting the subtitles into a film. I will then outline the current method used and explain some of the main stages involved in the subtitling process. The chapter will end with a discussion of the type of text which some consider subtitles to be.

1.1 The History of Subtitling

When cinema was silent, it was a form of international, cross-cultural communication, as Pommier (1988) explains, with silent movies, communication was much simpler as spectators the world over were able to understand the meaning of the images. The advent of sound, however, bought its own problems, as the meanings of the image were complicated with the addition of dialogue and other sound. In addition, this 'ad-vent (*sic*) of 'talkies' eliminated for a time all possibility of a wider scope for continental films' (Wolf 1947: 89), and as Thompson and Bordwell point out, 'sound filming created a problem for all producing countries: the language barrier threatened to limit export possibilities' (1994: 229). From this point onwards, a mediator, in the form of at least a translator, was required so that the message could, once again, be understood by all.

With silent movies, intertitles were used to represent the on-screen dialogue and were an integral part of many movies. The intertitles, however, were easy enough to deal with as

they could just be translated and the original film cells replaced with those containing the translations (Danan 1991; Szarkowska 2005). Alternatively, a speaker might be used to give a simultaneous interpretation of the intertitles, for example the French *bonimenteur* or the Japanese *benshi* (Ivarsson 2003). With the advent of sound film from 1927 onwards, the audience could hear what the actors were saying, so the intertitles disappeared and the problem of film translation took on new dimensions. As Diaz-Cintas states, '...intertítulos [son] el precursor inmediato de los subtítulos como los conocemos en la actualidad' (2001: 54) [1]. Nevertheless, before discussing in detail the development of subtitles, I would like to briefly look at the alternatives offered by film studios to try to alleviate the newly arisen language problems.

In the earliest screenings of 'talking' movies, several solutions to the problem of language were explored. Occasionally in these early days of sound, films were shown abroad with no translation at all. Since at the time sound was a novelty, this sometimes worked as was witnessed when the original German version of *Der Blaue Engel* (1930) was successfully shown in Paris without translation (Thompson and Bordwell 1994). By 1929, many producers had come to the conclusion that the only way to preserve foreign markets was to re-shoot additional versions of the film, with the actors speaking different languages in each (Thompson and Bordwell 1994; Szarkowska 2005). In the same year, MGM set up an elaborate programme of multilingual production, bringing in actors and directors to make French, German and Spanish versions of its pictures (Thompson and Bordwell 1994). It was, in fact, these additional versions of the films which gave Spanish audiences their first real taste of sound films. Spanish casts and crews were assembled in

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[1] Intertitles are the the immediate precursor to subtitles as we know them today (my translation).

Hollywood to re-make the English-language films, using exactly the same sets but, of course, using a script translated into Spanish. The technical quality of these films far exceeded that of any of the films produced in Spain, and even though the films' subjects were not always specifically Spanish, these films were still very popular (Williams 2002). In France, huge film studios were built in Joinville for the purpose of producing these multiple-language versions, with as many as fifteen versions of the same film being made using the same set and scenario but national groups of actors and directors (Danan 1991).

After 1932-33, it became apparent that multilingual films was not the optimal solution to the language problem (Danan 1991) and this technique was gradually abandoned for various reasons, not least of which was the cost (Danan 1991; Kilborn 1993). Further, there was the additional problem that it is 'impossible to create the same atmosphere with a different director and English-speaking artists' (Wolf 1947: 89-90), and subsequently the productions were frequently 'artistically poor' (Danan 1991; Downy 2008; Szarkowska 2005).

Other methods were also used at the same time, including the 'voice-over' technique. This form of translation stemmed from the time when an 'explainer' would summarise to the audience what was in the intertitles. The explainer was necessary due to the fact that in its early days, the cinema was considered as a form of expression for the lowest of social classes, for people who were 'poco versado en la lectura' (Diaz-Cintas 2001: 57)[2]. With sound films in foreign languages, the 'explainer' was someone who could speak both

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[2] Not used to reading (my translation)

the language of the film and the language of the audience, and they would 'traducir en directo los títulos que se iban sucediendo en la pantalla' (Diaz-Cintas 2001: 58)[3] .

There was also a hybrid between intertitles and subtitles, which consisted of written projections which summarised what was to happen in the next 15 to 20 minutes of the film. These were known as continuous or explanatory subtitles (Diaz-Cintas 2001). These explanatory subtitles were full screen and interrupted the action every ten minutes or so (Nornes 1999). A similar alternative was to insert subtitles of one or more lines into a scene which was temporarily interrupted, these known as dialogue subtitles. However, due to the fact that both of these methods were very intrusive, neither was particularly successful and interrupted not only the action of the film, but also the whole soundtrack (Downey 2008). One final method, which was surprisingly popular, was the use of a screen, placed to one side of that on which the film was projected, where the subtitles would appear. Using this method, however, it was difficult for the spectators to both read the subtitles and watch the action on the screen at the same time, potentially hampering their understanding of the film.

The lack of success for the alternatives discussed above meant that another method of making films accessible to international audiences was needed. These other methods included subtitles, although providing a written summary of what the actors say to be displayed simultaneously did not develop after, but rather alongside, the precursors.

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[3] Directly translate the titles as the appeared on the screen (my translation).

There is some disagreement about when the first subtitles as we know them today were used. According to Ivarsson (2003), subtitles in the modern sense of the word were actually used in the silent film era. In 1909, M.N. Topp registered a patent for a 'device for the rapid showing of titles for moving pictures other than those on a film strip' (Ivarsson 2003). With this method, the projectionist would use a sciopticon to show the subtitles on the screen below the intertitles. This technique, however, was never much more than a curiosity, although similar methods, with the titles on a filmstrip instead of on slides, have been used from time to time up to the present day (Ivarsson 2003)

In contrast to Ivarsson, Shuttleworth and Cowie (1997) cite the first use of subtitles as 1929. This is supported by Gottleib (2002: 2) who states that:

> The first attested showing of a sound film with subtitles was when *The Jazz Singer* (originally released in the US in October 1927) opened in Paris, on January 26, 1929, with subtitles in French. Later that year, Italy followed suit, and on August 17, 1929, another Al Jolson film, *The Singing Fool*, opened in Copenhagen, fitted with Danish subtitles.

Screenings of this film in France used a system whereby an adjacent screen and slide projector were used to project the translations of the dialogue parallel to the onscreen action (Downey 2008).

In contrast, Nornes (1999) says that Herman Weinberg was the first translator in the world to use subtitles and that 'he is probably their inventor' [4]. It was in the United States where Weinberg first used the Movieola editing suite to add English subtitles to films from Europe, and Hollywood studios would sometimes put together a list of English subtitles which could be translated into the other languages without the need for spotting;

this was known as 'pivot subtitling' (Downey 2008: 28). Downey (2008: 28) further explains that at the same time in Europe, 'similar work was being done … for translating US films in French, German and other languages'.

Over time, and with the progression of technology, there have been many ways of adding subtitles to films. Those that are seen on the television screen are different from those seen on the cinema screen. The current method used for inserting subtitles into a film is the laser method, but before getting to this, I will describe some of the older methods. In the early days of subtitling, one of the main problems was how to place the titles onto the distribution copies of the films. The negatives of the films were usually kept in the country of origin, so adding subtitles to them was rather difficult. Once a copy was obtained, however, methods used to add the titles could include the optical method, mechanical or thermal processes or chemical processes.

To start with, attempts were made to breathe new life into the technique invented in 1909, that of manually projecting slides with printed texts directly onto the screen. Very soon, however, methods of copying photographed titles on to the film copy itself came into use. A frame containing the title was held in position, while the film negative and the positive print strip were fed forward and exposed (Ivarsson 2003; Downey 2008). Later, this process was made automatic. Exposed blank frames were inserted between the title frames and the titles were then fed forward using a counter to ensure that the titles were the right length and in the right place (Ivarsson 2003).

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[4] For Weinberg's explanation of the experimentation that led to subtitling, see Nornes (1999).

There were, however, many problems with this method. One of the main disadvantages was that the original film negative was usually not available and it was necessary to re-copy the whole film to obtain a new negative. This led to loss of focus and a significant increase in the noise level – a serious problem in the early days of sound films (Ivarsson 2003). When, occasionally, the film negative could be obtained, it was soon realised that, if a large number of copies were needed, the most efficient method was to photograph the titles onto a separate film of the same length as the original, with the in and out cue frames synchronised (Ivarsson 2003). The film negative and the roll with the titles were then copied simultaneously, an operation which took far less time than repeating the slow exposure process frame by frame (Ivarsson 2003).

The optical method of subtitling is still widely used today when a number of new subtitled prints are needed. The subtitles produced in this way are a permanent part of the print. The modern way of producing these titles is explained by Cinetyp (n.d.)

> …subtitles are separately exposed onto high-contrast … black-and-white motion picture film stock. … [This] picture negative is sandwiched between the overlay band and the raw positive film stock. These three strips of film are run through a high-speed contact printer at the lab to produce a composite release film. The subtitles appear as pure white against the background of the film.

In 1930, Norwegian inventor, Leif Eriksen, took out a patent for a method of stamping titles directly onto the images on the filmstrip. The titles were typeset, printed on paper and photographed to produce very small letterpress type plates for each subtitle – the height of each letter being only about 0.8mm (Ivarsson 2003). The emulsion layer of the filmstrip was then moistened to soften it, and the subtitles were added (Downey 2008). In

1935, Hungarian inventor, O. Turchányi, registered a patent for a technique whereby the plates were heated to a sufficiently high temperature to melt away the emulsion on the film without having to place it into a softening bath (Ivarsson 2003). Both of these processes, however, were difficult to control and the results often unpredictable, with the letters being unclear and difficult to read, thus it was clear that other techniques would be required.

In 1932, R. Hurska, an inventor from Budapest, and Oscar I. Ertnæs in Oslo simultaneously took out patents on an improved method for impressing the titles directly onto the film copies. An extremely thin coating of paraffin or paraffin wax was applied to the emulsion side of the finished film copy. The printing plates were inserted into a kind of printing press, into which each plate was fed and heated to a temperature of almost 100° C, and one by one they were pressed against the paraffin coating at the bottom of the frame which corresponded to the beginning of the dialogue line (Downey 2008). The paraffin under the letters melted and was displaced, exposing the emulsion. This process was repeated with all the frames on which this subtitle was to appear, corresponding to the duration of the dialogue. The same process was used throughout the film (Ivarsson 2003).

After the printing process was finished, the film was put through a bleach bath, which dissolved the exposed emulsion, leaving only the transparent nitrate or acetate film. The etching fluid and paraffin were then washed away. This process produced clear and very legible white letters on the screen, although the edges were sometimes slightly uneven due to the variable consistency of the paraffin and variations in the penetration of the

etching fluid (Ivarsson 2003). This process was also automated later on, by means of a counter, which fed the plates forward, counted the frames on the roll, and ensured that the subtitles came in the right place and were of the correct length. The chemical process was the cheapest method when less than ten copies of a film were to be subtitled (Ivarsson 2003)[5].

Laser subtitling is the latest development for the insertion of subtitles. For this process, lasers are used to burn away or vaporise the emulsion, thus making both typesetting and plates unnecessary. Laser subtitling is a technique which was developed by Denis Auboyer in Paris and by Titra-Film in Paris and Brussels and has, with great success, been in commercial use since 1988 (Ivarsson 2003; Titrafilm 2006).

When laser subtitling a film, a computer controls a very narrow, high-powered laser beam, and the beam "etches" the titles into the emulsion layer of the film (Cinetyp n.d.). This does not damage the acetate, and means that only the clear base of the film remains. It takes the beam less than one second to write a subtitle consisting of two lines, after which the next frame is fed forward. The letters produced using this technique are very clear and sharp, the contours being enhanced by the darkening of the edges due to the heat. The titles are computer typeset and can be cued on the video display by means of time coding or frame counting (Ivarsson 2003; Cinetyp n.d.).

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[5]A well known example of this type of subtitles is Jean Cocteau's 1946 film *La Belle et la bête,* which for many years was only available with its original subtitles as they had been chemically burnt onto the master copy.

Although all of the above methods were useful for subtitling for film distribution for the big screen, film distributors realised that when the same films were viewed on the television screen, the subtitles that had been used for the theatre release copies were just too small to read (Carroll 2004). Carroll (2004) further explains that from the 1960s, caption generators were developed, and these made it easier to insert subtitles into video material. They were, however, clumsy and user-unfriendly, so other techniques have had to be developed. The most popular way of inserting subtitles into films for DVD and video release is to use a computer program whereby the film is recorded onto digital format and the subtitles inserted. This file is then copied onto the required distribution format; that way the subtitles are a more appropriate size for the format being used (Cinetyp n.d.; Titrafilm 2006).

1.2 Subtitling Procedures

There are many procedures involved in the production of the subtitle. Inserting the titles into the film is the final step of a long, and sometimes complicated process. In the subtitling industry, in fact, the methods and procedures used to produce film subtitles vary considerably depending on the studio and/or client. Sánchez (2004: 10) explains the four main methods she has used as a practising subtitler:

1. Pre-translation – Adaptation – Spotting

2. Pre-translation – Spotting – Adaptation

3. Adaptation – Spotting – Translation

4, Translation/Adaptation – Spotting

Pre-translation is the process in which the dialogue list/script is translated prior to the subtitles being created. Adaptation, for her purposes, is the separation and adjustment of the pre-translated text into provisional subtitle units. She further explains that no matter what method is chosen, each set of subtitles is subject to a 'two-step verification process' (2004: 10) whereby the subtitle file is first read by a native speaker without watching the film which should allow easier detection of mistakes and incoherence. Once this is done, the film is screened with the completed subtitles to check for any problems which may have been overlooked previously. This also allows any necessary adjustments to be highlighted. This second step is usually done using a computer program which will stimulate the subtitles, avoiding the need to record a copy of the film with subtitles.

Luyken (1991) also explains in detail the methods used for subtitling, as can be seen in the following three figures.

Figure 1: Steps Involved in Preparation of Traditional Subtitles[1]

| 1. REGISTRATION
- Of programme/film information |
| 2. VERIFICATION
- of Master
- of Dialogue List
+
TRANSCRIPTION [2] |
| 3. PRODUCTION OF A TIMECODED WORKING COPY |
| 4. SPOTTING |
| 5. ADAPTATION/TRANSLATION/SUBTITLE COMPOSITION |
| 6. INSERTION
- onto working copy
- onto a master copy |
| 7. REVIEW AND CORRECTION |
| 8. APPROVAL |
| 9. TRANSMISSION |

*1 Not necessarily carried out in this order
*2 If no dialogue list is provided

Source: Adapted from Luyken, 1991: 49

Figure 2: Electronically Subtitling (Video) emboldened

1. REGISTRATION

on paper	or	disk A

2. VERIFICATION

view master [1]
+ note amendments on dialogue list

3. TRANSCRIPTION

on paper	or	disk A

4. WORKING COPY

on videocassette [2]
+ generate timecode if necessary

5. SPOTTING

on dialogue list or	disk A

6. ADAPTATION/
TRANSLATION/
SUBTITLE
COMPOSITION

translate, adapt		
+ compose subtitles		
on paper	or	disk A
	or	disk B [3]

7. INSERTION

type subtitles	or	combine
onto disk		disks A+B

8. REVIEW/
CORRECTION

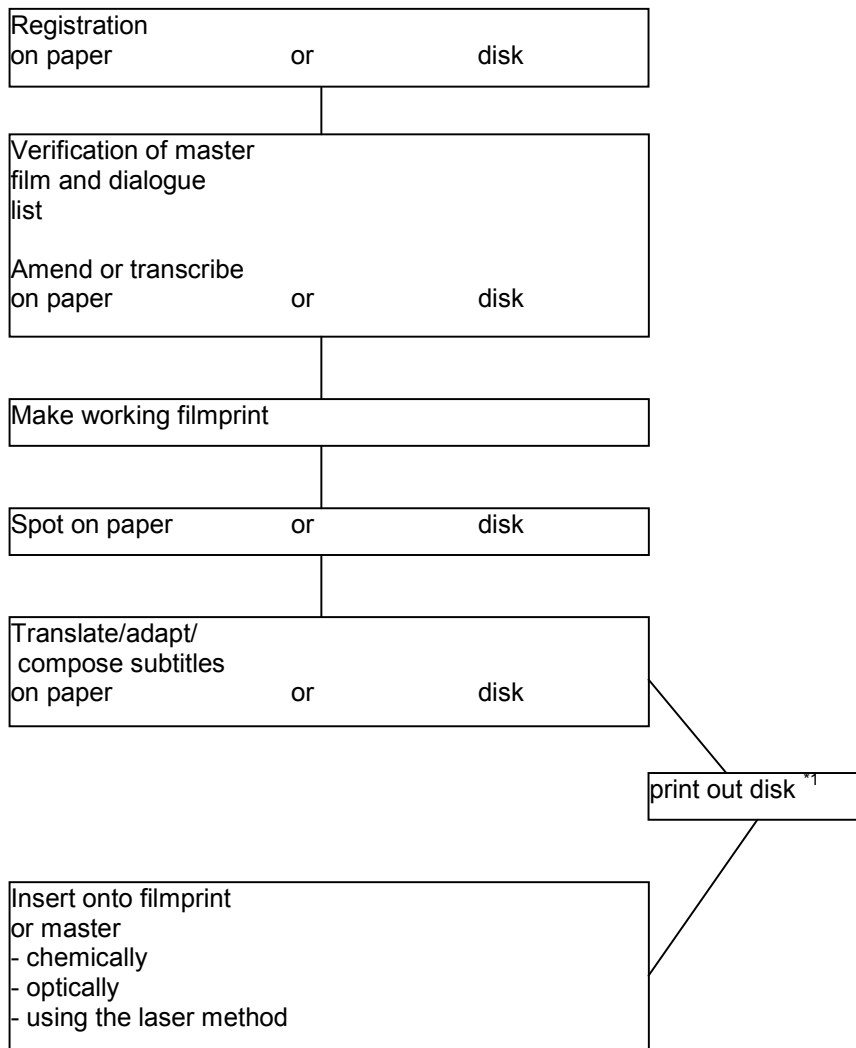| view working copy + disk containing subtitle text **and** spottings |
|---|
| correct on disk |
| print out subtitle list + proofread [4] |

9. APPROVAL

10. TRANSMISSION

*1 Usually 1" videotape
*2 Usually ¾" videotape
*3 Disk A denotes the first disk used, Disk B simply denotes a new disk
*4 This step is not always carried out

Source: Adapted from Luyken 1991: 51

Figure 3: Subtitling Film

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┌──────────────────────────────────────────────┐
│ Registration                                   │
│ on paper              or            disk       │
└──────────────────────────────────────────────┘
                        │
┌──────────────────────────────────────────────┐
│ Verification of master                         │
│ film and dialogue                              │
│ list                                           │
│                                                │
│ Amend or transcribe                            │
│ on paper              or            disk       │
└──────────────────────────────────────────────┘
                        │
┌──────────────────────────────────────────────┐
│ Make working filmprint                         │
└──────────────────────────────────────────────┘
                        │
┌──────────────────────────────────────────────┐
│ Spot on paper         or            disk       │
└──────────────────────────────────────────────┘
                        │
┌──────────────────────────────────────────────┐
│ Translate/adapt/                               │
│  compose subtitles                             │
│ on paper              or            disk       ╲
└──────────────────────────────────────────────┘ ╲
                                        ┌──────────────────┐
                                        │ print out disk *1 │
                                        └──────────────────┘
                                                 ╱
┌──────────────────────────────────────────────┐ ╱
│ Insert onto filmprint                          │╱
│ or master                                      │
│ - chemically                                   │
│ - optically                                    │
│ - using the laser method                       │
└──────────────────────────────────────────────┘
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*1 This is not always necessary with the laser process

Source: Adapted from Luyken 1991: 66

The first task is registration, during which vital information about the film or programme

to be subtitled, for example title, date of subtitling, and name of distributor is recorded

either manually onto an 'identity card', or more usually onto a disk/computer hard drive

(Luyken 1991; Ahl 1992). Once this is done, the subtitler has to verify the master and

dialogue list, the first major step in the subtitle presentation process. The master

videotape, DVD or film print which has been provided by the distributor is then viewed

in order to identify any faults and also to locate any non-verbal material (such as caption,

signs, or even letters) which may appear in the film (Luyken 1991; Diaz-Cintas 2001;

Downey 2008). The location of any captions is noted so that they may be taken into

account when positioning the subtitles. It is preferable for the distributor to provide the

subtitler with a post-production dialogue list or a script or montage lists. Scripts or

montage lists are better as they will include directorial information (Luyken 1991). Most

useful of all, however, is a post- production script with a glossary which is the most

accurate representation of what happens in the film (Reid 1977) and which includes

changes that were made to the film at the last minute (Diaz-Cintas 2001). It must be

pointed out, however, that it is not unusual for a film to arrive with no dialogue or script

information at all. In those instances the film has to be watched, and all that appears on

the soundtrack needs to be transcribed. This is a tedious and time consuming task which

is often complicated by the fact that the soundtrack may be difficult to hear and unclear or

difficult to decipher in parts (Luyken 1991; Diaz-Cintas 2001). In all cases, it is

necessary for the subtitler to watch the film first to ensure they fully understand what is

what, and also to compare the dialogue list/script with the master copy (Reid 1977).

Sánchez (2004: 12), in fact, explains that:

> the scripts or dialogue lists provided by [subtitling] clients are notorious.
> Often they contain text which does not appear in the film or worse, are
> missing text which does.

Minchinton (1987: 281) highlights a further issue with dialogue lists, in that they

'invariably lack a glossary. Only the best-produced USA and UK feature scripts include

one'; and as Diaz-Cintas (2001) explains the best glossaries explain obscure terms such as proper nouns, slang expressions, cultural references and any linguistic issues which could cause problems to the subtitler/translator. A further advantage of watching the film before starting work on the translation is that it is much easier to understand what is being said when the scene is watched: context becomes much clearer and this makes the job of translation considerably easier. If, as sometimes occurs, the subtitles are written without any regard to the on-screen action, they can be preposterously wrong. Languages with genders, for example, can present an obvious difficulty; if the subtitler has not seen the picture, it can be almost impossible to determine whether a reference is to a he, a she or an it (Minchinton 1987).

Having watched the film and ensured that the dialogue list is correct, the next step in the subtitling process is to produce a timecoded working copy. To do this, the master videotape is copied onto a working copy in order to preserve the master. The timecode is also recorded onto this copy. A timecode is a signal which is stored in conjunction with each frame of the tape. It is in the form of a digital clock which is made up of eight digits (00.00.00.00) signifying hours, minutes, seconds and frames. If it is displayed on the screen, it is preferable that it is in the bottom left-hand corner or top of the screen so as to avoid covering up any captions (Luyken, 1991; Diaz-Cintas 2001). These time codes are a vital tool for subtitlers as they allow a sequence, or even a single frame, to be pinpointed exactly and thus make the insertion and removal of subtitles much more precise (Diaz Cintas 2001).

With the improvements in technology over the years, the VCRs of subtitlers have been replaced by PCs and subtitlers today have access to special computer programs which they can use to add the subtitles to the film (Carroll 2004). Using one of these programs, the subtitler can have a word processor and a window which shows a digital image of the film, simultaneously open on the computer monitor (Diaz-Cintas 2001). This program also shows the time of each frame thus allowing the time codes to be added to the subtitles much more easily. Alternatively, subtitlers use a program which includes a time-code reader, a subtitle keyer and a character generator (Ahl 1992; Titrafilm 2006).

Having produced the timecoded working copy, progressing systematically through the film, all the dialogue is measured and the measurements are noted on the original dialogue list, which is known as 'spotting' (Minchinton 1987). The reason for doing this is to establish the precise frame where a person starts and finishes talking. The film/DVD/videocassette is played forwards and backwards, frame by frame if necessary, to locate these points precisely and the timecodes corresponding to them are identified and also noted on the dialogue list (Luyken 1991). There may be the occasional adjustment of a few frames 'to respect a film's takes or allow more reading time, take change permitting' (Sánchez 2004: 13). This step leads to what is known as a 'spotting list' and this spotting list represents the framework for the intended subtitles.

Once all of these steps have been completed, the subtitler starts translating the dialogue of the film. This part of the process also involves many steps, including adaptation,

translation and subtitle composition. These three steps are linked to each other. Luyken (1991: 54-55) briefly explains each step:

- *adaptation* which is the transposition from spoken to written language;
- *translation* which is the conversion from one language to another;
- *subtitle composition* which is the creation of condensed messages from extended messages.

In adaptation, the original dialogue is condensed in order for it to fit in with the time-related and space-related constraints represented by the spotting measurements. 'The extent to which the speed of delivery of the original dialogue differs from the assumed reading speed of the viewers is the extent to which the dialogue must be condensed' (Luyken 1991: 55). At this stage in the process, all 'non-essential' information must be omitted, and it is here where the subtitler's editorial skills are put to the test. Once this condensing process is finished, the subtitler will then move onto the translation.

The translation of subtitles involves all of the linguistic problems encountered by literary translators, with the added inconveniences imposed by the constraints of subtitling. As Luyken (1991: 55) explains that of the problems which are common to all translation, the following represent a particular challenge to subtitlers: dialects, puns and jokes, ambiguities and localisms. In addition to this, the subtitler is dogged by that familiar translation problem: 'Should I aim for a loyal translation of the original words, or should I aim to convey the meaning of what is being said with a freer interpretation?' Even when a glossary or explanatory notes are supplied with the script, some research may still be required to locate the source of a suspected quotation, for example (Luyken 1991).

Having translated the subtitles, the subtitler now moves onto subtitle composition. This is no mean task, as the subtitler must cater for a mass audience who are reading words in a less than ideal situation (Luyken 1991). The literacy levels of the audience have to be considered in this step, and the viewer with 'less than average abilities' (Luyken 1991: 56) must be considered and an accurate assessment of audience literacy and of the spectators' knowledge of the subject matter is thus indispensable for successful subtitling.

Whatever the film, clear continuity of the story line is vital. Complex sentences, abbreviations, unnecessary punctuation, incomplete sentences and ambiguities are all distractions which must be avoided. If there is any information which is obvious from the on-screen action, it need not be incorporated into the subtitles (Luyken 1991). Conversely, supplementary information may need to be worked into the subtitles to explain 'something about the context in which certain remarks are made or the association they may have' (Kilborn 1989: 427).

1.3 Subtitling: Translation or Language Transfer?

The above offers a description of the history of subtitling, as well as the methods currently used to produce them. Having done this, I will now briefly discuss what type of text subtitles are. There is some disagreement between authors regarding the type of text that subtitles are. They fall into the broader category of audiovisual translation (AVT), but this is far as the agreement goes. Some authors look at subtitling as a form of language transfer (Mera 1998; Diaz Cintas 2001; 2003; and Hernández Bartolomé and Mendiluce Cabrera 2005). Gottleib (2004: 219) explains this disagreement exists for two

reasons. The first involves the reduction in text, which is 'something that is often not expected in translated texts'; this, coupled with the fact that 'to most people the term 'translation' [...] means the transfer of written text in one language to written text in another' marks subtitling out from literary translation. It is this shift in medium that I believe distinguishes it from translation. The simultaneous provision of meaning in two (or more) languages, one in oral and the other(s) in written text, is consequently a relatively new form of language transfer created by film and further developed by television, video and DVD. Kilborn (1989;1993), and Diaz-Cintas (2001) also refer to subtitling as a form of 'language transfer' rather than as 'translation', thus the term is well-used in the field. In fact, as Wolf (1947: 90) points out: 'Sub-titling, when properly and carefully done, is the most thankless and self-effacing task in existence' What is more, the subtitler is open to criticism as the translation is, unlike with written translations, laid bare for the audience to compare to the original, as Wolf (1947: 90) further explains 'it is the only form of translation which can be imbibed in conjunction with its original version, and so encounters far more criticism than would otherwise be the case.' This, again, highlights the difference between subtitling and literary translation. In addition to this, subtitling is an overt type of language transfer, as Caillé states, 'les spectateurs-auditeurs tout en écoutant l'original lisent le sous-titre et s'aperçoivent très vite des erreurs' (1960: 108)[6]. This point is also touched on by Kilborn (1989: 428)

> …the translator is in a curiously exposed position … since the original
> dialogue remains a tangible reality for the audience who will continue
> to draw tonal clues from what they hear and the context in which it is

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[6] The spectator-listeners hear the original whilst reading the subtitle and notice mistakes very quickly.

said. Suspicions can therefore be quickly aroused as to whether they are getting the whole story.

Thus, as stated above, subtitling is not the same as translating a written text. The subtitler is in a position to be permanently criticised by the audience, and not just by those who understand the source language. As Kilborn (1989) points out, they are also under attack from those with little or no understanding of the source language.

One major point for consideration was discussed by Diaz-Cintas (2001: 25). He states

> Los subtítulos… suponen un cambio de registro de oral a escrito e implican la omisión de elementos del mensaje lingüístico original ya que han de respetar la sincronía espacial, en el sentido en que la entrega del mensaje viene predeterminada por el anche disponible en la pantalla, que normalmente no permite más de un total de unos 32 a 35 espacios por línea en un máximo de dos líneas. [7]

Taking this into account, it could be said that subtitling is not a true form of translation. It is, as the above writers argue, more a form of language transfer, where meaning from one text type is transferred to another text type and another language. These arguments emphasise the fact that subtitling is a unique type of language transfer and lead us onto the next section, which is that of the constraints the medium imposes for the practitioner. The constraints form part of the issues which will be dealt with in the following chapter.

So, subtitling is a means of offering synchronised captions for film and television dialogue. To produce these captions is a complex process, which is frequently a team

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[7] Subtitles involve a change from the oral to the written register and entail the omission of certain elements of the original linguistic message because they must respect the spatial synchrony, in that the delivery of the message is predetermined by the width of the screen which normally allows for no more than 32 to 35 characters per line and a maximum of two lines.

effort and a job which poses many problems and challenges to the subtitler. The many steps involved in producing subtitles involve both technical and linguistic issues and these pose many challenges for the subtitler. Referring to subtitles as a form of language transfer rather than translation is more accurate as it involves a change of register and a reduction of the original is necessary for the subtitles to be understood in the short period of time available to the spectators to read them. Having outlined the history of subtitles and the steps involved in producing them, chapter two will now discuss the challenges that the subtitler faces when subtitling a film, and in particular heritage film, with a view to proposing an analytical framework which will be applied to the chosen corpus of films. Many authors, however, as seen above, choose to use the term language transfer, and I am inclined to agree with distinguishing subtitling from translating using this term.

Chapter 2 – Challenges in Subtitling

Chapter one offers the history of subtitling, and the technical steps that need to be followed when producing subtitles. As a follow on to that, the main aim of this chapter is to look at some of the different approaches and models relating to the technical and cultural constraints in subtitling, drawing on Delabastita (1989), Diaz-Cintas (2001; 2003) and Hajmohammadi (2004) among others. I will also be drawing on Toury's (1995) adequacy/acceptability model and Brondeel's (1994) equivalence theory in order to lead to a framework for carrying out a quality assessment of subtitle translations. I have chosen these authors based on the advice they offer for subtitlers, as well as the theories and models they outline. Although Delabastita (1989) is an older source, the assessment criteria he offers for assessing the quality of subtitles are useful for this study: he sets out a series of questions which can be asked about any programme or film with interlingual subtitles, and which offer a suitable general starting point for subtitle quality assessment. Other authors have also been considered for this chapter to help the development of an analytical framework which I will use in the consequent chapters to discuss the effectiveness of the subtitles produced in the chosen corpus of films, as well as a way of ascertaining whether there are any standard systems used when subtitling heritage films.

Essentially, I am approaching this study rather from a practical than theoretical point of view; I am looking at the how, rather than discussing the why. In approaching the analysis in this way, I will look at how the subtitles communicate to the foreign audience, with a view to discussing reception and audience expectations, and with particular

reference to the peculiar characteristic of subtitling which is that both source and target text are available to the audience, so subtitles are more open to criticism than many other forms of language transfer. In addition to this, I will be testing a series of hypotheses which will be developed throughout this chapter and which will be tested in chapters three and four.

The literature used as the basis for this chapter, and thus, as the basis of the analytical framework which was used for the films, is prescriptive or descriptive depending on its purpose, and one of the key features of this chapter will be a review and synthesis of the key sources on which I have based this study. Throughout this chapter I will develop the analytical framework which is used in chapters three and four for the discussion of the films, as well as outlining the hypotheses which will be tested in those chapters. In order for this discussion to take on some kind of logical form, I will outline the issues relating to subtitles by first looking at the technical issues, and then at the cultural issues. The technical issues surrounding subtitling are manifold: they relate to factors including screen space, which in turn forces a reduction in the amount of words used when compared to the original text, as well as the more technical aspects of the display and the timing of insertion and removal of the subtitles. The cultural issues in contrast, are linked to those factors including the genre of the films, in this case heritage, and thus the amount of cultural references made to events, places and people during these films. In the course of discussing these cultural issues, I will provide both a working definition of heritage cinema, as well as outlining the selection criteria used for choosing the films used for this study.

2.1 Technical Challenges

Before I begin the discussion of the key technical issues of subtitling, I would first like to briefly outline the various authors' opinions on the demands that subtitles place on the spectators; these believed demands affect the timing and amount of reduction of the subtitles so cannot be ignored. Firstly, there is Hajmohammadi (2004: Para 7) who explains

> it is often assumed in Translation Studies circles that subtitling audiences have a lower cultural standing than, for example, the readers of literary works in translation … [however] viewing subtitled material is much more demanding than reading literary texts in translation.

These extra demands are caused by the extra mental and physical processes involved in watching a subtitled film, which he describes in some detail. Other authors outline these further demands including Delebastita (1989), Vanderschelden (2002) and most significantly Grillo and Kwain (1981: 25) whose study into how a spectator's brain works whilst watching subtitled films found that

> [a subtitled film] gives us something additional to do while we watch a movie, modifying the passive alertness with which we might watch films in our own language by the addition of the active mental exercise of reading.

The added written information which is presented at the bottom of the screen, making the viewing process active rather than passive, means that the subtitles have to be as easy to read as possible; to aid the spectator, considerations for the subtitler include the display of the subtitles (font, size, colour, position) and the timing of their insertion and removal. As discussed earlier, the texts used for this chapter are either prescriptive or descriptive, depending on their purpose, so this section of the chapter will, necessarily, take similar

form, however I aim to do more than say what subtitlers should do and how the subtitles should look on the screen; rather, I am trying to establish a set of questions which I will then answer during the analysis of the subtitles in the corpus of films. Nevertheless, in order to do this, I will need to outline the prescriptive recommendations and descriptions of subtitles set out in the literature, although my aim is to critically review and synthesise this information, rather than just report what is said by the authors.

The technical side of subtitling comprises various issues, and those I have focused on are the display and format, the timing of insertion and removal of the subtitles and the reduction of the script and text preparation. I see these as the most important of the technical issues as they affect both how the subtitles are viewed and the quality of the translations produced. The display and format of the subtitles are dictated by the screen space available for their display, and this available space is one of the key causes of the challenges faced by the subtitler. Both Diaz-Cintas (2001) and Hajmohammadi (2004) expound that the subtitles are intrusive and contaminate the image; very strong words indeed. Caillé (1960) explains that they are 'un mal nécessaire'[1] in the title to his article, so even the authors who write about their production do so in a negative light; but surely the subtitles are the key to a film's international success, so the discussion of them should surely be presented in a more positive light. Yes, they do take up part of the screen, but it is the job of the subtitler to ensure that they take up as little as possible; to do this, there is a need to consider the choice of font.

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[1]A necessary evil.

The choice of font will dictate the amount of screen space which is taken up by one line of subtitles, and will further dictate the possibility of using more than one line. Diaz-Cintas (2001: 24) explains that there is a maximum 'safe area' which is two lines of text which take up approximately two thirds of the width of the screen. Diaz-Cintas (2001) and Luyken (1991) give details of the differences between the amount of characters which comprise subtitles, depending on the format being used: for 35mm film, the maximum is 32 to 40 characters per line; for 16mm film it is 24 to 27 characters; and for video and DVD, 32 to 35 characters. This maximum length clearly affects the amount of information which can be contained in one subtitle of two lines, and can mean that the subtitles used for a cinema release might not be usable for a DVD release of the same film, depending on the maximal line length. Diaz-Cintas (2001) further points out that the computer programs which are now used for subtitling do not allow the subtitler to exceed this maximum number of characters, thus making their job slightly easier.

The choice of font, however, does not just dictate the number of words per line, but also the readability of the subtitles. The legibility of the chosen font is very important; the subtitler needs to choose a font which is very easy to read quickly and Diaz-Cintas (2001) explains that as a general rule, the font chosen by most subtitling houses is one which is similar to Arial or Times New Roman, approximately 12 points in size, and this is what the majority of computer subtitling programs will use. More general texts on the readability and legibility of fonts (Gelderman 1998; Gaultney 2001) give more detail about the best choice of font to achieve maximum readability: factors of the font to consider are the x-height, the ascenders and descenders, the weight of the strokes and the

counters. The x-height is exactly that, the height of the letters before the ascenders and descenders are taken into account; the ascenders and descenders are those parts of the letters which distinguish letters such as g and a and h and n; further, the ascenders and descenders of any font help with word shape recognition, and the longer the ascenders and descenders of a particular font, the easier that font is to read (Gaultney 2001). Gelderman (1998) further explains that a font with a relatively large x-height compared to its overall size is easier to read in smaller sizes as the distances between lines of type are greater. A final point linked to the legibility of a font is the thickness of the strokes; this helps determine the size of the counters, or white space inside the letters, which in turn affects how easy it is to identify each letter (Gaultney 2001:4). In order to differentiate this study from others on subtitles which I found during the research for this thesis, I will be considering these features of font; research which seems lacking in the majority of the literature, but which is important when considering how easy subtitles are to read, and thus helps to establish their effectiveness.

Where the subtitles are positioned on the screen is another issue which interests the key authors on the subject, with Diaz-Cintas (2001), Karamitrologu (1998) and Luyken (1991) offering their advice as to the best position for the subtitles; all say that they should be presented at the bottom of the screen. There is some disagreement, however, as to where exactly on the screen the subtitles should appear: Luyken (1991) points out that the majority of subtitles are either centred on the screen or towards the left of the screen, whereas Karamitrologu believes that the subtitles should be centred on their allocated lines as the majority of the image action is based in the centre of the screen,

thus meaning that the eyes of the spectator have to travel a shorter distance (1998). As an exception to this rule, he explains that subtitles which include 'dialogue turns which are initiated by dashes and presented simultaneously on a two-line subtitle' (Karamitroglou 1998: Para 8) should, instead, be aligned on the left-hand side of the screen. Essentially, the position of the subtitle must, where possible, remain constant throughout the film or programme being titled in order, again, to ensure that the spectator's concentration is not broken (Diaz Citnas 2001), with this consistency meaning that the spectators' eyes return to the same place each time as they begin to anticipate the appearance of the next subtitle. Each of these authors, although offering very prescriptive advice for subtitlers, does make it clear that whatever the choice of the subtitler, and whichever method from the above is chosen, the subtitles need to remain constant in order to avoid making the job of the spectator more demanding than it need be.

The final issue regarding font is that of choice of colour, and again it is Karamitrologu (1998) and Diaz-Cintas who have the most to say about this issue. Karamitrologu (1998) believes the font should be pale white, not bright white, as this could be rather tiring on the spectators' eyes, and that the subtitles should also be presented on a grey, see-through, 'ghost box' or surrounded by a shadowed edge. On the other hand, Diaz-Cintas (2005) points out that for many Japanese movies, the subtitles are yellow. According to a study by Silver *et al*. (1998), the most important factor is contrast; if there is insufficient contrast between the subtitles and their background, the subtitles can be very difficult to read. Silver *et al*. also found that for the majority of people they surveyed 'white on

black is preferred by the largest number of people, with white on dark blue being the second' (1998: Para 21). It is also suggested that subtitlers take into consideration the changes in background against which the subtitles are to be displayed: scenes where there is a great deal of white in the background could seriously hinder the spectators' ability to read subtitles which are white against white (Karamitrologu 1998).

Continuing on the subject of display, Szarkowska (2005) makes reference to the captions that sometimes appear on the screen and other non-verbal information which is frequently included in films; she offers possibilities for the translation of these including the use of italics or capital letters to differentiate them from the translations of dialogue, but as is seen in the analysis in chapters three and four, the subtitlers are severely limited in choice when it comes to differentiating these features, as well as dealing with other issues regarding differentiation that the film may offer up. This leads me to my first hypothesis: the technical issues outlined in the previous pages adversely affect the subtitler's ability to fully portray linguistic nuances which, in turn, hampers the spectators' fuller understanding of the film's dialogue. In order to investigate this hypothesis, I will look in detail at how the subtitlers have chosen to portray features including songs, films, word stress in order to establish firstly, have the subtitlers chosen to differentiate them, and secondly, whether there is any standardisation across the genre for their display.

With the first hypothesis having been formulated, the next key point for discussion for subtitling is timing, which comprises the amount of time the subtitle will remain on screen, as well as the gaps between the subtitles and when exactly the subtitle should

appear on the screen. Several authors have given vast amounts of detail on the subject of subtitle timing, including Luyken (1991), Brondeel (1994), Karamitroglou (1998), Diaz-Cintas (2001) and Koolstra *et al.* (2003). Luyken (1991), supported by Downey (2008) and Karamitroglou (1998) states that the average reading speed for adults watching a subtitled film is approximately 150 to 180 words per minute, and when considering the amount of time for which to display a line of subtitles, the 'rule of thumb' is what is known as the six second rule, that is to say on average it takes an adult spectator six seconds to read two lines of subtitled text, and approximately three and a half seconds to read one line of text (Brondeel 1994; Karamitroglou 1998; Koolstra *et al*, 2002). Further advice from Luyken (1991: 44) is that even very short subtitles have a minimum display time, and should not be on screen for less than one and a half seconds, otherwise this could result in a 'flashing effect', making the subtitles very hard to read; Karamitroglou (1998) and Diaz-Cintas (2001), on the other hand, look at the opposite side of this argument, affirming that a subtitler should also consider not displaying the subtitles for longer than the three and a half and six seconds stated above to avoid the faster readers in the audience re-reading the same subtitle. All of these recommendations are, however, only generalisations, and no real mention is made of how the linguistic complexity of the subtitles might affect the reading speeds; Hajmohammadi (2004: Para 29) does briefly touch on this point, saying '…reading speed may vary according to the linguistic density of the subtitles in terms of semantics and syntax', however he makes no recommendations based on this statement. Again, the above is little more than instructions for the subtitling practitioner, and there is no analysis of the points made,

thus, in the following chapters I will discuss whether these apparent industry standards are actually adhered to in practice.

A further instruction given to subtitlers by Diaz-Cintas (2001), as well as Luyken (1991) and Minchinton (1987) is that subtitle insertion should respect the cuts and breaks in action. Minchinton (1987: 280) explains that on the whole it is advised that 'cuts (shot changes) [be] carefully respected, because they punctuate the action and they can be used to punctuate the flow of subtitles'. Luyken (1991) discusses the importance of subtitle aesthetics, explaining that leaving a subtitle on the screen during a shot or screen change could be detrimental to subtitle aesthetics and intelligibility. He further emphasises that the subtitler needs to pay particular attention to sequences in the film which contain vital or spectacular visual information. Titford (1982) also discusses this issue, explaining that if a scene contains such visual information, it is crucial that the subtitler restrict what is offered in the subtitles to just essential information, thus leaving the spectator's eyes free to follow the more important dynamic on-screen action. A further point of interest, as Titford (1982) also explains is that there is also the opposite situation, in which the information in the dialogue is so important that the subtitler is required to include as much information as possible in the subtitles so that the spectator can follow what is going on. With the film genre chosen for this thesis, there will be scenes where there are spectacular visuals, just as there will also be scenes where the dialogue takes precedence, therefore I will consider Luyken's and Titford's points above in order to examine how the subtitlers have subtitled these scenes.

As can be seen from the above, there are many factors involved in the display of subtitles, and for the analysis of the films in this thesis, I will focus on those issues outlined above; I will also analyse how the subtitles look on the screen, paying particular attention to the choice of font, and its colour. Further, I will discuss the number of words per minute presented, as well as the overall reduction between original dialogue and text. Finally, I will give examples from the chosen films which will help to exemplify typical issues surrounding scenes of particular visual interest. This discussion will lead to the examination of the next of my hypotheses regarding subtitling, that font, speed of delivery of the original dialogue, linguistic density and on-screen action affect timing. In order to examine this hypothesis, I will look at specific scenes of interest in the film so as to identify exactly what the subtitlers do in these scenes.

2.2 Linguistic Challenges

The above comprises what will be discussed in chapter three of this thesis regarding the technical elements of subtitling; now I will outline what the theorists say about subtitling from the cultural angle, focussing mostly on providing the framework for a translation quality assessment of the subtitles produced for the chosen body of films.

This translation quality assessment is made up of a combination of cultural and technical points, but the majority of the issues are cultural, so I will include all of this information in chapter four of this thesis. Before outlining the theories I will be applying and the hypotheses I aim to test, however, it is first necessary to discuss the genre of the films being studied.

Blakely (1984: 42) believes that in order to fully understand all of the cultural references in a film, the ideal situation is that the spectator understands the language(s) of the film:

> a thorough knowledge of a film's oral language (or languages) is more important than is often thought and is in fact an essential first step toward a clear understanding of the film's visual aesthetic. If one does not fully understand the film's spoken language and is unfamiliar with the culture that is the visible product of that language, one is ill-equipped to understand the particular expression of the language of film.

If the spectator is unfamiliar with the language(s) and culture(s) of the film they are watching, they are, as mentioned earlier, almost entirely reliant on the subtitles to help them understand what is happening; in a heritage style film, where cultural references are manifold, the subtitler plays a double role: linguistic expert and cultural mediator. What the subtitler does with cultural elements in the film can seriously affect a foreign audience's understanding, and therefore their reception, of the film; this lack of understanding could convey an inaccurate or inappropriate interpretation thus shifting the emphasis of the narrative. The quality of the subtitles produced greatly affects how the film is received by the spectator, and so having outlined the technical points of subtitling which will be discussed in chapter three, I will now highlight those cultural areas which are of particular interest to the subtitler and spectator of heritage films from France and Spain. The main authors regarding these cultural issues are Minchinton (1987), Reid (1987), Luyken (1991) Nedergaard-Larsen (1993) and Szarkowska (2005). A key issue of the cultural issues relates to the genre of the films being subtitled, in this case, heritage films. There are several authors who discuss the issue of genre and how it can affect the subtitles: Wolf (1947), Ramael (1994), Philips (1996) and Buckland (1998) to name just a few. It is, because of the cultural and linguistic differences encountered in different

types of film, necessary to define exactly the genre of film being used for this thesis, which is presented below.

As Blakely (1984) mentions above, the role of language is of vital importance for any film, and how the subtitler has subtitled the film as a whole is entirely dependent on the nature of the film. In the case studies used here, the films all fall broadly into the category of heritage cinema, and before discussing in detail what needs to be considered in the quality assessment of subtitles for such films, a more thorough discussion of the genre is required; the exact definition of heritage when regarding films will now be discussed in further detail. The key authors regarding this are Austin (1996), Powrie (1999), Esposito (2001), Mazdon (2001) and Vincendeau (2001), who discuss the genre in great detail and this section of this chapter will, therefore, be devoted to the discussion of the genre and resulting cultural issues and how these may be dealt with by the subtitler. First, however, I will discuss the selection criteria used to help me decide on the corpus of films for use in this study.

For this thesis, I had originally wanted to carry out a more general comparison of the subtitles produced for France and Spain, however it soon became clear that a greater focus would be needed for the thesis to take on any logical form. In the process of doing my preliminary research I read Vanderschelden's (2002) article on the effectiveness of the subtitles in two different versions of the film *Ridicule* (1996) which led me to choose to study the subtitles in heritage films from both countries. With regard to the choice of films, *Ridicule* (1996) was the obvious starting point because of the aforementioned

article. *Cyrano de Bergerac* (1990) was another obvious choice because of the critical

acclaim which the Anthony Burgess subtitles of the film in the cinema release. That,

coupled with the linguistic density of the original dialogue, meant that *Cyrano de*

Bergerac (1990) would make an interesting case study in itself, as well as a good point of

comparison for the other films chosen. *La Reine Margot* (1994), the last of the French

films used in this thesis, was chosen because of its historical context and the underlying

cultural elements that exist in a film which is based on the life of a real historical figure.

The Spanish films, as will be discussed in chapter two of this thesis, differ from the

French films because of their historical context. They are all set during 1930s Spain, a

turbulent period in the country's history, and the cultural implications of this mean that

the films are full of both cultural and historical references which may be difficult for an

English-speaking audience to follow. To choose the most suitable films, I decided on

those which cover key events during the 1930s: *¡Ay Carmela!* (1990) is set during 1938,

at the end of the Spanish Civil War; *Butterfly's Tongue* (1999) takes place during the

summer of 1936, right at the start of the Spanish Civil War; and *Belle Époque* (1992) set

during 1931, at the start of the Second Republic.

As well as choosing films according to their subject, a further selection criterion was

availability. There are many heritage and historical films made in both countries which

are not released on VHS or DVD, and although there were other films which I had

considered for this thesis (*Le Libertin* (2000) and *Le Roi Danse* (2000)), they were not

available with English subtitles. This further narrowed down my choice of films to those

which had been released in the UK with subtitles. A further consideration was the format

of the film: *¡Ay Carmela!* (1990) is only available in the UK on VHS, and *Cyrano de Bergerac* (1990) with the Anthony Burgess subtitles is also only available in the UK on VHS; the other films chosen were available on DVD, so that is the format which was chosen as it offers a clearer picture and therefore potentially clearer subtitles.

Having outlined these selection criteria, I will discuss in more detail what constitutes a Heritage film; this section will conclude with a basic working definition of Heritage used for the purpose of this thesis. As will become clear, however, from the below discussion, it is not actually possible to come up with one clear-cut definition of the genre; instead, the definition will stem from a combination of various authors' definitions of Heritage cinema. Firstly I will outline definitions of heritage cinema for France; French heritage cinema evolved in a similar way to that of the UK, starting in 1979 and Mazdon (2001: 6) explains that in the 1980s 'the use of natural locations to evoke nostalgia for a lost France' was frequent, and can be seen in films such as *Jean de Florette* (Claude Berri, 1986). He further points out that these films were determined by a strong relationship between 'protectionist cultural imperatives, industrial strategies of large scale and cost, and an aesthetic of nostalgia which tends to idealise and petrify the past and the nation's geography' (*ibid*). Fournier Lanzoni (2002), on the other hand, discusses heritage cinema in France in the 1990s, explaining that during that decade, the heritage and period films reflected more on the time they were filmed than on the period in which they were set; in fact in 1990s France, there were actually three broad types of heritage film: 'official heritage; post-colonial heritage' and 'Vichy heritage' (Powrie 1999: 5). The 'official heritage' is normally a combination of high-profile actor and a cultural icon, which

Powrie (1999: 5) explains can be 'a novel from the literary canon [...] a play [...] a literary figure [...] or music [...] or even a location or collocation'; it is into this final category that all three of the French films used fall: *Cyrano de Bergerac* (1990) is based on Edmond Rostand's play of the same name, *La Reine Margot* is based on the life of a real queen of France, as well as on the Alexandre Dumas book about Margueritte de Valois and *Ridicule* is set in the court of Louis XVI, just before the French Revolution (1789).

Heritage cinema in Spain does not exist in the same way that it does in France, but it is still a recognised genre (as is explained by Triana-Toribio 2003). Spanish cinema has evolved in different ways for a variety of reasons, not least of which are the Civil War (1936-1939) and Franco's dictatorship from 1939 to 1975. With this in mind, it is useful to devote some of this part of the chapter to discussing Spanish cinema under Franco with a view to clarifying the reasons for the way heritage cinema has evolved. A further reason for this discussion is that it is possible to draw some comparisons between the cinema of Franco and the heritage of today. In fact, since 1975, there has been 'a wider preoccupation in Spain with recuperating the past' (Jordan and Morgan-Tomasunas 1998: 15) which has seen the refurbishment of museums, the restoration of municipal theatres, an increased interest in local history and the reissue of 'forgotten women writers' (Labanyi 1995: 402 cited in Jordan and Morgan-Tomasunas 1998: 15), and has been evident in a whole range of cultural practices and products. This 'recuperation' in regards to the Spanish cinema industry has seen a plethora of 'glossy adaptations of literary classics and period dramas … [and the] recycling of retrospective genres such as the noirish thriller and canción

española musicals' (Jordan and Morgan-Tomasunas 1998: 15). Although this obsession with the past could just be seen as part of the 'widespread nostalgia boom' mentioned with relation to the situation in France, in Spain it is part of a culture-specific need for people to 'recuperate a past which for forty years had been hijacked and aggressively refashioned by Franco' (Jordan and Morgan-Tamosunas 1998: 16). In fact, the Spanish films chosen for this thesis do not fit into the category of glossy adaptations, instead, they are set during the Second Republic and the Spanish Civil War in 1930s Spain.

This obsession with recuperating the past in Spain links historically with the French nostalgia boom. Even after Franco's death, films only rarely represented the Civil War itself (Monegal 1998), however, since the 1970s, some 300 historical films have been made, and more than half of them are set during the second republic, the civil war and under Franco's regime, and cinematic representations of these periods have changed considerably (Guardian Unlimited 2000: 1-2). So, in Spain, heritage cinema is a form of national 'therapy', helping the country to retrace its history after years of censorship and control by the Franco regime. As is explained above, Vincendeau (2001: 31) says of French heritage cinema that they 'turn away from a difficult present in order to comfort their audience with a rosy picture of the past'; similarly, Spanish heritage has done, and still does the same, as Triana-Toribio (2003: 117) points out:

> [the] PSOE wanted to deflect [the Spanish people's] attention away from
> the present problems that remained unresolved towards a past which was
> represented as the source of those problems.

There are, thus, many similarities between the heritage cinema in France and those Spanish films which are set during the Second Republic and the Civil War and the final similarity is that of national and cultural identity; heritage cinema is an effective way of championing these, and as Vincendeau (2001: 20) mentions national and cultural identity '… depend […] crucially on the creation of an invented national history'. In France there were the crises at the start of the 1980s, whereas in Spain, there was the need to recuperate a lost past, and reformulate the country's national identity. In addition, in France heritage was used by the government as a form of cultural education; in Spain the PSOE used it to re-educate the population.

Having outlined above the origins of the two genres being used in this thesis, it is now possible to provide a more useful working definition of heritage which will be used in this thesis. As stated above, however, this is not a single, clear-cut definition, and will draw more on what various authors have said about French Heritage cinema, and then linking these to Spanish heritage films. Austin (1996: 142) describes modern-day French heritage films as 'classical in form, historical or literary in inspiration', and that they tend to place a premium on high production values. Vincendeau (2001: 27) suitably sums up that modern heritage films offer up an 'opulent recreation of the past and use of canonical literature'. She also mentions that these films are aimed at 'a middle class and "middlebrow" audience [and] they increasingly define European/French cinema as an international luxury product with high audience appeal (if low critical status)'; into this definition it is also necessary to incorporate national and cultural identity. These are important defining factors of the heritage of any given people or nation, and can be 'those

aspects of cultural life that can be understood as symbols of national identity, that is, those that are visible on an international level' (Strode 2000: 61). Heritage cinema easily falls into this category, and although Vincendeau's (2001) definition is a good starting point, it is important to remember that a country's heritage is more than just literature, folklore and past events. Esposito (2001: 11) believes that 'film de patrimoine', for France at least, is a mode of film-making 'determined by a strong relationship between protectionist cultural imperatives, industrial strategies of large scale and cost, and an aesthetic of nostalgia which tends to idealise and prettify the past and the nations geography'. In Spain, the cultural aspect stems from the need to approach the past from the point of view of people who were forced to either stay silent or use allusion or metaphor in order to avoid censorship. Another defining factor of heritage films is their style; there are various common stylistic and thematic features of the genre and spectacle is clearly fundamental to the heritage film (Austin 1996). The films display history as spectacle via a pictorialist camera style; there is a domination of *mise-en-scène* over narrative - visual pleasures seem to be more important than narrative ones (Austin 1996; Street 1997). Essentially, the working definition of heritage, for use in this thesis at least, is that the films in this genre are based on key literary works, set in a specific period of time, or based on historical figures from the country in which they are set; further, they have a certain, defining style to them, and they are a key part of the cultural and national identity of this country.

As can be seen from the above explanations, the films being used for this thesis are, by definition, heavily culturally-laden and this culture needs to be portrayed in the subtitles,

therefore the third hypothesis I will be testing in the following chapters is that: as heritage

cinema is inherently cultural, in order for the subtitles produced to be helpful for foreign

spectators, cultural elements should, where necessary, be explained rather than ignored.

To test this, I will look at what Delebastita (1989), Brondeel (1994) and Toury (1995)

have said regarding translation quality assessment, as well as drawing on Blakely (1984),

Minchinton (1987), Reid (1987), Luyken (1991), Nedegaard-Larsen (1993) and

Szarkowska (2005).

Delebastita (1989: 207 – 210) lists a set of questions which can be asked about any

subtitled film or programme. He lists questions which cover points from general display

to more specific translation issues. For this part of this chapter, I will highlight only the

points he discusses regarding translation quality. He simply lists the questions, however,

I would rather discuss the points in more detail, than just present a list. His first issue

concerns reductions and additions; he asks 'are there any additions or any reductions? If

so, what types of dialogue, scenes etc, have been introduced or deleted?' (Delebastita

1990: 207). Reduction, as discussed earlier, is inevitable in the screen space available for

the display of the subtitles, however, in some cases, it may be necessary to add extra

information in order for the spectator to fully understand what is going on in the scene.

Vanderschelden (2002: 111) explains that

> the difficulty to provide adequate subtitles is proportional to: (1) the
> pace of the dialogue; (2) the role played by the dialogue in the
> development of the plot; (3) the register, variety of use of non-standard
> language; (4) humour and wordplay.

This is linked to Delebastita's (1989) point above, as the importance of the dialogue in a

particular film or even a particular scene will drastically alter how it is dealt with in the

subtitles; scenes or films which are more heavily dialogue-laden are more likely to require denser subtitles, whereas those scenes which are more visually spectacular might necessitate a greater reduction in the subtitles to ensure that the spectators' attention is not taken off the image for too long.

Further points for consideration highlighted by Delebastita (1989: 207-210) include how much and what type of source text has been deleted; the style and syntax of the subtitles; how the subtitler has dealt with any prosodic features; whether foreign cultural elements have been retained or deleted and the subtitler's attitude to loan words and foreign idioms and expressions. All of these are useful points for discussion of the quality of a set of subtitles: the first two factors can affect both the audience's understanding and reception of the story and the film as a whole. Prosodic features are particularly poignant in films such as *Cyrano de Bergerac* or *Ridicule*, where a great deal of emphasis has been placed on the language used in the films, although it is less important for those films the language in the film is less important to the telling of the story.   The foreign cultural elements are particularly significant in heritage cinema because, as stated above, the films can be heavily culturally laden, either in their subject matter, or references made throughout the film, but I will make more of this point below. These points further enhance the importance of the above hypothesis regarding how subtitles might be more successful, and hence, more useful, if they can explain some of these cultural elements to the TL spectator.

2.3 Subtitling and Translation Equivalence

Vanderschelden (2002: 109) also discusses factors specific to heritage cinema in particular, these being period language, style, register and cultural conventions. Each of these is language-specific, and thus will be looked at differently with each film. Further, she mentions that 'literal translation is hardly ever justified, except in special cases like poetry' (Vanderschelden 2002: 110). So, I will look at how far the translations presented on screen stray from the original script, and if they are considerably different, whether the subtitler has chosen to go for feeling and meaning rather than linguistic accuracy. Using Delebastita (1990) in conjunction with Vanderschelden (2002) is a good starting point for carrying out a quality assessment of the subtitles in any film, but to further assess the quality of subtitles in heritage cinema in particular I have also used Brondeel (1994) and Toury (1995). Brondeel (1994: 29) discusses the equivalence effect, explaining that there are three possible levels of equivalence:

1. Informative equivalence
Has all the information been transferred into the TL?
2. Semantic equivalence.
Has the meaning been transferred correctly?
3. Communicative equivalence
Does the subtitle also transfer the "communicative dynamism" as reflected in the prosody of the SL utterance

Communicative dynamism, as is explained by Hamaidia (2006: 7) is 'used to assess the distribution of information elements within a sentence according to their communicative value as well as their linear sequence', and because the communicative function of a particular sentence needs to be considered with reference to the specific role of the structure of the sentence in the spoken dialogue, the communicative equivalence of the subtitles is very important.

Hajmohammadi (2004) has looked at this more recently, explaining that subtitles should be written with the spectators' prior knowledge in mind to ensure that the film has the same impact on the target-language audience as it did on the source language audience. Vanderschelden (2002: 110) also discusses this point, explaining: 'the main objective of subtitled text/dialogue, therefore, is to produce a similar effect on the foreign spectator (e.g. humour, emotion or identification)'.

Equivalence, however, has been the subject of much controversy in Translation Studies circles. There are those authors who believe that equivalence is irrelevant (Snell-Horby 1988 in Kenny 2008: 96) or damaging (Gentzler 1993/2001 in Kenny 2008: 96) to translation studies; yet there are those who believe it is useful for the discipline as it defines translation in terms of relations between the ST and the TT (Nida, 1964; Nida and Taber 1969). One of the reasons for the theorists' dislike of translation equivalence is that it relies on seeing a link between the ST and the TT, a link which some believe unfair as those who read translations do so as they cannot understand the ST. In subtitling, however, the ST and TT are consumed simultaneously, thus, theories of equivalence are useful for translation quality assessment as the subtitlers are already in this unenviable, exposed position.

A further issue with any theory of equivalence is that of how full equivalence can exist between languages. The simple answer is that it cannot; however, the theory expounded by Brondeel (1994) is not looking for full equivalence, instead it is looking at different

levels of equivalence: informative equivalence, semantic equivalence and communicative equivalence. As I understand it, these levels of equivalence do not focus on direct word for word equivalence, but rather, for the first type of equivalence, has the information contained in the SL unit of speech been transferred into the TL; secondly, has the semblance of the meaning in the SL been portrayed in the TL in some way; and finally, has the subtitler managed to communicate in some way the feeling of what is being said in the SL. This does not mean that I am looking for complete equivalence of any kind across languages, but rather that I am trying to ascertain how the subtitlers have dealt with the details contained in the films' scripts.

Toury (1995: 56-57) looks at how acceptable or adequate a translation is based on whether it adheres to the source culture norms (adequate) or the target culture norms (acceptable); Hajmohammadi (2004: Para 45) also touches on this, explaining that the ideal situation would be a 'viewer oriented approach' in which the subtitles 'stand in for the bare words of the original dialogue as briefly as possible to synchronize with the dialogue and blend into the flow of the image-story'. This theory in conjunction with the equivalence theory above is a useful way of assessing the effectiveness of subtitles in any film; in heritage films, where there are many cultural references, looking at how the subtitler has ensured that the film has a similar effect on the audience will prove useful in the overall assessment of the subtitles in the chosen films. This brings me to the final two hypotheses which link in with the third explained above: the first is that for the subtitles of heritage films to be successful, the subtitler needs to aim for all levels of equivalence to be achieved (Brondeel 1994). The second which encompasses Toury's (1995) theory,

is that adequacy or acceptability of the subtitles is entirely dependent on what is being subtitled, and that a scene or film which is heavily dialogue laden, or which relies on a great deal of word-play, needs to be more acceptable than adequate. The subtitles produced for the films used for this thesis should, thus, be more acceptable than they are adequate.

In order to carry out the translation quality assessment, it was first necessary to have something to compare. Films, being films, have a dialogue rather than a written ST, and thus it was necessary to transcribe the sections of the films used in the quality assessment discussion. For *Cyrano de Bergerac* (1990) and *¡Ay Carmela!* (1990), this was slightly easier, as they are based on stage plays and the scripts for these are readily available. These were used as the basis for the dialogue transcription, although they did not match entirely. For the other films, the acquisition of the sections of dialogue used in this thesis was simply achieved by watching the films and noting down the script. Although there is script recognition software available (for example TranStation by TM Systems), this is prohibitively expensive, and made for industry rather than use on a home PC, hence it was easier, and considerably cheaper, to note down the required sections of the script and then have them checked by a native speaker for grammatical and spelling errors. The subtitles for each of these sections were acquired in the same way, with timings for both dialogue and subtitles taken from the counter on the DVD player display. Timings for the screen shots used in chapter three were also taken from the DVD player display. Although these timings are not as accurate as those used by subtitlers with subtitling

software, they are sufficient for the discussion of timing in this thesis, as the DVD player displays hours, minutes and seconds.

Subtitling is considerably more complicated than it might, at first, seem; there are many technical constraints imposed by the medium, and a great many cultural considerations for the subtitlers to take into account. Analysing the subtitles in any film needs to involve a two-tier approach which is made up of the technical and the cultural, and any quality assessment of any set of subtitles must also take into consideration the genre of the film. By looking at all of the points outlined above, the hypotheses set out during this chapter will be tested in the following two chapters in order to establish whether what is set out in the texts discussed really does apply in practice, and whether it is really necessary. By way of summary, the five hypotheses which will be tested in this thesis are presented below, along with a more specific explanation of how they will be tested.

Hypothesis One
The technical issues outlined adversely affect the subtitler's ability to fully portray linguistic nuances which, in turn, hampers the spectators' fuller understanding of the film's dialogue.

This will be tested by looking at how the subtitlers chose to deal with specific features of the films: how they chose to display songs and poems and different languages, and what use they made of loan words and phrases.   Further, I will look at how these loan words and phrases have been presented in the subtitles. I will provide a more general comparison of the display of the subtitles across the films, as well as comparing how the subtitlers have dealt with the above features. This will be covered in chapter 3.

Hypothesis Two
Font, speed of delivery of the original dialogue, linguistic density and on-screen action affect timing.

This hypothesis will also be tested in chapter 3, and will be done by calculating the average words per minute of the dialogue and the subtitles of the films, as well as looking at key scenes in the films. I will also provide some more general calculations regarding overall reductions in the subtitles. Finally, I will look at the linguistic density of the subtitles, with particular reference to *Cyrano de Bergerac* (1990) and *Ridicule* (1996), in order to investigate whether the more complicated subtitles are displayed for longer.

Hypothesis Three

As heritage cinema is inherently cultural, in order for the subtitles produced to be helpful for foreign spectators, cultural elements should, where necessary, be explained rather than ignored.

I will test this in chapter 4 and do so by identifying important cultural elements within the films and looking at how the subtitlers have dealt with them: have they ignored them, included them and explained them, or included them with no explanation? I will then attempt to establish whether the strategy chosen has affected the potential understanding of what is happening in the film.

Hypothesis Four

For the subtitles of Heritage films to be successful, the subtitler needs to aim for all levels of equivalence according to Brondeel's (1994) model.

This hypothesis will also be tested in chapter 4, and I will do so by looking at key scenes from the films and discussing the levels of equivalence achieved by the subtitles. This will be done in conjunction with discussing hypothesis five outlined below.

Hypothesis Five

The adequacy or acceptability of the subtitles is entirely dependent on the what is being subtitled, but that a scene or film which is heavily dialogue laden, or which relies on a great deal of word-play, needs to be more acceptable than adequate.

This will be tested in chapter 4 alongside hypothesis four, by looking more closely at the

translations provided in the subtitles for key scenes in the film.

In testing these hypotheses, I hope to be able to make recommendations for subtitling

practitioners about how to start to approach subtitling this genre of film from France and

Spain regarding both the cultural and linguistic elements which seem to be most

frequently encountered.

Chapter 3 – Technical Issues

This chapter will deal with the technical issues discussed in chapter two and my aim here is to explore the ways in which the technical constraints in subtitling are present and dealt with by the subtitlers in the six heritage films chosen for this study. In order to do this, I will be looking at the points outlined below from chapter two regarding the display and timing of subtitles. As explained previously, these display issues include both how the subtitles look on the screen as well as how long they are displayed for. To look at these display issues, I will be considering the general presentation of the subtitles in the chosen films, discussing how they look in each of the films with regard to their position on the screen, the size of the font and the typeface. For typeface, I will pay particular attention to the leading between the lines and the thickness of the strokes, x-heights and counters of the letters so as to discuss their legibility and readability; at the end of the chapter I will look at how much of the screen the subtitles actually take up. The amount of the screen the subtitles take up is important because some authors consider subtitles to be intrusive, no more than 'un mal nécessaire'[1], (Caillé 1960; Nornes 1999; Diaz-Cintas 2001), and the choice of font influences just how intrusive the subtitles actually are. A further aim of this chapter is to assess how easy the subtitles are to read, and compare this to the timing with a view to establishing whether the choice of font, the on-screen action and linguistic density of the subtitles affect the length of time the subtitles are displayed and the amount of words presented in the subtitles.

More specific display issues include the font and also how the subtitlers have chosen to display items such as different languages, songs and poems, quotes and loan words,

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[1] A necessary evil.

which are all features of the films I have chosen. Other aspects of display which are of interest include quotes (from well known texts and also from letters which appear in the films) and loan words.

Having looked at these display issues, I will then examine how long the subtitles are displayed on the screen, and the gaps between each subtitle. As discussed in chapter two, there is a six second rule, which means that, in general, it takes on average six seconds for the spectator to read two lines of subtitled text; for one line of text, it is estimated that it takes three and a half to four seconds (Karamitroglou 1998; Diaz Cintas 2001). I am interested in whether this rule is adhered to, and whether the font size, the density of the information presented or the on-screen action affect this rule at all. Logic would dictate that smaller fonts, or fonts which are more visually complex, need to be displayed for longer because they are more difficult to read, leading to a larger reduction in the text. Further, in scenes where there is a great deal of on-screen action accompanying long speeches, it would follow that the text is on screen for less time, and for scenes in which the dialogue is more linguistically complicated, the subtitles should remain on screen for longer to ensure sufficient reading time. Bearing this in mind, I will be analysing the subtitles of my chosen films, looking at the average display times, and the display times for specific scenes of interest, in order to see whether these suppositions are correct.

3.1 General Subtitle Display

The display of the subtitles does depend on the aspect ratio of the film, and the system used to show it. To clarify, for the purpose of this study, all of the films were viewed on a standard UK television screen with a traditional aspect ratio of 4:3

(1.33:1). This affects how films which are not in this ratio look on the screen. For example, films which are released on DVD in widescreen have an aspect ratio of 2.35:1 (Cinemascope). When viewed on a 4:3 screen these films have a small black border at the top and bottom of the picture. Depending on how the DVD is set up, this border can be used to partially or wholly display the subtitles, although not all films use this. If, however, the same film is shown on an anamorphic widescreen television with an aspect ratio of 16:9 (1.78:1), the picture is stretched to fit the screen and this border is not available, so the subtitles must be displayed on the picture. Other films (for example *Cyrano de Bergerac* and *¡Ay Carmela!* are released in either 4:3, or even 1.85:1 (US widescreen). With films which have a ratio of 4:3, there is no black border in which to display the subtitles, whereas for those with a ratio of 1.85:1, the black border is larger.
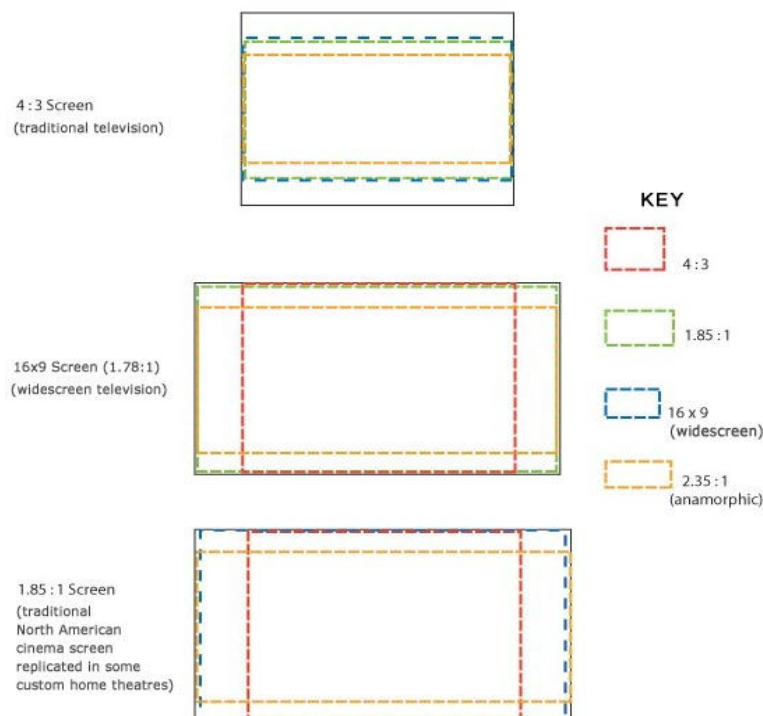

Figure 4 : Screen aspect ratios   Source: ShowAMovie.ca 2005

Indeed, at first glance, the majority of subtitles appear to be the same, regardless of the screen aspect ratio, and this was the case with the films used in this study, however a closer viewing of the films revealed that there are many differences.

Display is important as it covers readability, legibility and font, which as discussed previously, can affect how easy subtitles are to read; in this section I will look at how the subtitles look on the screen and to do this I will focus on the style of font and the position they have on the screen. Where the subtitles are positioned on screen is a key factor of display because it can affect both the readability of the subtitles and how the film is viewed. Having done this, I will look at how the subtitlers of the films have chosen to display various features such as songs and poems and the use of more than one language in one film. In doing this analysis, I will first discuss the general display of the subtitles, looking at each film individually, and then I will look at the specific points outlined above, discussing how each of the films deals with them. The first point to make, before beginning the analysis of the display and timing, is that for all of the films chosen for this study, the only translation options are subtitles into English; no other subtitles are available, nor are the films available with different audio options. Although this is something to be expected with the VHS copies, with the options available to DVD production companies, I would have expected there to be alternative language transfer options.

The first film to be looked at is *Butterfly's Tongue*, which, for this thesis, is a DVD release with a screen ratio of 16:9; to watch this film with subtitles, they must be turned on by the spectator, as they do not appear automatically. The subtitles are presented centred on the screen with the bottom line of two-line titles and the whole

of one-line subtitles presented in the bottom wide-screen border, and the top line of two-liners hovering just above this border when the film is viewed on a standard 4:3 television. This top line, including the leading between the letters and the widescreen border, takes up approximately 8% of the picture. The letters are bright white and are outlined in black, with this outline meaning that the subtitles can still be read when they are presented against a lighter coloured background. The subtitles have been produced using a sans serif typeface, similar to Helvetica with quite heavy strokes and quite small counters. The letters have a relatively large x-height, with short ascenders and descenders. These shorter ascenders and descenders, coupled with the larger x-height and smaller counters of the letters, mean that the legibility is slightly reduced, although the words are still readable.

Figure 5: example of two-line subtitles and legibility of subtitles against different colour backgrounds 00:03:51 – *Butterfly's Tongue*
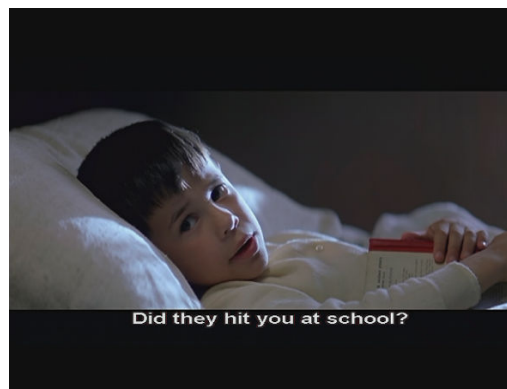
Figure 6: example of one-line subtitle being presented in the widescreen border 00:59:17 – *Butterfly's Tongue*

With two-line subtitles, there is no consistency with the line lengths; sometimes the top line is longer, sometimes the bottom line. It would, however, make more sense in this film for the bottom line to be longer as it is not displayed on the picture, and this would also make the subtitles less intrusive. When two speakers are presented in one subtitle, the lines are centred on the screen, with each speaker having their own line. To differentiate this from two-line titles, the second line is presented with a hyphen at the start.

Figure 7: examples of turn taking
00:16:08 and 00:17:54 – *Butterfly's Tongue*

The commercial release of *Ridicule* is also a DVD release with a ratio of 16:9, and the subtitles are similar to those used in *Butterfly's Tongue*. The subtitles cannot be turned off in this film, so they appear automatically when the film starts. Again, the subtitles are centred on the screen, and the widescreen border has been used to present one-line titles, and the bottom of two-line titles. The top line of two-line titles take up approximately 6.5% of the picture when viewed on a 4:3 screen, although the leading below the lines is quite large. Taking this into consideration, they take up 9.5% of the picture, slightly more than those used in *Butterfly's Tongue*. The letters are bright white outlined in black, again making them easier to read on lighter backgrounds, and the chosen font is also sans serif, this time similar to Arial. The letters are not as wide as those used for *Butterfly's Tongue*, but they do have a similar x-height. The ascenders and descenders are, again, quite short, and the strokes are also quite heavy, with the letters having quite small counters. Using the criteria set out in chapter two, the subtitles used in this film are as legible as those used in *Butterfly's Tongue*, although the larger leading on two-line subtitles in *Ridicule* does make the words slightly more readable because it is easier to distinguish the descenders of the top line from the ascenders of the bottom. Further, in *Ridicule*, care

seems to have been taken to ensure that opulent scenes, or scenes which show a lot of action, are not contaminated with subtitles, with one line subtitles being favoured over two-liners in such scenes.

Figure 8: example of two-line subtitles presented in the widescreen border 00:01:03 *Ridicule*

Figure 9: example of one line subtitles being 00:07:03 – *Ridicule*

Figure 10: example of subtitle legibility against lighter colours 00:24:13 – *Ridicule*

Figure 11: example of subtitles being less contaminating in more opulent scenes 00:38:59 – *Ridicule*

In this film, subtitles which translate the dialogue of more than one speaker are justified to the left centre of the screen, and each line starts with a hyphen, which adheres to the advice of Karamitroglou (1998).

In *Belle Époque*, the subtitles look very different to those used in the above two films. The film is also a 16:9 DVD release, with only one language option for the audio; the subtitles are only available in English and cannot be turned off. They are centred on

the screen, but this time, the widescreen border has not been used to display the subtitles.   A sans serif font has been used, but the letters are smaller than those used in the *Butterfly's Tongue* and *Ridicule*, in x-height width and the strokes of the letters. *Belle Époque* has, in fact, the smallest font size used out of all the films. Despite this smaller font, two-line subtitles take up a total of just over 15% of the picture, with one-liners taking up 8%, so the subtitles are more contaminating, despite their smaller size. The subtitles use pale white letters outlined in black, making them relatively easy to read on lighter backgrounds, although the smaller size means that they are not as easy to read as the titles in both *Butterfly's Tongue* and *Ridicule*, The letters have a small x-height, and the strokes are very light, and although they have larger counters and ascenders and descenders relative to their overall size, they still have a reduced legibility.

Figure 12: example of one-line subtitle
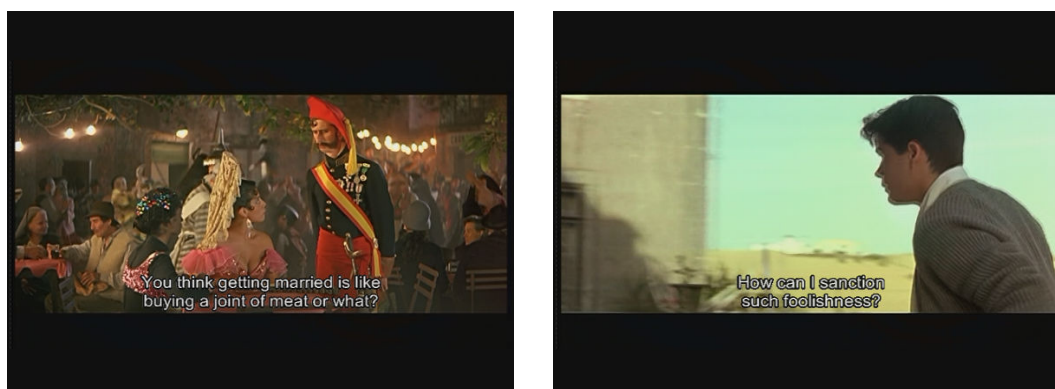presented on the image 00:35:58 – *Belle Époque*

Figure 13: examples of legibility against different coloured backgrounds
00:41:22 and 01:07:09 - *Belle Époque*

For two-line subtitles, the majority have a longer top line than bottom line, and when the subtitle presents two speakers in one title it is done as is seen below:

Figure 14: examples of turn-taking 00:34:55 and 00:16:08 – *Belle Époque*

The lines are centred on the screen, as they are for all of the subtitles in this movie, but different speakers are highlighted by a hyphen at the start of each of the lines, and as will become evident as this chapter progresses, this seems to be the most frequently used method of displaying subtitles for two speakers.

La Reine Margot is very different in many ways to the above films. Firstly, the DVD release of the film has a ratio of 1.85:1, which means that there is a smaller border at the top and bottom of the picture on a 4:3 screen. The only audio language available is French and the subtitles are available only in English, and although they can be turned off by the spectator, they do appear automatically as the film begins to play. The subtitles are presented justified to the left-centre of the screen and they are presented a long way above the widescreen border, with the titles alone taking up 10% of the picture; if the leading below the subtitle is included in this figure, then they take up 24% of the screen, making them the most intrusive subtitles of all my chosen films taking into consideration just the numbers. The letters are a duller white than those used for the above films, are outlined in grey, and are quite hard to read on lighter backgrounds. A sans serif font, somewhat like Arial, has been used, but the strokes are considerably heavier than for the subtitles used in any of the other films

used for this study. The x-height of the letters is similar to that of the fonts used in

both *Butterfly's Tongue* and *Ridicule*, but the ascenders and descenders are shorter.

Further, the weight of the strokes means that the counters are very small, giving these

subtitles a low legibility.

Figure 15: example of the subtitles being intrusive 00:05:08 – *La Reine Margot*
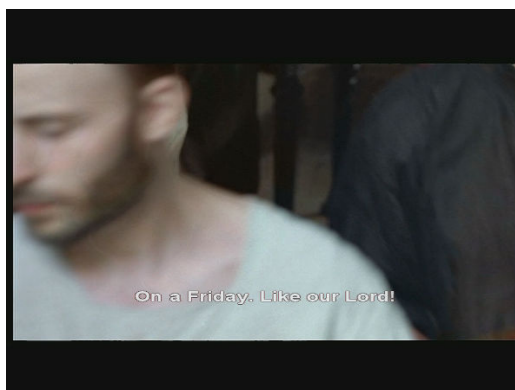

Figure 16: example of subtitles being difficult to read against lighter backgrounds 00:34:17 – *La Reine Margot*

With two-line subtitles, there is no consistency regarding the length of the top line;

sometimes it is longer than the bottom line, sometimes it is shorter. Moreover, due to

the position of the subtitles on the screen in this film, having the top line longer

makes the subtitles even more intrusive. Throughout this film, the layout of the

subtitles with two speakers appears somewhat inconsistent. The subtitles for two

characters are presented with hyphens at the start of each line, and they are centred on

screen, with each line left justified, but the start of each line moves around depending

on how long the lines are, which leads to the inconsistent appearance of the subtitles,

as can be seen in the examples below. This goes against Díaz-Citnas's (2001) advice

that the appearance of the subtitles should remain constant in order for the spectators'
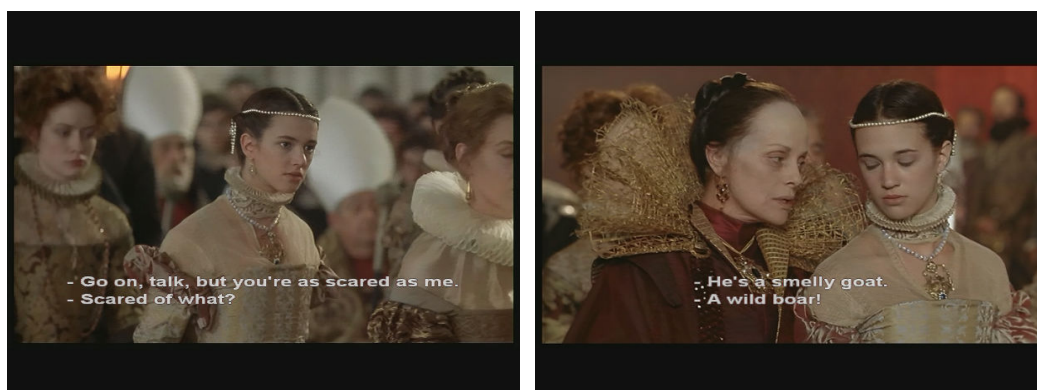
concentration to not be broken.

Figure 17: examples of turn taking 00:08:20 and 00:06:39 – *La Reine Margot*

A further issue with the display of the subtitles in *La Reine Margot* is a clash between subtitles and written information on the screen. In the examples below, the subtitles extend across the majority of the width of the screen and clash with the credits. This makes them hard to read, as can be seen from the examples below. This is an example of bad practice on the part of the subtitler (or the person who inserted the subtitles).
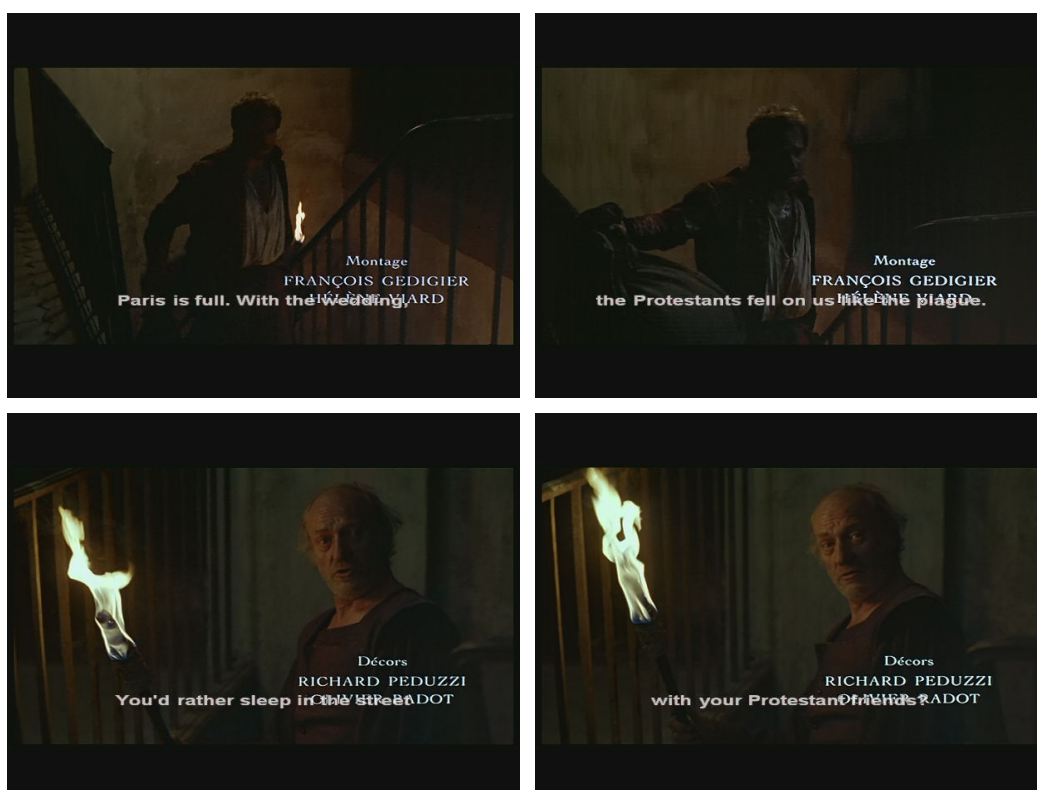

Figure 18: examples of clashes with on-screen information 00:03:04, 00:03:05, 00:03:36 and 00:03:38 – *La Reine Margot*

The final two films (*Cyrano de Bergerac* and *¡Ay Carmela!*) used are VHS releases (due to their availability in the UK) and are both presented in a ratio of 1.33:1 (standard television ratio), meaning that neither of them has the widescreen border. *Cyrano de Bergerac* is a unique case-in-point, and although it is available on DVD release, with screen ratios of 1:33:1 and 1:78:1, I have chosen this version VHS because this is the only format (except 35mm) which uses the Anthony Burgess subtitles (see chapter four for further discussion of this). The subtitles in this film are centred on the screen, and including the leading they take up 15% of the picture; the letters are medium white outlined in black and a sans serif font has been used. The x-height of the letters is the largest of all of the subtitles looked at in this study, and the weight of the strokes is average in comparison to the overall size of the letters. The ascenders and descenders are quite long, and due to the x-height and weight of the strokes, the counters are quite big. These factors make the subtitles very legible, but they are also quite intrusive due to their overall size; one-line subtitles take up 9% of the screen, and two-line subtitles take up 21%, taking into account the leading below and between the lines.

Firgure 19: example of two-line subtitles
00:15:12 – *Cyrano de Bergerac*

Figure 20: example of one-line subtitle 01:55:01 – *Cyrano de Bergerac*

Figure 21: example of legibility against a light background 00:30:02 and 00:35:03 – *Cyrano de Bergerac*

Regarding the line length, in the majority of cases, the top line of two-line subtitles is usually shorter than the bottom line, making the two-line titles slightly less intrusive on the whole. Despite being larger letters, the subtitles in this film are less intrusive than those used for *La Reine Margot*, due to the smaller leading between, and especially below, the subtitle lines.

*¡Ay Carmela!*is the second VHS copy of a film being used in this study due to DVD availability in the UK, and again it has an aspect ratio of 1.33:1; the subtitles are centred at the bottom of the screen, and due to this aspect ratio there is, again, no widescreen border. The letters are white, and are presented in a grey ghost-box and this does make the subtitles easier to read on lighter backgrounds, although it makes the subtitles seem more intrusive as they interfere more with the picture than subtitles not presented in a ghost-box, with two-line subtitles taking up 13% of the screen. The typeface chosen uses a font with serifs which has medium strokes. The x-height is slightly smaller than that for the typeface used in *Cyrano de Bergerac,* and the ascenders and descenders are quite long. The medium strokes mean that the counters are quite large. The legibility of the letters is reduced because of the font type, as well as the weight of the strokes.
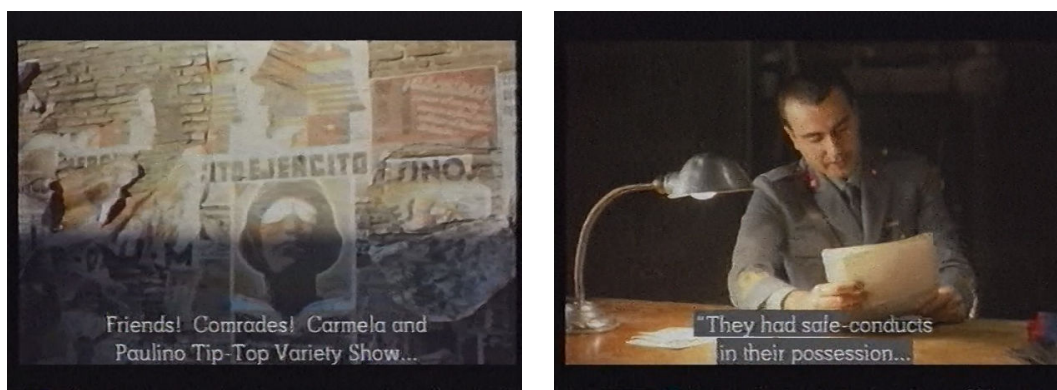
Figure 22: examples of two-line subtitles and legibility of subtitles against different coloured backgrounds 00:04:07 and 00:39:12 *¡Ay Carmela!*

Figure 23: example of one-line subtitle 00:07:03 – *¡Ay Carmela!*

In summary, it is clear that where the subtitles are presented on the screen is affected by the aspect ratio of the film in question along with the medium used to display the film. Making subtitles less intrusive is easier if the film is presented in widescreen (1.85:1) or anamorphic widescreen (1.78:1) and viewed on a 4:3 television screen, as there is the option of presenting at least one of the lines in this border and it is best to use a sans serif font, as they are easier to read in smaller amounts of text. It is also better with regard to legibility to use medium density strokes, a quite large x-height, relatively long ascenders and descenders and large counters, however, it is also advisable to avoid taking up too much of the picture with subtitles, so that they are not too intrusive. For the leading, it is better not to have too large a gap between each line so as to avoid the subtitles taking up too much of the screen, although a gap does help to improve the legibility of the subtitles. Looking at the examples provided above, it is clear that there is very little consistency, even with subtitles for films from

the same country. This lack of consistency was addressed by Katrimologu (1998),

but as can be seen, there is still no consistency in the general display of subtitles.

Although comparing DVD releases with VHS is unfair due to the advances in

technology since the VHS films were released, there are few similarities even

between the two VHS released films. So, what subtitlers and subtitling houses need

to consider is achieving some consistency between them. Whether this means

adopting an easily readable font, or ensuring that subtitles are presented in the same

place on the screen, it is something which needs to be addressed. Thus far, the

discussion has not fully tested either of the first two hypotheses set out in chapter two,

so, in order to do this, I will now look at the various features of film language that a

subtitler may encounter when subtitling heritage films.

3.2 Display of Specific Features

Pauses, continuations and unfinished sentences are found in all subtitled movies, as

well as heritage. Pauses are frequently written into scripts to provide emphasis; they

are used both as plot devices and characterisation, and so need to be represented in

the subtitles. The same applies to unfinished sentences; continuations, in this context,

are sentences which finish in the following subtitle. Both ellipses and commas are

devices which are used to show that the sentence or phrase being subtitled continues

in the next subtitle. Ellipses are also used to show a pause or an unfinished sentence.

The films chosen use both devices in a variety of ways. In *Butterfly's Tongue*, the

subtitler uses an ellipsis to show a pause or an unfinished sentence, and also uses this

to show that a phrase or sentence will continue in the next subtitle.

Figure 24: examples of unfinished sentences 00:12:35 and 00:18:36 – *Butterfly's Tongue*

Figure 25: example of a continuation 00:17:54 – 00:17:56 - *Butterfly's Tongue*

The examples above show the possible confusion which can be caused by using ellipses for more than one feature. The first two examples are unfinished sentences, the second two, on the other hand, illustrate how the subtitler shows continuation. Both look the same, but with the subtitler limited to using only ellipses or commas to show continuation, and with ellipses being the only possibility for displaying unfinished sentences, the choice is limited. This highlights the limited options that are available for the subtitler when it comes to presenting certain features of speech. The following examples, on the other hand, highlight the lack of consistency between films when it comes to displaying these features.

In *La Reine Margot*, ellipses are used as in *Butterfly's Tongue* to show a pause; to show that a sentence will be continued in the next subtitle, the subtitler has used a comma at the end of the subtitle.
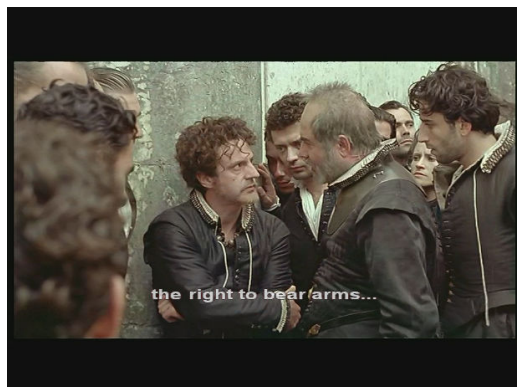
Figure 26: example of a pause 00:11:09 – *La Reine Margot*
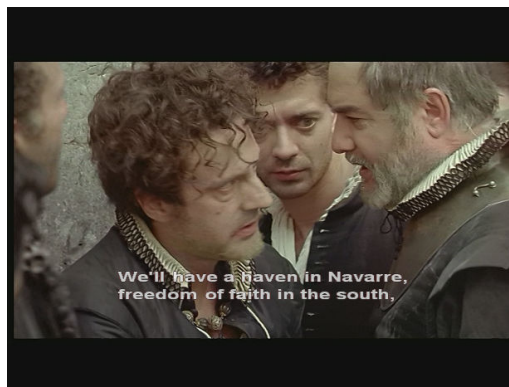
Figure 27: example of a sentence being continued in the following subtitle 00:11:06 – *La Reine Margot*

This use of two different methods to display these two things is, I believe, less confusing than using ellipses to show both, as is done in *Butterfly's Tongue*, however, there is the issue of how to punctuate when a comma is actually needed.

Ridicule, on the other hand, has no pauses or unfinished sentences, so the subtitler can use ellipses to show continuation. They are used at the end of the first subtitle, to make it clear that the sentence has not finished.
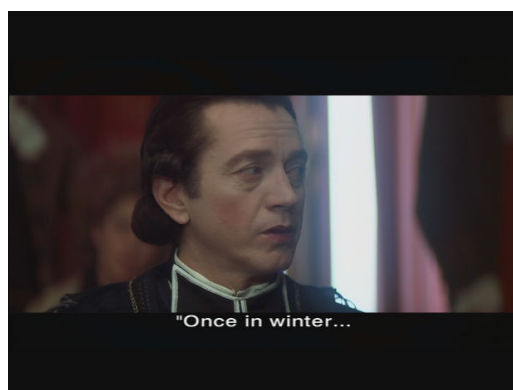
Figure 28: example of a sentence being continued in the following subtitle 00:40:23 – *Ridicule*

The subtitler of *Belle Époque* has also used ellipses to show continuation, however, this time they are used at the end of the first subtitle and the start of the following one, as can be seen below:

Figure 29: examples of a sentence being continuned in the following subtitle 00:35:58 and 00:36:06 – *Belle Époque*

This seems to make it clearer to the spectator that the sentence is a continuation of the previous subtitle, as there is less chance of confusing this for mere punctuation.

The subtitles in *Cyrano de Bergerac* and *¡Ay Carmela!* also use ellipses to show continuation.

Figure 30: examples of a sentence being continued in the following subtitle 00:35:03 – *Cyrano de Bergerac*

Figure 31: examples of a sentence being continued in the following subtitle 00:39:12 and 00:07:03 –
¡Ay Carmela!

The above indicates that the most frequently used device for showing the continuation of a subtitle appears to be ellipses; commas are generally used as they would be in 'normal' written language as punctuation.

3.3 Display of Specific Language Features

Having discussed the general display of the subtitles in the chosen films, and how the subtitlers have dealt with pauses, incomplete sentences and continuation, I will now look at how subtitles display various features of the films including loan words, poems, songs, multiple languages used in one film, the speaker being off screen and quotes. Loan words are those which are taken from the languages used in the film, but which are not translated and there are several ways of dealing with loan words in subtitles: they can be differentiated using italics or inverted commas, they can be transliterated or they can be left in standard text. The main strategies used in the chosen films are italics, transliterating or not differentiating the words at all, which can all be seen in the examples below.

In *Butterfly's Tongue*, loan words come from Spanish or Latin and they are presented in italics.

72

Figure 32: examples of loan words from Spanish
00:21:39 – *Butterfly's Tongue*
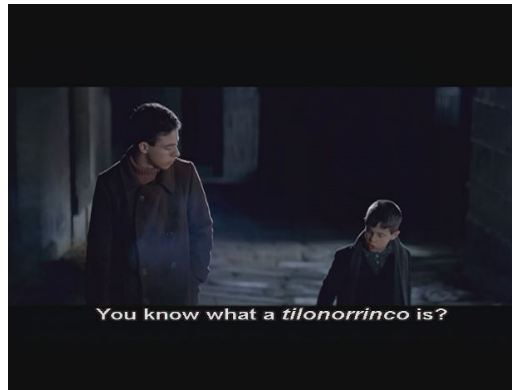
Figure 33: example of loan words from Latin
00:34:22 – *Butterfly's Tongue*

In *Ridicule*, on the other hand, the subtitler has used two different approaches: words are either transliterated or are left in the original French. The reason for using transliteration is to emphasise the French pronunciation of the English word 'humour'. To differentiate the transliteration, the subtitler uses inverted commas as can be seen below:

Figure 34: example of transliteration 00:19:45 – *Ridicule*

However, during the song, the subtitler uses the loan phrase, 'bon mot', and uses italics for differentiation:

Figure 35: example of loan word differentiation 01:03:59 – *Ridicule*

By using two different methods of differentiation, the subtitler is highlighting the 'difference', but is also making it clear that these differences are 'different' from each other.

Two different languages, Spanish and French, provide loan words in *Belle Époque*. From Spanish, there is the word 'Zarzuela', which could be translated as 'Spanish Operetta', however, the subtitler has chosen to italicise the Spanish word. In French, the words borrowed are 'alors' and 'naturellement' and again, the subtitler has chosen not to translate these words, but rather leave them in French and italicise them in the subtitles. The potential reasons for these translation choices will be discussed in chapter four.

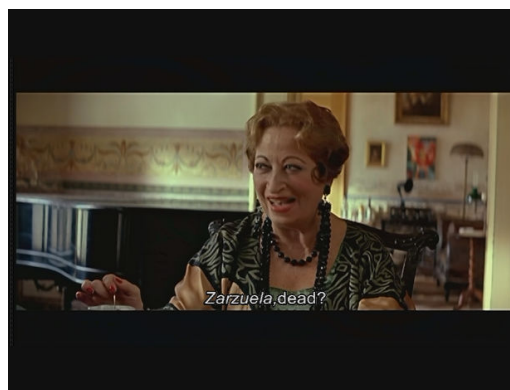Figure 36: example of loan word from French
01:24:38 – *Belle Époque*

Figure 37: example of loan word from Spanish
01:24:19 – *Belle Époque*

In *Cyrano de Bergerac,* the most notable loan word is 'panache'. 'Panache' is not the only example of this, and there are other places where the French has been used, for example 'précieuse' is used to describe Roxane on more than one occasion, and is left in the French. Again, I will write more about the translation decisions in the film in chapter four. In order to highlight the foreignness of these words, they are presented in italics.
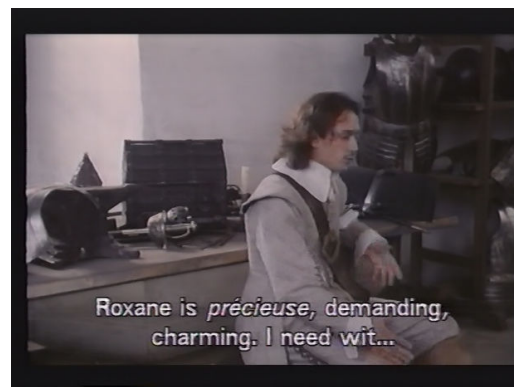
Figure 38: example of loan word 00:52:34 – *Cyrano de Bergerac*

In *¡Ay Carmela!*, there are two transliterations. The first time we encounter transliteration is in a scene where Carmela, Paulino and Gustavete are in a tailors and Paulino and one of the Italian soldiers are smoking Macedonia cigarettes. There is discussion about the pronunciation, culminating in the Italian putting stress on the pronunciation. This is subtitled as "Mazedonia" to show the difference in Italian and Spanish pronunciation. So, in this scene, the subtitler is helping the spectator by providing transliteration to highlight the difference between the pronunciation. As regards differentiation from the rest of the dialogue, the subtitler has chosen not to do this, and it is presented in italics along with the rest of the sentence. The second time we see transliteration in this film is when Carmela and Paulino are talking about one of the Polish soldiers. She emphasises his pronunciation of Spain. 'Isspaniaa'. This time, the subtitler has chosen to present the word in inverted commas in order to highlight it.

Figure 39: examples of transliteration 00:52:37 and 00:52:42 – *¡Ay Carmela!*

When presenting transliterations in the subtitles, evidence suggests that the most frequently used method of differentiating transliterations from the rest of the dialogue is to present them in inverted commas, whereas loan words are usually italicised. This is in contrast to the general display of subtitles, in that it appears that there is some consistency in how these features are dealt with in the subtitles, at least within the chosen body of films.

A further display issue involves poems and songs, and evidence from the corpus of films suggests that poems are a frequent occurrence of heritage style movies and they can be dealt with in a number of ways. Subtitlers can choose to translate the words and not the rhyme or rhythm, the words and the rhythm, or to opt for gist and rhyme/rhythm. In order to differentiate them from dialogue, they can, again, be presented in italics or inverted commas. In this chapter, I am looking at the technical aspects, so I will only focus on display. Discussion of the translations is presented in chapter four.

In *Ridicule* poems are presented in inverted commas:

Figure 40: example of how poems are presented 00:39:05 – *Ridicule*

In *¡Ay Carmela!* several poems are used and they are, again, presented in inverted commas, to differentiate them from the rest of the dialogue, as in *Ridicule*.

Figure 41: example of how poems are presented 00:07:03 – *¡Ay Carmela!*

Cyrano de Bergerac is a distinct case as the whole film script is in rhyming couplets. The most daunting task which Rappeneau and his co-writer Jean-Claude Carrière had to face was 'to maintain control of the versification of the original play, which made difficult, even impossible, to keep the poetic nature of the drama within the cinematographic requirements of the screenplay' (Fournier-Lanzoni 2002: 192). There is one scene, however, where Roxane and her maid go to a poetry reading, but Burgess has chosen not to differentiate this from the dialogue at all:

Figure 42: example of how poems are presented 01:04:50 – *Cyrano de Bergerac*

Further examples of verse within verse in this film is The Ballade of a Fencing Bout and the Nose Insult scene. In both of these scenes, Burgess has chosen to present the subtitles in inverted commas to differentiate what is being said and make it stand out from the rest of the dialogue.

Figure 43: examples of 'verse within verse' 00:16:13 – *Cyrano de Bergerac*

How a subtitler deals with poems seems to depend on whether these poems need to be visibly highlighted in the subtitles. All poems are used in a film for a reason, and if and how they are differentiated can depend on various factors. Again, evidence from these films suggests that inverted commas seem to be the most frequently used device for distinguishing poems from the rest of the dialogue; this could be because poems are often quotes of well-known literary works. Even where it is clear that it is a poem (for example in *¡Ay Carmela!* – poem dedicated to General Lister), subtitlers usually choose to differentiate the poems from the dialogue.

Songs can be subtitled like poems, in that they can be differentiated using either italics or commas, or they can be subtitled as if they are standard dialogue. With songs, it is not as necessary to distinguish them from dialogue as it is for poems, as they are audibly different. Further, as will be discussed in chapter four, subtitlers can chose to focus on either the meaning of the song, the rhyme, or the rhythm. Not all of the films studied contain songs, in fact they only feature in *Ridicule, ¡Ay Carmela!* and *Cyrano de Bergerac*.

¡Ay Carmela! has several songs throughout and they are all presented in inverted commas, which is the same device as is used for poems.
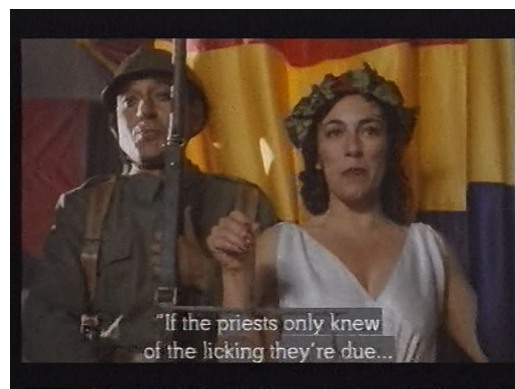
Figure 44: example of song presentation 00:09:24 – *¡Ay Carmela!*

In *Ridicule* there is only one song, which is not differentiated from the dialogue in the subtitles. This choice is quite probably because this is just not necessary for this film, as in this scene it very clear that the woman is singing.

Figure 45: example of song presentation 01:03:59 – *Ridicule*

In *Cyrano de Bergerac*, there is also one song, which Burgess chose not to differentiate in the subtitles.

Figure 46: example of song presentation 01:04:54 – *Cyrano de Bergerac*

It could be said that the subtitles of songs do not need to be differentiated from the speech at all, as they are audibly different. With the severely limited options available to the subtitler when it comes to differentiating songs or poems from the rest of the dialogue, it could be that the italics used for songs could be better employed for another reason, for example, different languages used in a film, or in poems.

Unlike the subtitles for other features discussed so far, there is less standardisation when it comes to presenting songs in subtitles. As is explained above, some subtitlers chose to differentiate the songs using inverted commas, whereas others have chosen not to differentiate them at all. The most likely explanation is that as songs are, by

virtue of being songs, audibly different from the rest of the dialogue, they do not have to be highlighted.

When the subtitler has to show different languages in films, there are two main ways of presenting them: italics or inverted commas; the most widely used device is italicising the words. *Butterfly's Tongue* has two languages in it: Spanish is the main language, with the second language being Latin from the liturgy; this is subtitled in Latin and the subtitles are presented in italics.

Figure 47: examples of Latin presented in Latin in the subtitles 00:17:54 and 00:17:56 – *Butterfly's Tongue*

In *La Reine Margot*, French is the main language, but again, Latin is also used. This time, the Latin is the Credo, which is again subtitled in Latin, and differentiated from the rest of the dialogue using italics.

¡Ay Carmela! also features two main languages, Spanish and Italian, with a little Polish. The Italian on the whole is subtitled in italics, but there are places where the character is speaking Italian, but the subtitles are not italicised. Polish is only spoken twice in the film. The first time we hear it, it is not subtitled. The second time it is heard is when the same Polish soldier is speaking to his friends. As is done for the Italian, the difference of language is indicated by using italics in the subtitles.
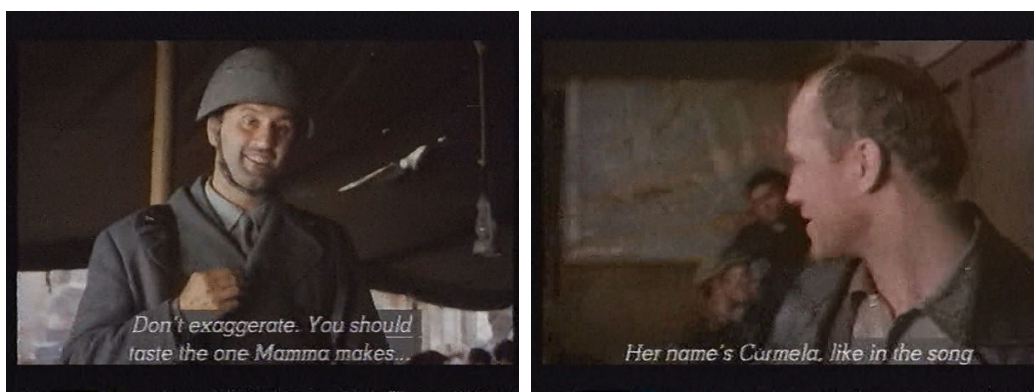
Figure 48: differentiating different languages (Italian and Polish) 00:45:05 and 00:32:06 *–¡Ay Carmela!*

The use of other languages is a difficult issue to deal with in films, and one which it would seem that the subtitlers of heritage films frequently have to face. Looking at the films used, the subtitlers almost all differentiate a different language by using italics, except in *La Reine Margot*, where there is no difference. Again, how more than one language is dealt with appears inconsistent across the films, although there are some similarities. The majority of subtitlers choose to differentiate multiple languages in films; further, the most frequently used method is to use italics. When dealing with Latin from the liturgy, the subtitlers tend not to translate what is said, rather, they present it in the subtitles in the original language.

In many films, the speaker being off screen is another issue that the subtitler has to face; how to display this to make it clear to the spectator is limited to the same orthographical devices already discussed and how this is dealt with depends entirely on the scene. The speaker being off screen could be a voice-over, a radio or television programme or voices heard coming from outside or inside a building. As can be seen from the examples below, if it is clear that the speaker is off-screen, then no differentiation is required, however, if this is not so clear, then differentiation of some kind is needed.

In one scene in *Butterfly's Tongue* the characters are in a bar listening to a radio report. This has not been differentiated, but there is a close up of a radio, and it is clear from the sound quality that the speaker is on the radio, not in the room, as all the characters are listening intently to what is being said.
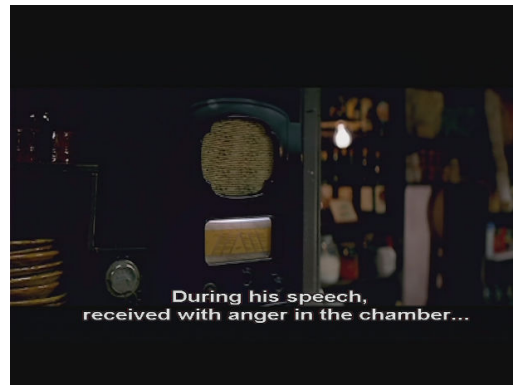
Figure 49: example of speaker off screen 01:14:40 – *Butterfly's Tongue*

The other film where this issue is dealt with is in *La Reine Margot*. It happens in the scene where we see Alençon placing a hunting book in Henri's rooms. At the same time we hear the instructions that Catherine gave him. She is not present at the time, so her words are presented in italics.

The decision to differentiate this feature seems to be reliant on whether it is obvious that the speaker is off-screen. When there is, for example, a close up of a radio as in *Butterfly's Tongue*, it is clear, however, with scenes similar to the example in *La Reine Margot*, it is useful to make the distinction. The visuals help to communicate the source of the voice, as does the audio, and so the need to differentiate only really arises when it is not clear that the voice heard is not a character on the screen, as is the case in *La Reine Margot* in the example presented above.

A key issue for the subtitler of heritage movies is how to deal with quotes. Due to the nature of heritage and historical films, quotes are a frequent challenge for the subtitler. There are quotes from poems, quotes from plays, newspapers, books and even the Bible, however it is not always necessary for these quotes to be visibly differentiated as quotes. Normally, quotes from books, poems or newspapers are presented in inverted commas. Other quotes can be presented either in inverted commas or italics. In *Belle Époque* the subtitler uses double inverted commas to distinguish quotes from the Bible and the newspaper from dialogue:

Figure 50: examples of quotes from the Bible and from a newspaper report 00:17:04 and 00:35:55 – *Belle Époque*

During the film there are also quotes from literary works; the first example comes from Thomas Mann's 'The Magic Mountain' and the second, which comes at the end of the film, is from Shakespeare. The first example, from 'The Magic Mountain' shows the quote in inverted commas; the Shakespeare quote is not distinguished from the rest of the dialogue.

In *Cyrano de Bergerac* and *¡Ay Carmela!* the only quotes in the strictest sense (ie, not from poems being read out) come from letters being read out by the characters. In

¡Ay Carmela! the subtitles present quotes from a letter read out by Teniente

Ripamonte in inverted commas:
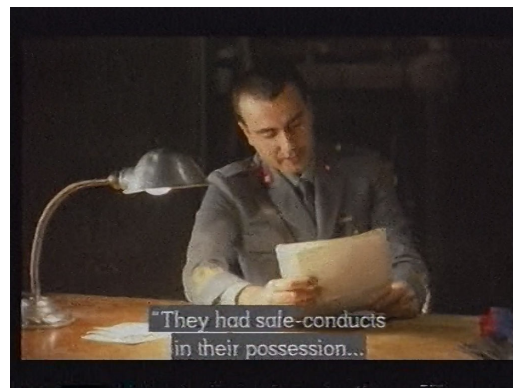
Figure 51: example of a quote from a letter being read out 00:39:12 – *¡Ay Carmela!*

In *Cyrano de Bergerac,* Burgess chose italics to present the quotes. In this film, the

quotes come from letters written by the characters; the letters are read out either by

the writers or by Cyrano himself. The use of italics works well in this film to

differentiate the letters from the rest of the dialogue.
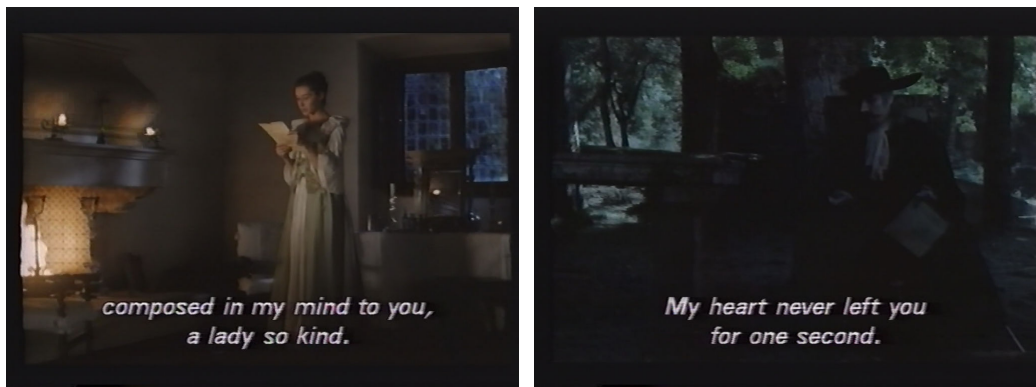
Figure 52: examples of letters being read out 00:54:22 and 02:05:07 – *Cyrano de Bergerac*

As with the speaker being off screen, it is not always necessary to differentiate the

fact that a character is reading from a letter as the visual information presented on

screen gives the spectator extra clues as to what is going on.

The final display issue is that of how and when to translate written information which is presented on-screen. Its very nature makes it clear what is being subtitled, so there is generally no need to differentiate it from dialogue unless there is a clash; the big decision here is whether or not to translate the information presented. Again, to further highlight the inconsistencies in subtitle display, the subtitlers of my chosen films have dealt with written language in different ways. In *Butterfly's Tongue*, all on-screen written information that is presented as a subtitle, in block capitals, including the title of the film (which interestingly is different to the translated title used on the DVD).

Figure 53: examples of subtitles used for writing presented on screen 00:00:26, 00:44:17, 00:46:14 and 00:46:30 – *Butterfly's Tongue*

Subtitling these in block capitals seems a strange choice; it is clear what the subtitles relate to, so it might have been better to subtitle the writing in normal text, perhaps in inverted commas.

The details presented at the start of the film which are about the book of short stories the film is based on, however, are not translated at all.   A further example of the subtitler not translating written information presented on screen appears to be in a scene where the characters are celebrating the anniversary of the Second Republic.

Figure 54: examples of writing presented on screen not being translated 00:00:30 and 00:54:24   –
Butterfly's Tongue

As the subtitler chose to subtitle the title of the film, and the other written information presented in the film, the lack of subtitles for these two examples seemed strange, however, the second example above does actually have a subtitle. At first viewing it appeared not to, however, having viewed the film several times, there is a subtitle, but it is on the screen for such a short period of time, it is practically impossible to see. Having watched two further copies of this DVD, it would seem that this is a production issue with the DVD, rather than a technical issue regarding the insertion of the subtitles; the point is, however, spectators might still be confused at not seeing a translation for the banner when there are subtitles provided for the other written information.

In contrast, at the end of *Ridicule* there is some written information on screen which explains what has happened to force the Marquis de Bellegarde to move to England:

it basically explains the French revolution. This is presented in italics in the subtitles to differentiate it from the dialogue.

Figure 55: example of subtitles used for writing presented on screen 01:33:51 – *Ridicule*

The subtitler of *Belle Époque* has used the same strategy to subtitle the information which is given at the start of the film to set the story in context.

Figure 56: examples of subtitles used for writing presented on screen 00:02:19, 00:02:23 and 00:02:34 – *Belle Époque*

Similar to *Belle Époque*, *La Reine Margot* starts with written information giving the background to what is happening in France during the time the film is set. There is

no differentiation from dialogue at all; most likely because this is unnecessary as there is no dialogue and all that is visible is the written information on the screen.

Figure 57: translation provided for the film's title 00:00:36 – *La Reine Margot*
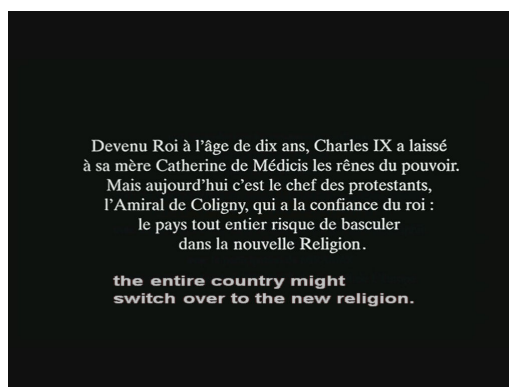
Figure 58: example of subtitles used for written information presented on screen 00:01:45 – *La Reine Margot*

In *¡Ay Carmela!*, the first written information we encounter is on posters on the wall, and a caption which explains where the film is taking place. The subtitler has chosen not to title this as can be seen below:

Figure 59: examples of written word not being subtitled 00:03:29 and 00:03:53 - *¡Ay Carmela!*

Although possibly guessable, this could be the cause of some confusion, as there is information added to the picture in Spanish, which has not been translated, and which the spectator could feel they were missing out on. Furthermore, the posters are clearly of some importance for setting the scene at the start of the film and this information could be useful for the spectator.

Finally, in *Cyrano de Bergerac*, Anthony Burgess has chosen not to present on-screen written information which we see in the form of the letters being written by characters. In this film, it is not necessary to provide translations as we hear the majority of the letters being read out.
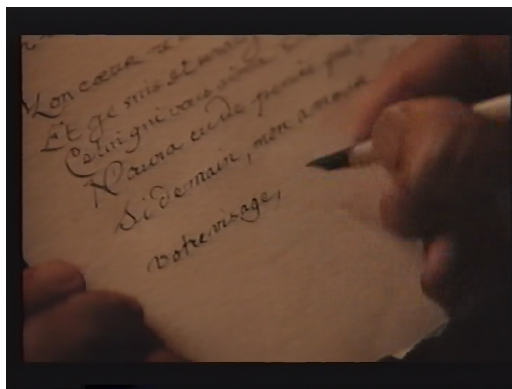
Figure 60: example of written word not being subtitled 01:35:12 – *Cyrano de Bergerac*

The above all relates to the display of the subtitles, and therefore to hypothesis one. Having tested this hypothesis, I think that despite the inconsistencies and the problems I have highlighted, the technical issues do not adversely affect the subtitlers' ability to make it clear to the spectator what is going on. What is evident from the findings thus far is that there are limitations to just how the subtitler can present the more subtle linguistic communication in the films, whereas the key features of the films (poems, songs, multiple languages for example) are, on the whole, made clear to the foreign spectator.

3.4 Timing and Reductions

Having discussed the display, I will now look at the timing and the reductions in the subtitles. Regarding timing, *Cyrano de Bergerac* offers some of the most complicated and linguistically dense subtitles of all of my chosen films thanks to the fact that the original dialogue is in rhyming couplets, as are the subtitles, despite this,

the spectator has very little time to read all of the information displayed on screen. On average, one line titles of approximately seven to eight words are displayed for about two seconds, and two-line titles of approximately fifteen to twenty words are displayed for about three to four seconds. The gaps between each title are, in places, as little as two frames, giving spectators little time to read and digest what each title says, particularly as the average words per minute that the spectators have to read is 150. Although these figures fall well within the recommended timings, mentioned in chapter two, of 150 to 180 words per minute (Luyken 1991), the linguistic density of Anthony Burgess' subtitles means the reading speed of them could be affected (Hajmohammadi 2004). The subtitles in this film demand a great deal of concentration from the spectator; this means that potentially either the subtitles are not read properly, or a lot of on-screen action is missed. The need for extra concentration makes perception of the rhyming couplets rather difficult in places. However, as explained above, the subtitles used for this film are relatively easy to read due to their size, thus the complexity of the subtitles is less of an issue here.

Ridicule is another film in which the use of language plays an important role: in this film, it is plays on words and linguistic duelling which are important. On average, the subtitles are presented at a rate of 129 words per minute, and the original dialogue is spoken at 231 words per minute. The reduction in the subtitles is a huge 44%. As regards the insertion and removal of the subtitles, there is a noticeable gap of around two to three frames between each subtitle, and the subtitles usually appear a quarter of a second after the character starts speaking, as is recommended by Karamitroglou (1998), and disappear from the screen approximately one second after speech has finished. The discussion at the start of this chapter does indicate that these subtitles have a relatively high legibility, which, coupled with the slower words per minute

makes the more complicated language easier to deal with than in *Cyrano de Bergerac*.

In *La Reine Margot,* the average words per minute in French is 253, and the subtitles offer an average of 172 words per minute, which is a reduction of eighty-one words per minute, or 32%. At the start of the film, there is writing which sets the scene, and puts the film in context. The writing in French is presented at a rate of 190 words per minute, which is 25% slower than the dialogue in the film. The translations of this section are presented at a rate of 143 words per minute, 43 words less than the original French, which is a reduction of 25%. Overall, the difference between the subtitles of the speech and the writing is 17%, with the translations of the writing being on screen longer than the translations of the dialogue. The timing of insertion and removal of the subtitles in this film adheres more closely to Luyken (1991), with the subtitles appearing just before the characters start speaking. The font used for the subtitles in this film makes them much harder to read, so it would follow that these subtitles are on screen for longer than those for the two films discussed above, yet this is not the case. For the French films I can conclude that the linguistic density, display and speed of delivery do have a limited affect on the timing of the subtitles: the subtitles for those films which are more linguistically complex are displayed for longer than the subtitles for *La Reine Margot*; however, the choice of font does not seem to have an affect on timing at all as those subtitles which are harder to read are actually on screen for less time.

With the French films discussed, I will now look at the timing of the subtitles used in the Spanish films. The first film I will look at is ¡*Ay Carmela!*; in this film there are several scenes of interest which include songs and poems. I will first consider the songs and then the poems. Before doing this, however, I will give general information about timings. The average words per minute of the original dialogue is 200, and the subtitles offer an average of 160 words per minute, a reduction of forty words, or 20%. The average line length of the subtitles is twenty-nine characters per line, with the maximal line length being thirty-eight to forty characters. These averages fall within the recommendations of Hajmohammadi (2004). On the subject of the insertion and removal of the subtitles, overall, the subtitles remain on screen for two frames to one second after the speech has finished, to ensure the spectators have sufficient time to read and understand the subtitles.

In *Belle Époque* the average words per minute in the dialogue is 183, whereas the subtitles offer an average of 124, which is a reduction of 32%, 12 % more than for ¡*Ay Carmela!,*with the average speed of the dialogue in *Belle Époque* being seventeen words per minute slower. With regards to the insertion and removal of the subtitles, there are various scenes in this film where the subtitles appear at least a second after the speaker has started talking, and in some places the subtitles disappear up to one second before the speaker has finished. There is also a cross over of the subtitles where the next subtitle appears before the first person has finished speaking. This film is the only one of those studied where this is a recurrent problem and it gives the impression that the spotting for this film was not effectively carried out. Certainly, it makes the subtitles more difficult to deal with, especially given their lower legibility due to their size.

The final film is *Butterfly's Tongue*; the average speed of the dialogue is 177 words per minute, and the average speed for the subtitles in 150 words per minute, a reduction of 15%. The legibility of the subtitles is greater than that for the subtitles used in the other two films, so it should follow that the average words per minute in this film would be higher than that for those films, yet this is not the case. As Spanish seemed to be a faster language, on average, than French, I had assumed that the subtitles for the Spanish films would include a much greater reduction; however this does not appear to be the case. Looking at the averages above, the subtitles with the largest reduction are in *Ridicule*, which is 44%, whereas as the smallest reduction is *Butterfly's Tongue*, which goes against my assumption.

Clearly, for hypothesis two to be verified more accurately, more detailed research into the exact timing, linguistic density and font is needed. Nevertheless, for the purpose of this study, the size of the titles does appear to have some effect on the display time of the subtitle; the subtitles which are the hardest to read are *Belle Époque*, and these are displayed at the slowest rate of all the films; the subtitles which are the easiest to read are used in used in *Cyrano de Bergerac* and *¡Ay Carmela!* and these are displayed for the shortest period of time, so it would seem, from the numbers at least, that the subtitles using the easier to read fonts are displayed for a shorter period of time, whereas those which are displayed for the longer amounts of time are those which are the hardest to read due to their size. However, the speed of delivery of the original dialogue does not appear to affect the amount of time the subtitles are displayed for. The linguistic density is another feature of the subtitles which does not seem to affect the length of time for which the subtitles are displayed, with the most complicated subtitles being displayed at an average rate of 150 words per minute,

whereas the subtitles for those films which are not as linguistically complex are displayed for less time.

To summarise, this chapter has tested hypotheses one and two, and the overall findings are that subtitlers, although limited in their orthographic options, can effectively display enough of the linguistic nuances, at least in the films studied for this thesis. If subtitlers are careful with how they display certain features of language, they can get enough of the message across, despite the added complication of additional languages, poems, songs, etc., for the TL spectator to be able to understand the story of the film: hence, my assumption set out in hypothesis one was incorrect. Hypothesis two, however, seems to have been upheld as explained above. Having tested the first two hypotheses, chapter four will deal with hypothesis three, four and five.

Chapter 4 – Subtitling Heritage

The display and timing of subtitles is only the first part of subtitle analysis; the other part of the discussion centres on the actual translations used in the subtitles. This discussion will, therefore, centre on analysing the translations; to do this, I will use Brondeel's (1994) and Toury's (1995) models, outlined in chapter 2, to carry out a translation quality assessment of the subtitles provided for some of the key scenes from each of the chosen films. The results of this analysis will be used to discuss hypotheses four and five.

The cultural aspect of language cannot be ignored, because of this close interrelation between language and culture (Nedergaard-Larsen 1993; Reid 1971), and as Ramière (2006: 152) explains:

> …language and culture are deeply intertwined, and translators
> obviously do not translate individual words deprived of context, but
> whole text which are culturally embedded and based on a community of
> references predictably shared by most members of the source culture

The films chosen for this study offer more than occasional cultural references for the subtitler to deal with; these films are all heritage films, meaning that they also offer the audience historical references. The subtitler of the heritage film has more to deal with than the subtitler of, say, an action film; that is not to say that elements of culture are not present in other film genres, but the fact remains that heritage films tend to have more of them. With the films chosen for this thesis, the subtitler has to deal with complicated political situations, or complicated language, or both and it is more than just telling the story; the subtitler has to help the spectator to understand the underlying politics, or to get

an idea of the language being used and how important it is to the film. Clearly, an international audience will always view a film differently to how a domestic audience see it, but just how differently and how little or how much of the context is understood depends to a great extent on how the film is subtitled and what the subtitler chooses to leave out or even to add.

In this chapter I will look at each of the films separately, looking first at the Spanish films, and then at the French films. The Spanish films are all set during the 1930s, a turbulent time in Spanish history. *¡Ay Carmela!* is set in 1938, during the Civil War; *Butterfly's Tongue*, in the weeks leading up to the start of the Civil War; and *Belle Époque* during the months leading up to the beginning of the Second Republic (1930 – 1936). I will then deal with the French films looking first at *La Reine Margot,* set in 1572, during the wars of Religion; then *Ridicule*, set during eighteenth century in the decadent court of Louis XVI in Versailles; and finally *Cyrano de Bergerac*, based on the 1897 play by Edmond Rostand. For *La Reine Margot*, I will focus on how the subtitler has helped the spectator deal with the historical events in the film; and for *Ridicule,* the subtitler has both historical context as well as complicated language to deal with. The focus of the analysis of *Cyrano de Bergerac* will look at the complexity of the language and how Burgess has dealt with this. The French films do differ from the Spanish films in that they are set at various times in history; further, the second two films are focused more on use of language, and the first film deals more with historical events. Despite these differences, the approaches the subtitlers have taken to help the foreign audiences understand the films can be compared.

The scenes and examples I have selected have been chosen both to exemplify typical issues and to explore the effect on meaning transference as well as to explore the different challenges for subtitling presented by heritage-style films. I will also be considering the technical side of translating, looking at Toury's (1995) adequacy and acceptability model. Adequacy and acceptability are two 'poles of the [translation] continuum which relate to the norms used in the translation process' (Shuttleworth and Cowie 1997: 5). Toury (1995: 56) explains that a translator who produces an 'adequate' translation follows the 'norms' of the source text; on the other hand, a translation which is considered acceptable 'can be thought of as fulfilling the requirements of reading as *an original*' (Shuttleworth and Cowie 1997: 2) and thus has a more natural feel to it. As highlighted in chapter two, in addition to Toury's theory, I will also be applying Brondeel's (1994: 29) theory of the equivalence effect, focussing on if and how the subtitlers have helped the spectator understand some of the context of the film, and the cultural references; only if the spectator understands these can the film have the same effect on the target audience.

4.1 Subtitling Spanish Heritage

¡Ay, Carmela! (1990) is directed by Carlos Saura, and is set in 1938, during the Spanish Civil War. The action takes place on the front line in Aragón. The opening scene is of a war-ravaged town: we see people sat behind sand bags, a man riding a donkey through bombed buildings, and then on a wall, we see posters. Overlaid on this we see the film's opening credits, and we hear the song *¡Ay Carmela!*, from which the film gets its title.

No subtitles are provided for this song at the start of the film, although when the song is heard again at the end of the film, subtitles are provided. I think by subtitling the song at the end of this film, the subtitler is emphasising the song's words:

Subtitle	Spanish
END CREDITS *"We fight against the Moors*	Luchamos contra los moros
"Legionaries and fascists. *Ay, Carmela!*	Rumbalarumbalarumbalarumba Legionarios y fascistas ¡Ay Carmela! ¡Ay Carmela!
"At the front of Gandesa…	En los frentes de Gandesa
"…we have no ammunition, *guns or tanks. Ay, Carmela!*	Rumbalarumbalarumbalarumba No tenemos municiones ni tanques ni cañones ¡Ay Carmela! ¡Ay Carmela!

Figure 61: Subtitles for the song ¡Ay Carmela! - *¡Ay Carmela!*

This emphasis on the song's words here helps the spectator: Carmela has attempted to fight against the fascist ideals in the final scene, but instead of fighting with weapons, which is what the soldier in the audience has done by shooting her dead, she has fought with her words and her actions (especially by wearing the Republican flag). By providing subtitles for the song at the end of the film, the subtitler is emphasising the fact that Carmela has fought without 'ammunition, guns or tanks'. This helps to further the foreign spectators' understanding of the song's lyrics and the significance of the song. Although the cultural significance of the song as a Republican anthem might be lost on an English-speaking audience, the subtitler has at least helped the TL spectator to make a link between a song which is a recurring theme throughout the film and even gives to film its name.

As well as hearing the song as the film starts, in the opening scene, as the camera focuses in on the posters, a caption appears on the screen:

Figure 62: examples of written word not being subtitled 00:03:29 and 00:03:53 - *¡Ay Carmela!*

Archibald (2004: 82) explains that Aragón in 1938 was 'not a pleasant place for Republican soldiers to be caught in a war that seems increasingly unwinnable.' Although the subtitler might not be able to convey this to the spectator, it might have been useful to at least subtitle the caption. The subtitler might also have contemplated providing translations for the posters, as well as the credits which we see at the start. However, the key questions here are 'what to subtitle and where?'. After the first viewing, I had considered the lack of subtitles sloppy work on the part of the subtitler, however, having watched the film several times, I have come to the conclusion that the subtitler in this film faced a very complex opening scene: firstly there is the song; there are also the film's opening credits, which are at the bottom of the screen, so subtitles for the song would have clashed with these; there are also the posters, and although it might have been helpful to provide translations for some of these, they might have been confusing as the spectator might think the subtitles relate to the song. Although some might deem it unnecessary, the subtitler could, however, have provided a subtitle for the caption as it is not entirely clear where the film is set.

As can be seen from the synopsis provided for this film, *¡Ay Carmela!* is a film which has a great deal of historical and political content from the outset. I will now look at some of the key scenes in the film in order to provide discussion of the subtitles. The film starts and ends with theatre productions; the first show they put on 'is heavily invested with pro-republican references' (Pastor 2007: 753) and it opens with Carmela singing 'Mi Jaca'. Many of the songs within the performance are Andalusian and Carmela's costumes are like those of the flamenco dancers, as is her dancing' (Pastor 2006: 752). As explained by Pillado-Miller (1997) it is clear in this opening scene that the audience and the performers share a political ideology; the audience join in with the songs, and cheer at the names mentioned. The table below shows the subtitles for this scene and as can be seen, only the first part of the song has been subtitled; although the song is repeated, this is not necessarily obvious to the foreign audience, so they might be confused. Making things as clear as possible to the foreign audience is the best way to ensure that they do not lose confidence in the subtitles. The subtitles provided for this song could be rather confusing for a non-Spanish audience. There are many references that the audience might not understand. What is a Cordovan hat? And why all these references to Seville and Jeréz? All of the references that are made in the film to places in Andalucía are relevant to the story. Andalucía was a Republican area until the end of the Civil War, and in fact the Republican government was forced to move from Madrid to Valencia, which is in the region. However, none of this is made clear by the subtitler, meaning the subtitles do not have full communicative equivalence.

Subtitle	Spanish
"I wouldn't exchange…	CARMELA:
"…the extravagance and dash…	El tronío, la guapeza y la solera,
"…nor the bewitchment of a Sevillian night…	Y el embrujo de la noche sevillana no lo cambio por la gracia cortijera
"…for the fine breeding…	Y el trapío de mi jaca jerezana.
"…of my prancer from Jerez	A su grupa voy lo mismo que una reina
"On his saddle, I'm a queen…	con espuelas de diamantes a los pies,
"…diamond spurs at my heels…	que luciera por corona y como peina,
"…and on my head for a crown…	que luciera por corona y como peina
"…the cheeky Cordovan hat	la majeza der sombrero cordobés.
"My prancer…	Mi jaca galopa y corta el viento
"…gallops and cuts the wind when we go across the pass…	cuando pasa por el Puerto Caminito de Jerez.
"…on our way to Jerez	La quiero lo mismito que al gitano
"I love him as I love the gypsy…	que me está dando tormentos
"…who torments me with his charms"	por culpita del querer.
	Mi jaca galopa y corta el viento cuando pasa por el Puerto caminito de Jerez. A la grupa de mi jaca jerezana voy metiéndome altanera y orgullosa, como mece el aire por mi ventana los geranios, los claveles y las rosas. A su paso con el polvo der sendero, cuando trota para mí forma un altar, que ilumina el resplandor de los luceros que ilumina el resplandor de los luceros Y que alfombra la ilusión de mi cantar. Mi jaca galopa y corta el viento cuando pasa por el Puerto caminito de Jerez. La quiero lo mismito que al Gitano que me está dando tormentos por culpita del querer. Mi jaca galopa y corta el viento cuando pasa por el Puerto caminito de Jerez.

Figure 63: Subtitles for the song 'Mi Jaca' - *¡Ay Carmela!*

The next part of the act is Paulino reading a poem by Antonio Machado. Antonio

Machado was a poet, and a member of the Generación de 98 and was a known

Republican who was forced to flee Spain during the Civil War. The poem is called 'Voz

de España' and ends with a dedication to General Lister. This poem comes from

Machado's poesías de guerra, poems which make it evident that Machado was committed to the Republican cause (Johnson 2002). As Paulino introduces the poem, the crowd cheers at the names, so there is a clue there that they are popular with the republicans. Due to the large amount of information that is cut out of Paulino's introduction, it would have been possible for the subtiltier to include a 'footnote' explaining at least that he was a general on the Republican side. A further issue is the reference to him being the head of the Ebro army, which would also have benefited from a little more explanation. Adding information into the subtitles at this point would have ensured that the subtitles achieved more complete communicative equivalence.

Subtitle	Spanish
It now gives me great pleasure to recite a poem…	Paulino:
…by the great poet Antonio Machado…	Y ahora es mi … rapsodia voy a tener el gusto de recitar un poema de este gran poeta Antonio Machado dedicado al General Líster.
…dedicated to General Lister…	
"Your letter, O noble vigilant heart	"Tu carta, oh noble corazón en vela, español indomable,
"Strong and indomitable Spaniard	puño fuerte,
"Your letter, heroic Lister…	tu carta heroico Lister me consuela de esta que pesa en mi
"…helps me bear the burden of death	carne muerte,
"Your letter brings me…	fragores en tu carta me han llegado de lucha santa sobre el
"…the din of noble battle on Spanish soil	campo ibero, También mi corazón ha despertado entre olores de pólvora y
"Gunpowder and rosemary…	romero,
"…have stirred my heart	donde anuncia María Gracola que llega el Ebro
"There, where the Ebro starts her journey…	y en la peña fría donde brota esa rubrica español
"…on that cold peak where the Spanish cry is born…	de monte a mar esta palabra mía: si mi pluma valiera tu pistola capitán, contento moriría".
"…from the mountains to the sea, I say to you:	
"If my pen was worth your Captain's pistol…	
"…happy I would die!"	

Figure 64: Subtitles for the Antonio Machado poem - *¡Ay Carmela!*

In the introduction, the subtitler had time to include extra information here as each name is followed by cheers and applause. It is clear that the Ebro Army is significant to this audience, and in situations where there is time and space it might be useful to include

extra information to help the spectator fully understand the significance of names and places, for example.

The final song of this performance uses the satirical version of the Republican anthem. On the stage, we see Carmela with the Republican flag, Gustavete dressed as a lion, and holding his chalk board on which he has written "NI UN PASO ATRAS NI PARA TOMAR IMPULSO". No translation is provided for this, and it seems that throughout the film, the subtitler only occasionally translates the things that Gustavete 'says' using his chalk and board.

Subtitle	Spanish
"If the priests only knew of the licking they're due…	Si los curas y frailes supieran la paliza que les van a dar,
"…they would shout:	subirían al coro cantando:
"Freedom, freedom!	"Libertad, libertad, libertad!"
"If the king only knew, then he would shout too:	Si los Reyes de España supieran lo poco que van a durar,
"Freedom, freedom!"	a la calle saldrían gritando: "¡Libertad, libertad, libertad!"

Figure 65: Subtitles for the satirical version of the Republican Anthem - *¡Ay Carmela!*

The subtitler can do nothing with this song except provide a translation of the words; it is clear that the audience know the song, and that it is important to them, and Carmela holding the Republican flag adds to this. The sentiment of the song is clear in these subtitles, and the subtitles here offer some level of equivalence. There is not full informative equivalence as although the majority of information has been transferred references to priests being beaten and the King of Spain shouting, the Republican spirit of the song is clear from the subtitles provided.

Having finished the show for the Republican troops, Carmela decides that she wants to leave the front line and return to Valencia. Gustavete drives them through very bad fog and falls asleep at the wheel; the van stutters to a halt, which wakes Gustavete, who gets out. Through the fog we hear soldiers singing, although it is not quite clear what they are singing so no subtitle is required. The soldiers find the van and, having spoken to Gustavete, they wake Carmela and Paulino, and the encounter that follows makes it clear that they have been caught by Nationalist soldiers.

Subtitles	Spanish
And this?	Teniente: ¿Y esto?
The flag isn't ours, I swear	Carmela: Mire, la bandera no es nuestro, se lo juro
- They lent it to us for a number	Paulino: Lo nos habían prestado por un número.
- Christ knows it wasn't even funny	Carmela: Un número que no tenía ni gracia, ni chiste ni
Leave Christ out of it	Cristo.
Yes sir. He's well out of it.	Teniente: ¡Deja en paz a Cristo!
It was the Republicans, the Reds… they gave it to us. The flag, I mean	Carmela: Sí señor, dejado está. Paulino: Es cosa de mando republicano, de los rojos, perdón, la bandera, digo. Pero nosotros somos artistas,
We're artists. We never mix politics with our act	nunca hemos mezclado política en nuestro espectáculos.
Tell him you were at the seminary	Carmela: Diga a señor teniente que a la seminario
Yes sir. I came close to singing Mass	estabas.
Why didn't you?	Paulino: Ah, sí, mi teniente, casi llegué a cantar la misa.
Well, the farts…	Teniente: ¿Y porqué no la cantaste?
My nerves. I mean. You see, when I get nervous…	Paulino: Por la cosa de los pedos. Teniente: ¿Eh? ¿Qué has dicho?
You're not in the Red Zone now	Paulino: Perdón. Por la cosa de los nervios.
We're not thirsty for blood like the communists	Teniente: No estáis en la Zona Roja. Nosotros no somos pierdas sedientes de sangre como los comunistas. En la
In Franco's Spain, there is justice	España de Franco se hace justicias y los buenos
Good Spaniards have nothing to fear	españoles nada tienen que temer.
So we can go?	Carmela: Entonces, ¿ya no podemos ir?
Hail Franco	Paulino: Pues, ¡Saludo a Franco!
You learn fast	Gustavete: ARRIBA ESPAÑA
That one hears, but doesn't speak	Teniente: Se ve que aprendéis rápidamente. O sea ¿que oye pero no habla?
Who, him? No, sir, not a word	Paulino: ¿?Quién, ese? No, señor, ni una palabra.

Figure 66: When the characters are caught by Nationalist soldiers - *¡Ay Carmela!*

After this, they are taken to the head office of the Nationalists in the area. Here we see how Paulino changes sides – he goes from what seems to be a die-hard Republican who reads poems by Antonio Machado and sings the Republican Anthem, to hailing Franco and declaring Nationalist Spain his home. The translations provided in the subtitles here offer semantic and communicative equivalence, but again, there is less informative equivalence due the need for reductions. There is some level of informative equivalence in this section as the majority of the information has been transferred, although some sections are, again, missing. Regarding semantic equivalence, this is also present, as there is correct meaning transference. There is also communicative equivalence in this scene, although the subtitles are not fully equivalent due to the occasional use of language issue. To be very demanding of the subtitler, it may have read better for the subtitle "We're not thirsty for blood like the communists", to have said we're not "**blood-thirsty** like the communists", but by being so demanding, I am being unfair to the subtitler. There are other subtitles in this scene which are very well written:

- They lent it to us for a number - Christ knows it wasn't even funny	Paulino: Lo nos habían prestado por un número. Carmela: Un número que no tenía ni gracia, ni chiste ni
Leave Christ out of it	Cristo.
Yes sir. He's well out of it.	Teniente: ¡Deja en paz a Cristo! Carmela: Sí señor, dejado está.

Although the first subtitle does not translate exactly what Carmela says, and hence does not have full informative equivalence, it does have communicative dynamism in that the important word "Christ" is included in the first two subtitles. Choosing to include the religious references in these subtitles is vital for the communicative equivalence of the section where Carmela encourages Paulino to talk about his days at the seminary in attempt to endear them all to the religious Nationalist soldiers, as it helps to highlight the importance of religion to the Nationalists. Here we also see how Paulino changes sides –

he goes from what seems to be a die-hard Republican who reads poems by Antonio Machado and sings the Republican Anthem, to hailing Franco and declaring Nationalist Spain his home. The subtitles are also acceptable rather than adequate in that as well as being grammatical, the themes of each sentence link with the rest of the text, making this scene make sense as a whole.

After this exchange, the three are taken to the village school, where they are to be held prisoner with the rest of the village. There they meet some Polish soldiers from the International Brigades. The International Brigades were made up of soldiers from all over the world who came to fight on both sides during the Civil War. The people are all held in the school's classroom and we see Carmela talking to one of the Polish soldiers. They do not understand each other, yet they are still managing to communicate. The subtitling for this scene is very interesting. When Carmela is speaking to the soldier, we only have subtitles for Carmela's side of the conversation. However, when the soldier is talking to his compatriots, we are given subtitles for what he is saying. The interesting use of subtitles in this scene is really the first time we have the subtitler adding something to this film The use of the subtitles in this scene makes it clear that there is no verbal understanding between Carmela and the Polish soldier, yet there is understanding when the soldier speaks to his fellow countrymen. There is, as the later conversation between Paulino and Carmela and the conversation between the Polish soldiers, show, understanding, though, as the soldier and Carmela do manage to communicate with each other. The use of subtitles helps to emphasise the understanding, or lack of, between the characters and this helps the spectator appreciate what is going on.

The final, dramatic scenes of the film centre around another performance: this time the actors are entertaining the Nationalist troops. In the audience we see Spanish, Italian and Moroccan soldiers, as well as the Polish soldiers from the International Brigade who the protagonists meet in the school. This second performance mirrors the first in that it starts with the same song. This time instead of singing about 'Mi Jaca' she is singing about 'Mi España' and the lyrics have been changed, so the song is no longer a song which contains 'strong Andalusian sentiment' (Pastor 2006: 753), but is instead used 'to inspire fascist patriotism', being dedicated 'al valor de su cuadillo'.

Subtitles	Spanish
"My Spain gallops and cuts the wind…	Mi España que vuela como el viento
"…to build a new monument to the bravery of the Caudillo	Para hacerle un monumento al valor de su caudillo,
"My Spain is full of joy…	mi España que vuela como el viento
"…as the day is drawing nigh to raise our arms high"	Para hacerle un monumento al valor de su caudillo, mi España está loca de alegría porque ya se acerca el día de poner no estar al sol.

Figure 67: Subtitles for the song 'Mi España' – *¡Ay Carmela!*

Here, the subtitler is being less helpful to the foreign spectator; it might not be clear who the Caudillo is, so in the subtitles for this song there is less semantic and communicative equivalence than for the scenes highlighted above.

All of the songs and poems used in this film are of cultural and historical significance, and helping the foreign spectator to understand this is a key part of the subtitler's role. But, what is evident in this film is that this was not the case. The songs are subtitled only partially, with repetitions left out. Further, the translations provided for the lyrics are faithful to the words, yet the significance of the songs is all but lost in translation. Very little attention seems to have been paid to the rhyme of the songs, however, the rhythm of

the songs dictated the insertion and removal of the subtitles. Although, as discussed in the introduction to this chapter, it is not always possible for the subtitler to give the extra information, and frequently, the on-screen action can go some way to filling in the gaps, a clue as to the relevance of the songs' lyrics might have been helpful to the spectator, and would certainly have helped enhance both the semantic and communicative equivalence of the subtitles. Despite this, there are scenes in this film where the subtitler has enhanced the communicative equivalence by adding extra layers of information via the subtitles.

Chronologically, regarding when the films are set, *¡Ay Carmela!* is the latest film, the next latest is *Butterfly's Tongue* which is set during 1936, just before the start of the Spanish Civil War. The opening titles of the film are set against a backdrop of black and white images of traditional village life in Spain and, as was explained in chapter three, the majority of the written information presented at the start of the film is not translated.

On the face of it this film is a sweet story about the friendship between a young boy, Moncho, and his teacher Don Gregorio, however, there is far more to this film than just this. There are the political sympathies of the characters which develop during the film; the end of the Second Republic and the approaching Civil War, which began in April 1931, add to the film a feeling of unease which builds throughout, so that as the film draws to an end, this feeling almost becomes an extra character within this film. The first indication of the political sympathies of any of the characters is during Moncho's first full day at school. There is a dictation class, and the chosen dictation is from a poem by Antonio Machado, who, as is explained above, was a poet with Republican sympathies.

This first inkling is then further supported when Moncho's mother asks him whether he prayed at school that day.

Subtitle	Spanish
Yes, something about Cain and Abel.	Moncho: Sí, una cosa de Caín y Abel.
You can't trust gossip Don Gergorio an atheist	Mamá: Ya me están llamado a mi que don Gregorio fuera un ateo.
Atheist? - One who doesn't believe in God	Moncho: ¿Qué es un ateo? Mamá: Es que no cree en Dios.
Like Daddy	Moncho: ¿Papá es un ateo?
How can you say that?	Mamá: ¿Cómo se te ocurre preguntarme semejante cosa?
He curses God.	Moncho: Papá se caga a Dios.
Well, that's… that's a sin Just a sin But he believes in God like all good people	Mamá: Bueno, eso es… eso es un pecado, solo un pecado. Pero papá cree que Dios existe como toda persona de bien.
And the devil?	Moncho: ¿Y el demonio?
What about the devil? - Does he exist?	Mamá: ¿El demonio qué? Moncho: Que si existe.
Of course he exists He was an angel that rebelled against God He got pale in Hell. So now he's the angel of death. Then why didn't God kill him? God doesn't kill, Moncho	Mamá: Claro que existe. Era un ángel que lo se hizo mal. Se rebeló contra Dios. Camino del infierno se iba poniendo pálido, pues se llaman el ángel de la muerte. Moncho: Y si era tan malo, ¿porqué no lo mató Dios? Mamá: Dios no mata, Moncho.

Figure 68: The conversation between Moncho and his mother – *Butterfly's Tongue*

Here we see Moncho's mother's political sympathies – she is not a Republican. She is very religious, which is something that does not go with being Republican. Being an atheist, it seems, indicates that Don Gregorio is a Republican. Further, Moncho's mother gets slightly annoyed with her son when he suggests that his father is an atheist too; he is actually a Republican and a supporter of Manuel Azaña, which we learn later in the film. This extra layer of information is present throughout the film, and it is very difficult for the subtitler to be able to include it in the subtitles. Thus, from the outset the subtitler cannot achieve full semantic or communicative equivalence in the subtitles produced for this film.

A further scene of interest which focuses on religion is outside the town church, presumably on a Sunday after mass. First we see a group of three women chatting, one of which is Moncho's mother.

Subtitles	Spanish
They say they burned churches in Barcelona.	Mujer 1: Es horrible. Dicen que en Barcelona quemaron a las iglesias.
Those Republicans are like that.	Mujer 2: ¿Que va esperar de uno de esos Republicanos?
They don't burn churches.	Mamá: Los Republicanos no queman iglesias. Y
And thanks to the Republic we women can vote.	además ¿no recuerda que gracias a ellos podemos votar las mujeres?
So what? I'd only vote for Christ the King	Mujer 1: Pues por mi como si no, lo único pienso votar es a Cristo el Rey.
Kings aren't elected	Mamá: Los reyes no se presentan en la elecciones, mujer

Figure 69: The townswomen discuss the situation in the country – *Butterfly's Tongue*

The three women are discussing the situation in the country, and here we have the first clues as to the views of the people regarding the politics of the time; Moncho's mother, although not a Republican supporter herself, is defending the party, especially for having given women the vote.

Also outside the church, some of the town's men are talking to the priest.

Subtitles	Spanish
Things are bad	Rico: Mal, mal van las cosas. Pero la solución la tengo
But I know the solution, Yes I do.	Cura: Y ¿Qué solución es esa?
What solution?	Rico: Prenderse Madrid al fuego.
Set fire to Madrid	Cura: No sea usted bárbaro.
Don't be barbarous	

Figure 70: The townsmen discuss the situation in Madrid – *Butterfly's Tongue*

This is another clue to the political and social unrest in Spain that was happening as the start of the Civil War approached. All of the politics evident in the above scenes is communicated by the subtitler as best s/he can, yet the full impact of the conversations is lost as there is just not the space available for the explanations that would be needed to achieve the full equivalence on any level. Only the majority of information has been transferred, although there is semantic equivalence as the meaning has been transferred correctly, but the communicative dynamism in these scenes is lost due to the lack of explanation of the importance of religion.

The final scene outside the church that is of interest is the conversation between the priest and Don Gregorio. It is clear from the start of the conversation that the priest does not like Don Gregorio, but the teacher is ambivalent towards the priest.

Subtitle	Spanish
May I, Don Gregorio? - Of course	Cura: Don Gregorio, ¿me permite un momento? Don Gregorio: ¿Cómo no?
Come here, Ramociño. Listen, Don Gregorio	Cura: Ramonciño, ven aquí. Mire usted en este, Don Gregorio.
Introbo en altare Dei. *- Ad deum*	Priest: Introbo en altare Dei Moncho: Ad deum qui laetificat iuventum meum
qui laetificat iuventum meum	Priest: Agnus Dei qui tollis pecata mundi
Agnus Dei qui tollis pecata mundi	Moncho: Ora pro nobis
Ora pro nobis	Priest: Agnus Dei qui tollis pecata mundi
Agnus Dei qui tollis pecata mundi *- Ora pro nobis*	Moncho: Ora pro nobis Priest: Agnus Dei qui tollis pecata mundi
Agnus Dei qui tollis pecata mundi	Moncho: Que no me acuerdo cuántas veces llevamos.
How many times was that? You see? He can't remember *Dona nobis pacem*	Cura: ¿Ve usted don Gregorio? No le sale Dona nobis pacem. Don Gregorio: No sabía que iba para monaguillo.
He's going to be an altar boy?	Cura: Iba para monaguillo, usted lo ha dicho.
He *was* going to be an alter boy. You've said it.	Empezaría a la escuela y torce el interés todo ha sido Uno.
As soon as he started school he started to lose all interest.	Don Gregorio: No está ústed insinuando que cuando que soy yo el culpable.
You're not saying… I'm responsible	Cura: No insinúo nada, Don Gregorio. Pero los hechos son los hechos.
I'm not saying anything.	Don Gregorio: Compréndalo, el chico ha estado todos

The facts speak for themselves.	estos años encerrado. Es natural que al despertar a la Vida se interesa por todo.
Understand him.	
After being locked up so long…	
it's natural for everything	
to interest him.	
I see.	Cura: Ya lo veo. Nidos tepentes absilunt aves. Saltan las aves del calor de los nidos.
Nidos tepentes absilunt aves	
Birds leave the warmth of their nests.	Don Gregorio: Libertas virorum fortium pectora acuit.
Libertas virorum fortium pectora acuit.	La libertad estimula el espíritu de los hombres fuertes.
Freedom stimulates	
the spirit of strong men.	

Figure 71: The priest and Don Gregorio discuss Moncho – *Butterfly's Tongue*

Here, the priest is blaming Don Gregorio for Moncho forgetting what is going on. He is no longer going to be an alter boy, and it is all Don Gregorio's fault. There is one issue with the subtitles here, in that there is not full semantic or communicative equivalence in one part of the scene.

He's going to be an altar boy?	Don Gregorio: No sabía que iba para monaguillo.
He *was* going to be an altar boy.	Cura: Iba para monaguillo, usted lo ha dicho.
You've said it.	

The Spanish actually says 'I didn't know he was going to be an altar boy', however the subtitler has written the sentence in the present tense, reducing the effect of the response from the priest. This small section has reduced semantic and communicative equivalence, and could be distracting to the spectator. In the rest of the scene, the subtitler has chosen to leave the Latin in Latin, which is a frequent occurrence in films, as can be seen below; further, the Latin used in this scene does not actually tell the story, rather it is used by the character to highlight the fact that Moncho forgot the Ora Pro Nobis when he started school.

The next interesting scene is when, on a natural sciences field trip, Moncho has an

asthma attack and Don Gregorio helps him. In order to thank the teacher, Ramón offers

to make him a suit, as is seen in the scene below:

She's mystical	Ramón: Es muy mística.
And you're Republican	Don Gregorio: ¿Y usted Republicano?
I'm in Manuel Azaña's party	Ramón: De don Manuel Azaña, sí, señor.
Don Gregorio - Yes	Ramón: Don Gregorio Don Gregorio: ¿Sí?
If it's not a problem…	Ramón: Si usted no tiene inconveniente, le voy a
I'd like to measure you for a suit.	tomar medidas por un traje.
A suit?	Don Gregorio: ¿Un traje?
Don't be offended…	Ramón : No se lo tome a mal, es que… Es que me
but I'd like to do something for you	gustaría tener una atención con usted, y yo, claro, lo
And I know how to make suits	que yo sé hacer son trajes. Es mi oficio.
It's my trade.	Don Gregorio: Yo respeto mucho los oficios. Y
I have a great deal of respect for trades	agradezco lo que vale su ofrecimiento, pero mis principios…
And I appreciate your offer. But my principles…	Ramón: Entre amigos, no hay principios que valgan. O, ¿no somos amigos?
Principles between friends?	
We are friends, aren't we?	

Figure 72: Ramón befriends Don Gregorio – *Butterfly's Tongue*

In this scene, we see that Don Gregorio and Moncho's father, Ramón share a political

belief, and in return for helping Moncho, Ramón wants to give a Don Gregorio a gift. In

the background, behind Ramón, there is a poster for Manuel Azaña's party. Manuel

Azaña was originally Minister of War, and was Prime Minister from 1931 until 1933.

This scene has great significance at the end of the film, and this will be discussed in more

detail below. The subtitler has chosen not to include any extra information in the

subtitles for this scene; the subtitles achieve some level of informative, semantic and

communicative equivalence, however, the latter two are reduced for those spectators who

do not know who Manuel Azaña is. Regarding Toury's (1995) model, the subtitles here

are adequate: they fit the grammar of the TL as well as emphasising the key themes of

each utterance.

Later that same day, we see Mocho's parents in bed, talking about the day's events and there is another clue as to the political divide within the family: the Republican father and the religious mother. As with the altar boy scene discussed above, there is a semantic and communicative equivalence issue with the translation provided in one part of this scene and a closer examination of the translations makes this clearer.

Subtitles	Spanish
What are you thinking about?	Papá: ¿En qué estás pensando?
- The teacher.	Mamá: En el maestro. Que buena persona. Me
He's such a good person.	parece muy bien que le hagas un traje.
I'm glad you're making him the suit.	Papá: Los maestros no ganan lo que tendrían
Teacher's don't earn what they should.	que ganar. Ellos son las luces de la República.
They're the light of the Republic.	Mamá: ¡La República! Ya veremos donde van a
The Republic.	parar la República y tu Don Manuel Azaña.
Where will we end up	Papá: ¿Qué tienes tu contra Azaña? Lo que te
with that Azaña?	dicen en misa, claro.
What's wrong with Azaña?	Mamá: Yo voy a la misa a rezar.
What you hear at Mass, I'm sure.	Papá: Tu, sí, los curas… Los curas no.
I go to Mass to pray.	Mamá: Bueno, no enfades. Lo importante es
You do, but the priests…	que Moncho está bien.
go for another reason.	
Well, don't get angry.	
Moncho is alright.	

Figure 73: Moncho's parents discuss Don Gregorio – *Butterfly's Tongue*

'What's wrong with Azaña? What you hear at Mass I'm sure' would have greater semantic equivalence if it read: 'What's your problem with Azaña?' That would mean the second line would have made more sense. It is clear that Moncho's mother is not a supporter of the Republican government of the time, and this conversation is further indication of the divisions that occurred in Spain during the Civil War – families disagreeing with each other, towns divided depending on their political sympathies. The equivalence of this, and how exactly it is dealt with throughout this film is of vital

importance to ensure that what happens at the end of the film actually makes sense. In the above scenes, the translations tend more towards the adequate as although they fit the TL grammar system, they do not inform the spectator sufficiently. Little is done to help the spectator fully understand the importance of the characters' political sympathies, even though these are important for understanding the end of the film.

The next scene of historical interest occurs near the end of the film in which there are several of the town's men gathered around a radio in the bar. The group includes Ramón, Don Gregorio and Roque (the bar owner and father of Moncho's friend).

Subtitles	Spanish
During his speech, received with anger in the chamber…	Radio: Recordemos que en su intervención que provocó hoy las protestas en la cámara el señor Gil Robles dijo que un país puede vivir en monarquía o en República. En sistema parlamentario o en sistema presidencial. En sovietismo o en fascismo. Pero que no puede vivir en anarquía. Y afirmó que hoy en España asiste a las caridades de la democracia. Barman: Será cabrón esa cabeza de pera. Esos son los que la quieren entregar. Radio: El señor Calvo Sotelo tomó la palabra para admitir una vez mas que no podía perseguirse en estado sobre la igual constitución y que frente a este estado estéril. Hombre: La República podrá contar. Radio: A este estado le llaman muchos 'Estado Fascista'. Pues si es ese estado fascista, yo que lo asisto que soy fascista.
Mr Gil Robles said…	
a country can live as a monarchy or a republic…	
with a parliamentary system…	
soviet or fascist…	
but not in anarchy.	
He affirmed that Spain ends the funeral of democracy…	
That pear headed bastard	
They're the ones that are killing it.	
Mr Calvo Sotelo affirmed once again that a viable government…	
can't exist under the present constitution and the state…	
The Republic will survive.	
Many name this state: The Fascist State	
If this is a fascist state, then I…	
participating in it, am a fascist.	

Figure 74: Radio report – *Butterfly's Tongue*

This radio report signals the beginning of the end for the Republican party, so much so that after hearing it Don Gregorio goes outside and is sick. When subtitling the report, the subtitler has just bombarded the spectator with names; there is no extra information added to explain who Gil Robles or Calvo Sotelo actually are, thus, although there is a degree of informative and communicative equivalence, there is a lack of communicative equivalence as the importance of the names is not made clear. It might have been helpful if the subtitler had a least given their role to give the foreign audience an idea of who these people are. The subtitles of this scene are more adequate than acceptable in that although grammatically they conform to the TL norms, the lack of explanation means the subtitles conform to SL norms.

The next key scene comes near the end of the film, when all hope is lost for the Spanish Republic. Moncho has been taken home by his brother, Andrés, and as they arrive home, we see his parents in the house. His mother is rushing around throwing things onto the fire, evidently in a state of panic.

Subtitles	Spanish
Get the newspapers, Ramón.	Mamá: Los periódicos, Ramón, ¡sácalos! ¡Gracias a
Thank God.	Dios! El carnet. ¡El carnet!
Your card.	Andrés: ¿Es la guerra?
Your card.	Papá: Sí. Parece que han levantado los militarios.
It's the war?	Mamá: Ayúdame Andrés. Si alguien os pregunta,
Yes.	vosotros dicen que Papá no habló nunca mal de los
They say the military has risen up.	curas, y que nunca ha sido Republicano. Moncho,
Help me.	hijo, fíjate bien lo que voy a decir: Papá no le regaló un
If anyone asks, Dad never said…	Traje al maestro. ¿Comprendes?
anything bad about the priests.	Moncho: Sí, sí se lo regaló.
And he's not a Republican.	Mamá: No se lo regaló, ¿has entendido bien? ¡No se lo
Moncho, listen carefully to what I'm saying	regaló!
Dad never gave a suit to the teacher.	Moncho: No, no se lo regaló.
You understand?	

Yes, he did.
- No he didn't. You understand?
He didn't give it.
No, he didn't give him a suit.

Figure 75: The end of the Republic – *Butterfly's Tongue*

The urgency of the situation is clear from the action on screen and from Moncho's mother's tone. It is also clear that this is not a Republican town so Ramón must not be seen to be a Republican. The subtitles for this section are very well written – the sense of urgency is clear from the shorter subtitles, and in this scene the subtitler has achieved a high degree of informative equivalence. The subtitles also have good semantic equivalence as the meaning has been transferred correctly. There is also communicative equivalence as the sense of urgency has been made very clear in the use of short sentences. Regarding Toury's (1995) model, the points outlined so far show the subtitles to be acceptable as they conform to the TL grammar norms and the phrasing of the subtitles means the same points are given similar importance when compared to the original dialogue.

The final point of interest in this film is the last image that is seen, which is pictured below.

Figure 76: Extra information added at the end of the film 01:28:58 – *Butterfly's Tongue*

This subtitle is not a translation of a caption that was in the original Spanish film. The subtitler is helping the foreign audience by adding this; making clear what has just happened and why. The majority of the scenes discussed above are lacking in semantic and communicative equivalence, yet, at the end of the film, the subtitler has chosen to include this additional detail.

Butterfly's Tongue is, actually, not the sweet childhood tale that it appears to be on the surface. The cultural and historical references made during the film, as can be seen from the above, are frequent, and as can be seen from the timing of the subtitles discussed in chapter 3, the subtitler could have added some extra clues for the target audience, especially when names of politicians are used. Knowing the political allegiances of the

characters is useful for understanding the film as the story unfolds. By doing this, the

subtitler would have ensured the semantic and communicative equivalence of the

subtitles used in this film and made them easier for a TL audience to deal with, as they

would have been more acceptable than adequate.

The final Spanish film is *Belle Époque*, which is set in 1931, as is made clear at the start

of the film with a caption. As Colmeiro (1997: 131) explains,

> *Belle Epoque* is a colourful, exuberant and lush romantic comedy of a
> young army deserter seducing, and being seduced by, the four
> daughters of a free thinking painter in the imaginary "Belle époque"
> between the end of the Monarchy and the Proclamation of the Spanish
> II Republic in 1931.

This film is a sweet farce from the start, despite this, the politics of the 1930s are still

evident, and as for the other films, they are almost a tangible presence. We have the

failed military uprising in Jaca which happened in the winter of 1930, and which led

Fernando to desert the army in the first place.

Title	**Spanish**
In the winter of 1930…	En el invierno de 1930,
…after the failed republican uprising in Jaca…	tras el fracaso de la sublevación antimonárquica de Jaca,
…a young soldier leaves the army, becomes a deserter…	un joven soldado abandonado el cuartel y, convertido en desertor,
…and roams the countryside, trying to lead his own life	vaga por los campos intentando vivir su propia vida.
February 1931, somewhere in Spain	Febrero de 1931, en algún lugar de España...

Figure 77: Information contextualising the film – *Belle Époque*

From the outset, the subtitles here do not achieve full informative or semantic

equivalence as it was not a republican uprising, but rather an antimonarchist uprising. It

is unlikely that the subtitler could have included extra information about this uprising in

the subtitles here, as taking the six-second rule as a rule of thumb, the subtitles for this

section offer 31 words (149 characters) in 13 seconds. This is faster than is recommended by the six second rule, so it would not be feasible to add any extra information in the subtitles without making it almost impossible for the spectator to read the subtitles. However, translating 'antimonarquista' as 'Republican' seems to be a strange choice.

There is also the scene when Manolo accompanies Fernando to the station to see him off. On the wall we see the slogan MUERA EL REI, yet no subtitle is given for this. It is an indication of the general antimonarchist feeling in Spain in 1931, and gives the Spanish audience a further clue as to what is going on and what is to come, so would have been useful for the English speaking audience too. A short subtitle 'Death to the King', would have aided the communicative equivalence of the conversation which follows between Manolo and a friend Palomo:

Subtitles	Spanish
Hello, Don Manolo	Palomo: Buenos días, Don Manolo.
What's the bloody mayor doing here?	Manolo: Hola Palomo. ¿Qué hace aquí el mentecato del alcalde?
Waiting for the band that's coming for carnival.	Palomo: Está esperando a la rondalla de Villabuena. La viene para el carnaval.
What a country, Fernando!	Manolo: Que país, Fernando, que país. España
Spain on the brink of a new era, and the mayor organising carnivals.	muerde de una nueva época, y el municipio organizando carnavales.

Figure 78: Don Manolo's conversation with Palomo – *Belle Époque*

It is not clear in this exchange what the 'new era' is for Spain, and a subtitle provided for the graffiti would indicate that the king is no longer popular and a new political regime is on its way.

The next scene of interest is when Fernando is telling the girls about why he fled Madrid and deserted from the army. The scene is littered with references to places and events which need some explanation if the foreign audience is to be able to follow the whole story.

Subtitle	Spanish
I was stationed at the Madrid aerodrome	Fernando: No, no. Yo estaba destinado al aeródromo de Cuatro Vientos. Bueno, pues, al que
Galán and García Hernández were shot on December 14th…	Galán y García Hernández los habían fusilado el 14 de diciembre, la sublevación no se aplazó y de madrugada
…but the uprising went ahead	la radio dijo "Proclamada la República en Madrid.
The radio said: "The Republic has been proclaimed. Sound reveille."	Toquen la Diana." Y como yo era el cornetín del ordenes, pues, la toque.
I was the bugler. So I did	Luz: Ay, ¡tócala!
- Play it now - Go on. Take no notice	Violeta: No le hagas caso, sigue, sigue.
Planes flew over Madrid, but there was no strike or anything	Fernando: Entonces, mandaron los aviones para que bajaban en Madrid, y en Madrid no había ningún
And Ramón Franco wouldn't bomb the palace	general ni nada. Además, Ramón Franco que tenía Que bombardear el palacio real no echó las bombas
He'd seen kids playing outside	porque vio en la plaza del oriente habían niños jugando.
- Poor things! - When did you escape?	Clara: ¡Angelitos! Rocío: ¿Y cuándo escapaste?
When the government troops arrived	Fernando: Cuando llegaban a Cuatro Vientos la
When I saw our leaders jumping on a plane heading for Portugal…	Columna que mandaban el gobierno. Cuando ví que Nuestros jefes escapaban en los aviones para Portugal,
…I packed my bags	Me ha gustado de pantanos, cogí la maleta, y
I hid in the mountains for a month	salía real.
What did you eat?	Violeta: ¿Y dónde fuiste?
Anything I could find, especially cabbage	**Fernando: Me eché a monte mas de un mes estaba ahogando por**
From the fields. And sleep?	Rocío: Ah, y ¿qué comías?
Anywhere. Often in a church	**Fernando: De que encontraba, sobre todo vecia, mucha** **vecia.**
I'd sleep on a bench at night and warm myself up with candles	Clara: De las huertas, claro. ¿Y dormir?
Where were you going when you got caught?	Fernando: Donde podía. Muchas veces en las iglesias. Me escondía en un rincón, y cuando la cerraban, me
To La Coruña	Tumba en un banco y me calentaba con las velas.
To stow away to America	Violeta: Pero cuando te cogieron las guardias, ¿dónde ibas?
Good job you met dad	Fernando: A La Coruña.
	Rocío: ¿ A La Coruña?
	Fernando: Me sabéis ir al América de la polizón.
	Violeta: Por suerte que encontraste a papá.

Figure 79: Fernando describes his life on the run – *Belle Époque*

There are several places in this scene where the subtitler has chosen to neutralise foreign elements. Firstly is the chosen translation for Cuatro Vientos. This is a military aerodrome which is in Madrid; a Spanish audience may have been aware of this, but a foreign audience would most likely not know anything about it, therefore changing this to Madrid helps to avoid confusion and eliminates the need for any extra information to be included in the subtitle. The next reference is to the Plaza del Oriente; this is the square which is located just outside the Royal Palace in Madrid. The choice not to mention the Plaza del Oriente, and instead, to say 'outside' again saves any confusion for the foreign spectator. In this scene there is not full informative equivalence in that some of the names have been omitted, however the subtitles achieve effective semantic and communicative equivalence; the spectator fully understands the situation without having to know all of the names of the places, and is not confused by unfamiliar names and places. Despite the effective use of neutralising the foreign cultural elements in this scene, there is also the potential for confusion as there is no information about who the people are who are mentioned. The people mentioned provide details for the Spanish-speaking audience, however, this is lost on the foreign audience, hence, although the subtitles here achieve full informative and semantic equivalence, there is not full communicative equivalence. The beginning of the section has subtitles which lean more to the acceptable, whereas the end of this scene, where the characters use names, are more adequate due to the lack of explanation.

The next point of interest is the character of Don Luis, the Republican priest who gambles, smokes and swears and is obsessed with Miguel de Unamuno.

Nowadays, even the Civil Guards commit suicide. Two at a time	Doña Asun: Imagínate ya han empezado suicidarse la Guardia Civil, y por parejas nada menos. Tiempos
Terrible times for law-abiding citizens	aciagos para las personas de orden. Oye, ¿pero tu no estabas de luto?
- But weren't you in mourning? - It's the heart that mourns	Don Luís: El luto se lleva en el corazon, Doña Asun.
I'm not talking to you. Long live Christ the King	Doña Asun: Yo con ústed no hablo, ya lo sabe. ¡Que viva Cristo Rey!
	Don Luís: ¡Que viva! ¡Que viva!
How can you receive a priest who is a disgrace to the church?	Doña Asun: No sé como recibe en esta casa a un cura que da acabe vergüenza a la iglesia.
Very handsome. Where were we?	Doña Asun: Muy guapo. ¿Por dónde íbamos?
- The bracelet, mum - Well give it to her	Juanito: La pulsera mamá.
	Doña Asun: ¿Ya la has sacado? Pues, dásela entonces.
Not like that. First you must make a speech	Juanito: ¡Mamá, así no! Primera tienes que hablar tu, es lo que manda la etiqueta.
Oh yes! Well, I'd be happier if you were Carlists	Doña Asun: Ah, sí. Que conste que a mi me ha gustado mas entroncar con una familia Carlista, pero, en fin,
But better a Republican family than a Bourbon	mejor será con una Republicana que no con una secuaz de los Borbones.
Get to the point, mum	Juanito: ¡Al grano, mamá, al grano!
Well, he's an only child and I spoilt him rotten, so here we are	Doña Asun: Nada, que Juanito, como es hijo único, y le doy los caprichos, aquí estamos.
The sexton's gone mad, Don Luís. He's set fire to the church	Hombre: Don Luís, el sacristán ya se he roto loco. Que ha quemado la iglesia y se ha llevado al sebillo.
Bloody hell, where's my beret?	Don Luís: ¡Cóbrela! A ver, a ver, ¿dónde está mi bota?
What got into him?	Manolo: Pero, ¿qué locura entró en ese hombre?
I blame it on this heretic priest	Doña Asun: El ejemplo de este cura herético y masón.
Piss off, señora	Seguro que hablé estirado.
I didn't give him a rise, so now he's become an anarchist	Don Luís: ¡Pero, no jodas, señora! Nada, que yo no he querido subir el sueldo, y como ahora ha llevado por el
Let's go to the church, Juanito. We must do penance	anarquismo, vamos, vamos, vamos.
	Doña Asun: Vamos, Juanito.
	Juanito: ¿Pero, dónde?
	Doña Asun: A la iglesia a hacer un acto de sectario.

Figure 80: Juanito proposes to Rocio – *Belle Époque*

Many references are made in this scene with no extra information provided to help the

foreign spectator. It would have been useful to include this information, especially

considering the amount of reduction in this scene. It is unclear exactly who are the

Carlists and the Bourbons and how the Republicans differ from them. As with the

previous scene, despite the good informative equivalence, there is limited semantic and

communicative equivalence here. Some small additions about each of the groups would have helped this situation. The subtitles are adequate here as although they mostly conform to TL norms, they are loaded with foreign cultural references without any explanation.

This lack of semantic and communicative equivalence is a frequent problem throughout this film, whenever the characters make mention of key political figures of the time. Essentially, the spectators are bombarded with names, but are given no clues as to who they are and this lack of equivalence reduces the impact of some of the key scenes in the film.

One scene in the film which is particularly notable regarding the quality of the translations is when Manolo quoties from the book 'The Magic Mountain' by Thomas Mann.

Subtitle	Spanish
Have you read 'The Magic Mountain'?	Manolo: ¿Tu has leído "La Montaña Mágica"? Pues en ese libro se explica muy bien la cosa
It's very well explained in that book	"O encantadora belleza orgánica, que se compone ni de pintura ni de piedra, si no de
"O charming organic beauty	Materia viva, y corruptible. Mira los hombros, y las
"Not made up of painting or stone…	Caderas, y los senos floridos a Y las ambos lados
"…but of living, corruptible matter	del pecho, costillas alineadas por parejas y el
"Look at the shoulders and the hips	ombligo en la blandura del vientre, y el sexo oscuro entre los músculos. Y déjame sentir la exhalación
"The flowery bosoms in either side of the chest	de tus poros y palpar tu vello, imagen humana de agua y albúmina destinada a la anatomía de la
"The ribs aligned in pairs	tumba. Y déjame morir con mis labios pegados a
"The navel in the soft belly	los tuyos.
"The dark sex between the thighs	
"And let me feel the sweat exhaling from your pores…	

"…and touch your body hair	
"Human image made of water and albumen…	
"…and destined to the anatomy of the tomb	
"And let me die…	
"…with my lips touching yours"	

Figure 81: Manolo recites 'The Magic Mountain' – *Belle Époque*

The quotes are clearly marked as such, and the translations are acceptable rather than adequate in their phrasing; further, the translations for this scene achieve a high level of equivalence: most of the information has been transferred and transferred correctly, and there is similar 'communicative dynamism' (Brondeel 1994).

In some scenes in the film where Amalia and her manager M. Danglard are speaking, the subtitler has also made use of loan words. The first instance is when, talking of the success of her tour around America, Amalia uses the word 'zarzuela', which, as can be seen below, is left in Spanish and italicised.
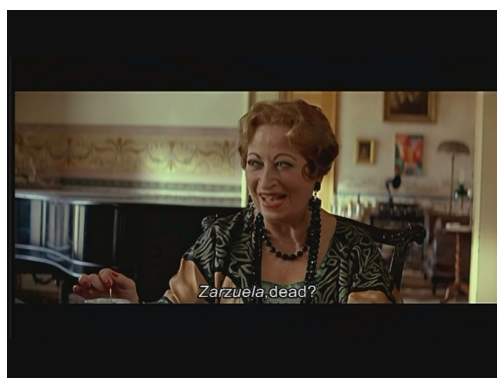

Figure 82: example of loan words 01:23:21 – *Belle Époque*

The use of '*Zarzuela'* instead of providing the equivalent in English emphasises the exoticism of Manolo's wife, however, the majority of the audience would probably not know that 'zarzuela' means Spanish operetta.

The other instances of loan words occur when M. Danglard, Amalia's manager, is

talking:

Figure 83: examples of loan words 01:24:38 and 01:28:47 – *Belle Époque*

M. Danglard is a French character who speaks with a strong accent using a combination

of French and Spanish and the subtitles help highlight this foreignness. The subtitler is

helping the spectator, enhancing the viewing experience, by emphasising first the wife's

exoticism and then M. Danglard's foreignness with the use of these loan words. Despite

the lack of informative equivalence caused by not translating the words in the first place,

by enhancing this difference, the subtitler is adding to the communicative equivalence of

the scenes.

The overall impression from the Spanish films is that the subtitler has a difficult task

when it comes to cultural references, as those made in the films discussed almost entirely

relate to the history of the country. Without some knowledge of the political situation in

the films, these references are difficult to understand. Where possible, it would be useful

for the subtitler to add extra information, especially considering the amount of reduction

in some of the scenes discussed above. Essentially, what the subtitlers need to do is

consider Brondeel's (1994) equivalence effect; unless the subtitles transfer *all* of the

meaning for each part of the dialogue, there is not sufficient equivalence, and in the

majority of the cases is it the semantic and communicative equivalence which is lacking.

Applying Toury's (1995) adequacy/acceptability model to the subtitles in the Spanish

films, the overall impression is that the subtitles adhere more to the adequate rather than

the acceptable in that they adhere more to target-culture norms, but the majority of

source-culture references are not explained.

4.2 Subtitling French Heritage

The French films are more varied in their time periods than the Spanish films, as

explained above. I will first look at *La Reine Margot*, as the other two films rely more

heavily on language than does this one. Further, it is closer in subject matter to the

Spanish films, by virtue of it being more about historical events than the other two French

films, as it is about the events leading to and following the St. Bartholomew's Day

massacre in Paris, 1572. The first scene of interest is the written information which is

presented at the start of the film to contextualise the story:

Subtitle	French
Queen Margot	La Reine Margot d'après le roman d'Alexandre Dumas
	1572
France is torn apart by the Wars of Religion.	La France est déchirée par les guerres de Religion. Catholiques et protestants s'affrontent
Catholics and Protestants have been fighting for years.	et s'entretuent depuis des années.
King Charles IX always let his mother, Catherine de Medici, rule.	Devenu Roi à l'âge de dix ans, Charles IX a laissé à sa mère Catherine de Médicis les rênes du pouvoir.
But today the Protestant leader, Admiral Colugny, has the King's trust:	Mais, aujourd'hui c'est le chef des protestants, l'Amiral de Coligny, qui a la confiance du roi :
the entire country might switch over to the new religion.	le pays tout entier risque de basculer dans la nouvelle Religion.

To quench the hatred, Catherine sets up an alliance for peace: she marries her daughter Margot to Henri of Navarre, her Protestant cousin.	Pour calmer les haines, Catherine échafaude une alliance pour la paix : le mariage de sa fille Margot avec Henri de Bourbon, roi de Navarre, son cousin protestant.
A political scheme that everybody sees through.	C'est une manœuvre politique dont personne n'est dupe.
But Coligny wants war with Catholic Spain. He must be stopped.	Mais déjà Coligny prépare une guerre contre l'Espagne catholique. Il faut l'arrêter à tout prix…
August 18. A heat wave has fallen over Paris. Thousands of Protestants have come for the wedding. They are invading the inns and the streets. Their dark clothes and looks provoke the Parisians, already on the verge of rebellion. Margot's wedding, a symbol of peace and reconciliation, will be used to set off the greatest massacre in the history of France.	C'est 18 août, une chaleur torride s'abat sur Paris. Des milliers de protestants venus de leurs provinces ont déferlé sur la ville pour les fêtes du mariage, ils Envahissent les auberges et les rues. Leurs costumes noirs et leur allure sévère sont une provocation de plus pour les Parisiens au bord de la révolte. Les noces de Margot, symbole de paix et de réconciliation, vont servir de détonateur au plus grand massacre de l'histoire de France.

Figure 84: Information contextualising the film – *La Reine Margot*

The subtitles at the start of this film are sufficiently informative on the whole, however there are some translations which I would like to focus on. Firstly:

King Charles IX always let his mother, Catherine de Medici, rule.	Devenu Roi à l'âge de dix ans, Charles IX a laissé à sa mère Catherine de Médicis les rênes du pouvoir.

There is information missing from this scene: knowing that King Charles XI became king at the age of ten would help the spectator understand his behaviour throughout the film.

Additionally, throughout this section, there are some issues with the translations. Does a heat wave 'fall over' a city? Surely, it would be better to say: a heat wave is sweeping across Paris. Further, is it possible to 'quench hatred'? Would a more effective

translation not be: quell the hatred? These translations seem somewhat jarring; and if a

subtitle has an unnatural phrase, then it becomes more visible, more intrusive, as the

spectator focuses on the mistake rather than using the subtitles to help with understanding

and the choices affect the semantic and communicative equivalence of the subtitles. The

omission of the information in the first example also means that there is a lack of

informative equivalence. Although only a seemingly small oversight at first, this missing

information could affect the TL audience's understanding of Charles IX behaviour

throughout the film. He is very childlike, especially with his mother; he has tantrums,

and gets upset frequently. This is something that could have been caused by the fact that

since coming to power at the age of ten, his mother had dominated him, making all the

decisions; in fact, at one point, he says to his mother 'Tu me domines'

(You dominate me).

The next scene of linguistic interest is during the wedding between Henri and Margot. In

this scene, the spectator is mostly presented with the 'standard' wedding ceremony

language, however there are certain translations which again, do not feel quite right.

Subtitle	French
Henri, King of Navarre, do you Take Marguerite de Valois as your wife?	PRIEST : Henri de Bourbon, Roi de Navarre, acceptes-tu de prendre pour épouse Marguerite de Valois ?
I do.	HENRI : J'accepte
Marguerite the Valois, Do you take Henri de Bourbon as your husband?	PRIEST : Marguerite de Valois, acceptes-tu pour époux Henri de Bourbon, Roi de Navarre ?
In the name of God, of the Son, and his Holy Church, I join you in holy matrimony.	PRIEST: Au nom du père, au nom du fils et au nom de la sainte église, je vous déclare mari et femme.

Figure 85: The wedding scene – *La Reine Margot*

Using the more 'familiar' wedding language, the subtitles would read:

- Henri, King of Navarre, do you take Margeritte de Valois to be your lawful wedded wife?

- I do.

- Margueritte de Valois, do you take Henri de Bourbon to be your lawful wedded husband? In the name of the Father, and of the Son, and the Holy Spirit, I now declare you husband and wife.

Although this would take more words, it feels more natural, as the 'standard' language for weddings is frequently heard in films. As it stands, the subtitles do not have communicative equivalence, and they might distract the spectator's attention from the extreme opulence of this scene.

Other examples from *La Reine Margot* are listed below.

	Time	Subtitle	French
1	00:07:40 – 00:07:41	A wedding and a war!	DE GUISE : Un mariage et en plus une guerre,
	00:07:41 – 00:07:43	That'll fix the French.	quoi de mieux pour réconcilier les tous les français ?
2	00:12:31 – 00:12:33	A baroness. She's after you.	ARMAGNAC : Elle est baronne, elle te court
			après depuis ce matin
	00:12:46 – 00:12:48	I fancy you, milord!	CHARLOTTE :Vous me plaisez, monseigneur.
3	00:!7:03 – 00:17:05	I'm King, now that you're my father.	CHARLES : Ma mère n'est plus reine depuis
			Coligny est mon père.
4	00:19:06 – 00:19:07	In Orléans, three years ago,	CATHERNIE : Il y a trois ans à Orléans, combien t'a
	00:19:08 – 00:19:11	Guise paid you to kill Coligny.	payé Guise pour tuer Coligny ? 10,000 ? 15,000 ?
	00:19:13 – 00:!9:14	Was it 10,000?	
	00:19:15 – 00:19:15	15,000?	
5	00:24:12 – 00:24:13	Your husband's coming. He just	HENRIETTE : Ton mari arrive. Il vient juste de sortir
			de chez lui.
	00:24:13 – 00:24:15	left his room.	

6	00:36:51 – 00:36:55	Didn't you hear their hatred?	ANJOU : Tu les a vu ? Ils sont ivres de haine.
		How they cursed us?	Tu les a entendus ? Ils nous insultaient.
7	00:44:08 – 00:44:11	*Credo in unum Deum,* *Patrem omnipotentem...* Say it!	COCONAS : Credo in unum Deum, Patrem omnipotentem. Récit ! Récit ! Et in unum dominum Jesum Christum.
8	01:01:57 – 01:02:00	They say you're a faceless devil…	LA MÔLE : On dit que tu couvre ton visage parce que C'est celui du diable.
9	01:22:16 – 01:22:18	They'll be in Meaux,	LA MÔLE : Ils arriveront en Meaux dans trois jours.
	01:22:19 – 01:22:20	waiting for him.	Ils l'attendront.
	01:22:27 – 01:22:29	They leave at six.	MARGOT : Partiront à six heures du Louvre.
10	01:22:44 – 01:22:45	Men only!	HENRIETTE : Il y aura pas de femmes.
11	01:59:52 – 01:59:55	Tell Margot that Navarre will	HENRI :Dit a Margot que Navarre sera pour elle
	01:59:56 – 01:59:59	forever be a haven for her…	jusqu'à son dernier un terre.
	02:00:10 – 02:00:12	and for those she loves.	d'exile pour elle et pour tout ceux qu'elle aimera.

Figure 86: Examples taken from *La Reine Margot*

In points one and two, the issue is with register. This film is set in sixteenth century France, yet the language used in these two subtitles seem inappropriate. In point one, it would have been possible for the subtitler to translate the phrase as follows: 'what better to reunite the French'; although this phrase is longer than the one chosen by the subtitler, it would have fitted in the available time, and seems to be a more appropriate phrase, which would have ensured greater communicative equivalence. Point two is more difficult to deal with; the first remark is easier than the second, and could have been translated thus: 'A baroness. She's been chasing you since this morning.' The second remark is more difficult. It cannot be translated literally as 'You please me, sir' as it would cease to sound like an 'original' phrase, and would become more of an adequate rather than acceptable translation. However, the chosen translation of 'I fancy you, milord' does not seem to be the language you would expect from a baroness to a king, and this affects the overall communicative equivalence of the phrase. 'I fancy you' could be suitable, had the character not used 'vous'; perhaps a better translation for this might have been: Sir, you are very handsome. Although not exactly what Charlotte says, this

phrase does have both semantic and communicative equivalence, and seems more appropriate coming from a baroness to a king.

Point three has a change of stress due to the word order, and is an acceptable translation of the words. The subtitle is 'I'm King, now that you're my father'. An alternative translation is 'My mother no longer rules now that Coligny is my father.' This is a longer version with essentially the same meaning; while the subtitle does not emphasise the fact that it is Catherine who has lost her power, it does highlight the point that Charles is making: his mother is no longer in charge, he is. Hence, it does have communicative equivalence, if not informative equivalence.

Points four, six and ten are examples of where the subtitler has produced very effective subtitles. In the first example, the subtitles do read as an original phrase, and work as a very effective subtitle, as the emphasis is the same as the original. The second example shows effective reduction and there good informative, semantic and communicative equivalence in this phrase despite the reduction. Point eleven could have been subtitled 'no women allowed', but as there is only one second for this title, 'men only' is an equivalent phrase, but is considerably shorter.

Example eleven is an issue of timing. At first glance, it would seem that there is an unnaturally large pause between the last two subtitles, especially as the pause in the dialogue is not so large, however, looking at it more closely, the subtitler is using the

pause and ellipsis in these subtitles for dramatic effect. In this scene, Henri is talking to

his wife's lover, La Môle. The effect of the pause and ellipsis in these subtitles is to

emphasise the fact that Henri is now accepting that Margot and La Môle are in love, thus

adding to the communicative equivalence of the subtitle.

Point five, re-emphasised below, shows subtitles which are confusing in their layout:

5	00:24:12 – 00:24:13	Your husband's coming. He just	HENRIETTE : Ton mari arrive. Il vient juste de sortir de chez lui.
	00:24:13 – 00:24:15	left his room.	

This could well be an example of where the subtitles were adjusted by a non-specialist as

the split seems very unnatural. It would have flowed much better had the subtitles been

split as below:

Your husband's coming

He just left his room

As with other examples, this more natural phrasing would have beem less distracting for

the spectator, leaving them to focus their attention on the action, rather than the subtitle.

Example seven is one of only two places in this film where another language is used. As

with the examples from *Butterfly's Tongue*, the subtitler has chosen to subtitle the Latin

in Latin and italicise it in the subtitles. The assumption seems to be that the spectator will

understand Latin, so no translation is needed, although in *Butterfly's Tongue*, the Latin is

being used for a different effect. There is no equivalence in this scene as there has been

no translation provided, however the translation is not necessarily needed as before this, Henriette tells Coconas to make the protestant he has just captured to recite the Credo.

For point eight, there appears to be a mis-translation; what La Môle actually says is: 'they say you cover your face because it is that of the devil'. A 'faceless devil' has a different meaning to having the devil's face, hence, this subtitle lacks informative and semantic, and therefore, communicative equivalence.

Finally, example nine shows omissions made by the subtitler which have no effect on the understanding of the story. It is not necessary for the spectator to know that it will take the characters three days to get to Meaux, nor is it absolutely vital for them to know that they will leave from the Louvre, hence, despite the lack of informative equivalence, there is still semantic and communicative equivalence.

From the above examples, the general impression of the subtitles in *La Reine Margot* is that they lack equivalence, be it informative, semantic or communicative (or a combination of these). This lack of equivalence affects the TL spectator's understanding of the action, and where the language of the subtitles seems unnatural, can be distracting. On the whole, the subtitles tend towards the acceptable rather than the adequate, but there are times when the subtitles are adequate which hinders the communicative equivalence.

The next two French films, *Ridicule* and *Cyrano de Bergerac,* are films which rely heavily on the effective use of language. I will deal first with *Ridicule* and then *Cyrano*

de Bergerac. Ridicule is one of only two films used for this study where the name of the subtitler, in this case Nigel Palmer, is known, with his name being presented as a subtitle at the very end of the credits. The other film is *Cyrano de Bergerac*, and Anthony Burgess is even mentioned on the video cover for this film. In the rest of the films used for this study, the subtitler is unknown, although at the end of the credits for *La Reine Margot*, the name of the subtitling company is given.

The key point in *Ridicule* is that it focuses on manipulating language, so it offers the subtitler a real challenge. He has had to understand the French, and then render it effectively in the subtitles. In order to do this, in places the subtitler has strayed somewhat from the text. This is clear in the following sections, where, in order to adhere to the rhyming couplets and octosyllables of the chosen poems, and the rhymes, he has chosen the translations as seen below:

Subtitle	French
Iambic couplets	ABBÉ : Alexandrin.
"The one joy here that I have missed	ABBÉ : Je contai en sérieux voir le Roi à l'envie
"Has been to see our King so wise.	L'entendre lui parler et m'instruire par sa soins
"Like Jesus at the Eucharist	Mais c'est comme Jésus en son Eucharistie
"He feeds our mouths but not our eyes."	On le mange, on le bat, mais on ne le voit point

Subtitle	French
"The Abbé's great humorous skill	PONCELUDON : Toujours fidèle à sa conduite
"Is the envy of every newcomer	L'abbé s'ennuie à sa santé
"He can be entertaining at will	Peut faire des mots de suite
"Once in winter…	Là en hiver, l'autre en été
"and then once in summer."	

Figure 87: Poems from *Ridicule*

This strategy of imposing meter on the subtitles is successful in this scene as the poems' rhyme and rhythm are announced and clearly audible. In addition to this the translations of the poem are well done. In the first poem, the subtitler has chosen to change the verse form to iambic couplets, as opposed to the alexandrine used in the original French. The reason for this would seem to be that due to the slightly more succinct nature of the English language when compared to French, fewer words are needed to express the same ideas. As for the actual words of the translation, it falls into the category of acceptable again. Despite the lack of informative equivalence here, the quality of the subtitles means that they still achieve good semantic and communicative equivalence. The ideas have been translated, but some of the words are different, as are the grammar and the syntax. With the second poem, the translator has chosen to translate it following the same verse form, octosyllables. Again, with this poem, the subtitler has chosen to translate meaning rather than the words directly, and the structure has been dictated by the target language, rather than the source language. There is reduced informative equivalence in the first poems due to the translation choices, yet there is semantic and communicative equivalence for the same reason. In fact, excellent communicative dynamism has been enhanced because the subtitles here are good examples of effective acceptable translations.

The next scene of interest in this film is during a Dinner for Wits which Mme de Blayac is throwing in order to humiliate Ponceludon de Malavoy. Thirteen people have been invited, and in order to reduce the number to twelve, there is a contest of wits; the person who is the least witty before the starter arrives will have to leave the table.

Subtitle	French
Asking after a man's wife is like asking after last year's fashion	GUEST 1: S'enquérir de la femme auprès du mari revient a s'enquérir de la mode d'hier.
I sleep Clermont once a month In case my wife falls pregnant	GUEST 2: Sachez que je couche à Clermont Ferrol une fois par mois pour prévenir les mauvaises langues au cas ou ma femme serait grosse
Who but a pregnant woman would sleep with her husband?	GUEST 3: Coucher avec son mari, voilà bien une. envie de femme grosse
Why not stay in Clermont? The good company there is not bad and the bad company is excellent.	GUEST 4: Pourquoi quitter Clermont Ferrol ? La bonne société y est comme ailleurs et la mauvaise est excellente.
Personally, I no longer consort with wenches. They're as depraved As gentlewomen	GUEST 5: Pour ma part je ne fréquent plus les filles publiques. Elles sont aussi dépravées que les femmes de bien.
It's easier to die for a woman than to find one worth dying for	GUEST 6: En prévenir qu'il est plus facile de mourir pour une femme que d'en trouver une qui le mérite.
I only marry virgins but I pay dearly for what any man can steal.	M. MONTIERI: Moi, je m'épouse que les pucelles. Et elles vendent bien cher un trésor dont touts les hommes ont la clé.
Why do women's confessors always end up archbishops	MME DE BLAYAC: Avez-vous marqué, monseigneur que les confesseurs des femmes deviennent presque toujours archevêques ?
Women are wittier If a sinner lacks wit the confessor atones for it	GUEST 7: Les femmes ont plus d'à propos que des hommes. Et quand le pêcheur est sans esprit, la pénitence est pour le confesseur
What is good wit? Without it one is never bored.	GUEST 8: Monseigneur, le sert quoi l'esprit ? Il ne sert que s'ennuyait avec ceux qui n'en pas.
A man of wit who is silent Is none the less so.	GUEST 9 : On dit d'un homme d'esprit qui se tait est qu'il n'en pense pas moins.
A silent fool is none the wiser	GUEST 10 : Un sourd qui se tait n'en pense pas d'avantage.
Don't diminish dull people Without plains There would be no peaks	ABBÉ : Ah ! Ne décrier pas les ennuyeux ma chère, c'est le plain que donne son élève la montagne.
Wit is like money The less we have the better	PONCELUDON : L'esprit c'est comme l'argent : moins on en a, plus on est satisfait.

Figure 88: The dinner of wits - *Ridicule*

The translations of the subtitles in this scene had to be very carefully thought out as the characters are again fighting with words. This is another example of an acceptable translation, as it is meaning more than words which seems to have been the key part of the translation process. Again, there is less informative equivalence, but good semantic and communicative equivalence.

The final examples come from a song which is used in the film:

Subtitles	French
The art of *bon mot*	Song :
In the days of Marot	Le bel esprit au siècle de Marot
was seen as a God-given treasure	Dès dôme de ciel par ce drôle gros lot
Wit opened doors	Des grands seigneurs redonnaient la toit en
To the company of Lords	Se menant parfois à une noble jouissance
and the tasting of noble pleasure	Et qui plus est faisait nourrie le corps fonce
In the past it was able	Ah est passe ce temps ou de bon mot
To put food on the table	Ce temps ou disant ou payait son effort
but those days are gone forever	
A witty rebuff	
Or a verse off the cuff	
are no more the clash of the clever	

Figure 89: Subtitles for the song - *Ridicule*

The actual translation has taken the form of one rhyming couplet followed by a third line; these third lines rhyme. Evidently, the choice of meter will, to some extent, dictate the choice of words used for the subtitles, and it is clear that this has been the case in this film in all of the instances where verse has been used. Essentially, the translations used throughout this film are acceptable due to the translation choices made, and, despite the lack of informative equivalence, there is semantic and communicative equivalence in all of the examples highlighted.

The final French film is *Cyrano de Bergerac,* which is based on the Edmond Rostand play of the same name. It is a film almost entirely in rhyming couplets and Burgess has tried to incorporate this into his subtitles. This is especially evident in the nose insult scene, as can be seen below. In the scene, the character Cyrano is arguing with a man has told him he has a big nose, 'very big'. Cyrano is affronted, not because of the insult to

his nose, but rather to the lack of inventiveness in the insult. He decides to offer his

opponent a variety of insults he could have used:

Subtitle	French
Nothing more? There are fifty score varieties of comment. Nay, more	CYRANO : Ah ! non ! c'est un peu court, jeune homme ! On pouvait dire… Oh ! Dieu !… bien des choses en somme.
Just change the tone.	En variant le ton, – par exemple, tenez :
For example:	Agressif : « Moi, monsieur, si j'avais un tel nez,
Aggressive: "A nose in such a state, I'd amputate."	Il faudrait sur-le-champ que je me l'amputasse ! »
Friendly: "It must dip in your cup, You need a crane to hoist it up."	Amical : « Mais il doit tremper dans votre tasse ! Pour boire, faites-vous fabriquer un hanap ! »
Descriptive: "A rock, a bluff, a cape!"	Descriptif : « C'est un roc !… c'est un pic !… c'est un cap ! Que dis-je, c'est un cap ?… C'est une péninsule ! »
"No, a peninsula in size and shape!"	Curieux : « De quoi sert cette oblongue capsule ?
Curious: "What is that oblong?	D'écritoire, monsieur, ou de boîte à ciseaux ? »
"A writing desk or am I wrong?"	Gracieux : « Aimez-vous à ce point les oiseaux
Gracious: "Are you fond of birds? How sweet."	Que paternellement vous vous préoccupâtes De tendre ce perchoir à leurs petites pattes ? »
"You provide a gothic perch for them…"	Truculent : « Ça, monsieur, lorsque vous pétunez, La vapeur du tabac vous sort-elle de nez
"to rest their feet."	Sans qu'un voisin ne crie au feu de cheminée ? »
Truculent: "A smoker, I suppose…"	Prévenant : « Gardez-vous, votre tête entraînée Par ce poids, de tomber en avant sur le sol ! »
The fumes gush out from that nose like a chimney on fire."	Tendre : « Faites-lui faire un petit parasol De peur que sa couleur au soleil ne se fane ! »
Kind: "It will drag you in the mire Head-first with its weight."	Pédant : « L'animal seul, monsieur, qu'Aristophane Appelle Hippocampéléphantocamélos Dut avoir sous le front tant de chair sur tant d'os » !
Tender: "I'll have an umbrella made To give it some summer shade"	Dramatique : « C'est la mer Rouge quand il saigne ! » Admiratif : « Pour un parfumeur, quelle enseigne ! »
Pedant: "The beast of Aristophanes, the hippocampocamalelephunt…"	Lyrique : « Est-ce une conque, êtes-vous un triton ? » Naïf : « Ce monument, quand le visite-t-on ? »
"had flesh and bone like that up front."	Militaire : « Pointez contre cavalerie ! » Pratique : « Voulez-vous le mettre en loterie ?
Drama: "It bleeds like the Red Sea."	Assurément, monsieur, ce sera le gros lot ! »
Impressed: "What a sign for a perfumery."	Enfin, parodiant Pyrame en un sanglot : « Le voilà donc ce nez qui des traits de son maître
Lyric: "Ah, Triton rising from the waters."	A détruit l'harmonie ! Il en rougit, le traître ! » - Voilà ce qu'à peu près, mon cher, vous m'auriez dit

Naïve…	Si vous aviez un peu de lettres et d'esprit :
"How much to view the monument?"	Mais d'esprit, ô le plus lamentable des êtres,
Warlike: "Train it on the cavalry!"	Vous n'en eûtes jamais un atome, et des lettres
Practical: "Put that in a lottery	Vous n'avez que les trois qui forment le mot : sot !
for noses and it'll be first prize."	Fuissez-vous eu, d'ailleurs, l'invention qu'il faut
And finally,	Pour pouvoir me servir devant des galeries
with sighs and cries…	pareilles sentiments d'un mer moquerie,
in a language deeply felt:	Que vous n'en fuissez pas articulé le quart
"O that this too too…	De la moitié du commencement d'une, car
"solid nose would melt."	Je me les sers moi-même, avec assez de verve,
This is what you could have said	Mais je ne permets pas qu'un autre me les serve.
were you a man of letters…	
or had an ounce of wit in your head.	
But you've no letters…	
save the three	
required to describe you: S.O.T.	
Had you the wit required…	
to serve me before the crowd	
a dish of words…	
so proud…	
not a phrase would have	
passed your lips.	
For although the words may fit,	
I'd never let you get away with it.	

Figure 90: The nose insult scene – *Cyrano de Bergerac*

The insults are very beautifully written in the original, and the subtitles are equally poetic. Burgess has followed the style of the French quite closely, in that he starts each verse with an adjective, and then explains how each of these adjectives describes Cyrano's impressive nose. The translation is acceptable in that it follows the grammar rules and syntax of English as well as because of the use of language. Burgess has produced subtitles which are acceptable as an individual stretch of discourse (Baker 1999). Further, the rhyming couplets which are evident in the original French have also been incorporated into the subtitles. Burgess has clearly thought carefully about each and every word he

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has used to ensure that the subtitles for this scene have a high level of semantic and communicative equivalence, despite the lack of informative equivalence.

The second scene of particular note is the 'Ballad of a Fencing Bout', which is a duel in verse. It is a fast-paced section of dialogue, and this is reflected in the fact that some titles are on screen for very little time.

Subtitle	French
"Ballade of a Fencing Bout…	CYRANO: « Ballade du duel qu'en l'hôtel Bourguignon
"Between de Bergerac	Monsieur de Bergerac eut avec un bélître ! »
and a Foppish Lout."	*Je jette avec grâce mon feutre,*
I bare my head	*Je fais lentement l'abandon*
From crown to nape…	*Du grand manteau qui me calfeutre,*
and slowly…	*Et je tire mon espadon ;*
reveal the fighting trim	*Élégant comme Célado,*
beneath my cape.	*Agile comme Scaramouche,*
Then finally I strip my steel.	*Je vous préviens, cher Myrmidon,*
A thoroughbred…	*Qu'à la fin de l'envoi, je touche !*
From head to heel.	*Vous auriez bien dû rester neutre ;*
Disdainful of the rein or bit.	*Où vais-je vous larder, dindon ?…*
pull a lyric wheel,	*Dans le flanc, sous votre malheutre ?…*
but at the poem's end…	*Au cœur, sous votre bleu cordon ?…*
I hit!	*- Les coquilles tintent, ding don !*
Come, be burst…	*Ma pointe voltige : une mouche !*
you purple grape.	*Décidément… c'est au bedon,*
Come and lose your peel.	*Qu'à la fin de l'envoi, je touche.*
Show, you ribboned ape…	*Il me manque une rime en eutre…*
the fat your folderols conceal.	*Vous rompez, plus blanc qu'amidon ?*
A pretty peal.	*C'est pour me fournir le mot pleutre !*
Is that a fly?	*- Tac ! je pare la pointe dont*
Your blood will congeal.	*Vous espériez me faire don, -*
For, when the poem ends, I hit.	*J'ouvre la ligne – je la bouche…*
I need a rhyme to hold the shape.	*Tiens bien la broche, Laridon !*
I'm going to wind the reel.	*À la fin de l'envoi, je touche .*
My rod is ready to rape.	*Envoi!*
The sharp tooth awaits its meal.	*Prince, demande à Dieu pardon !*

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Not yet	*Je quatre du pied, j'escarmouche,*
I stop a bit…	*Je coupe, je feinte…*
awaiting the deal.	*Hé ! la, donc !*
The poem ends and I hit.	*À la fin de l'envoi, je touche.*
Envoy!	
Prince, pray to God and kneel.	
Will you quit?	
I cut, parry…	
off you reel!	
The poem ended…	
And I hit!	

Figure 91: The duel in verse – *Cyrano de Bergerac*

In this scene, again Burgess has attempted to present the subtitles in rhyming couplets to follow the poem. With regard to the actual translation, it is a far more acceptable translation in that it follows the meaning more than the actual words of the poem. Regarding Brondeel's (1994) theory of equivalence, the subtitles in this scene, although not having full informative equivalence, do have good semantic, and, more specifically, communicative equivalence.

At one point in the film, Cyrano is relating the story of how he took on one hundred men who were going to attack his friend. During the telling of the story, Christian ends Cyrano's sentences with comments about his nose.

Subtitles	French
Well, towards midnight,	CYRANO
I was on my way to meet them.	Eh bien ? Donc, vers minuit, j'allais à leur rencontre,
The moon was like a watch	La lune, dans le ciel, luisait comme une montre,
up in heaven.	Quand soudain, je ne sais quel soigneux horloger
But, suddenly,	S'était mis à passer un coton nuagé
a watchmaker, long forgotten…	Sur le boîtier d'argent de cette montre ronde,
pushed a light cloud of cotton…	Il se fit une nuit la plus noire du monde
over the slivery case	Et les quais n'étant pas du tout illuminés,

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of the round clock…	Mordious ! on n'y voyait pas plus loin…
Darkest darkness fell on the dock.	
The gloom was hiding my foes.	
You could see…	
no further…	
Than your nose.	CHRISTIAN: Que son nez
Who is that man?	CYRANO: Qu'est-ce que c'est que cet homme-là ?
- He arrived this morning.	UN CADET: C'est un homme. Arrivé ce matin.
- Really?	CYRANO: Ce matin ?
Baron Christian de Neuvil…	CARBON: Il se nomme le baron Christian de Neuv…
I…	CYRANO : Ah ! C'est bien…
Good…	Je…
Where was I?	Très bien…
Mordious!	Je disais donc…
You couldn't see your toes.	Mordious !
I was thinking that,	Que l'on n'y voyait rien.
for some drunken poet…	Et je marchais, songeant que pour un gueux fort mince,
I was about to hit…	J'allais mécontenter quelque grand, quelque prince,
a great man…	Qui m'aurait sûrement…
On the nose.	CHRISTIAN : Dans le nez…
In the teeth…	CYRANO : Une dent, –
Tooth for tooth!	Qui m'aurait une dent… et qu'en somme, imprudent,
Why should I stick my…	J'allais fourrer
Nose.	CHRISTIAN : Le nez…
Finger… in that pie?	CYRANO : Le doigt… entre l'écorce
For a man so great	Et l'arbre, car ce grand pouvait être de force
could break my…	À me faire donner…
Nose.	CHRISTIAN : Sur le nez…
My fingers!	CYRANO : Sur les doigts,
I thought: "Go on, son of Gascony."	- Mais j'ajoutai : Marche, Gascon, fais ce que dois !
I then found myself…	J'avance, et toute à coupe je me trouve…
Nose to nose.	CHRISTIAN : Nez à nez…
Face to face…	CYRANO : Face à face
with a hundred angry louts	Oui, avec cent braillard enragés
stinking of…	Qui puaient…
Nose-herb!	CHRISTIAN : À plein nez…
Onions and stale wine!	CYRANO : L'oignon et la vie nasse !
- I pounced…	Je bondis, front baissé
- Nose down!	CHRISTIAN : Nez au vent !
I disembowelled two	CYRANO : et je passe !
Impaled a third!	J'en estomaque deux ! J'en empale un tout vif !

A sword went "sneet". I replied…	Quelqu'un m'ajuste : Paf ! et je riposte…
"Snout!"	CHRISTIAN : Pif !
Damnation! Everyone out!	CYRANO : Tonnerre ! Sortez tous !

Figure 92: Cyrano relates the story to the troops – *Cyrano de Bergerac*

The subtitles for this scene are perfectly timed, and the ripostes from Christian fit beautifully with what Cyrano is saying. Again, the subtitles have good semantic and communicative equivalence and are acceptable rather than adequate.

Looking at the overall translation of the film, with regard to Toury's (1995) adequacy – acceptability model, Burgess' translations fall into the category of acceptable in that they adhere to the grammar rules of English rather than those of French as well as working as an effective stretch of discourse, helped, of course, because Burgess had already produced a translated version of the stage play. This final point makes *Cyrano de Bergerac* a unique case in point in that unlike most subtitlers, Burgess already had a semi-prepared version of the subtitles ready to be used for the film. In addition to this, the general quality of the translation is very high. In fact, the subtitles of this film received great critical acclaim, as can be seen in the reviews of the film from *Film Review* (1991: 44-45): 'The film is in French, but don't let that deter all you xenophobes out there. There's a terrific subtitle translation by Anthony Burgess, author of *A Clockwork Orange'*.

A final discussion point regarding *Cyrano de Bergerac* is that Burgess has also used some French words instead of translating them. As he explains,

> The ending of the [film] is a problem to the translator since Rostand's last word is *panache* […] I felt that the French word, with its cluster of moral and cultural associations, had to be retained, and that it had to be inserted throughout the [film] in various clarifying contexts.
>
> (Burgess 1990: 239)

The subtitles throughout *Cyrano de Bergerac* are well written and beautifully produced. In fact, further, more in-depth discussion of these would make an interesting further study as the discussion above is not long enough to do Brugess' subtitles the justice they deserve.

To summarise, the films used for this thesis have both good and bad subtitles when analysed using Brondeel (1994) and Toury (1995). Regarding Hypothesis five, for the subtitles to be effective, the evidence suggests that although grammatically they should be acceptable rather than adequate, it is not necessary to neutralise all of the foreign cultural elements present in the dialogue. In fact, regarding the cultural elements in the films, the majority of subtitlers have not explained these in great detail and despite this lack of explanation, it is not impossible for the foreign spectator to follow what is happening in the film, thus contradicting hypothesis three. The viewing would, however, have been further enhanced had the subtitlers explained some of these cultural elements. Finally, hypothesis four has been disproved. What appears to be the case from the analysis above is that informative equivalence is less important than semantic and communicative equivalence. Essentially, for subtitles in heritage movies to be effective, the most important feature is that they have communicative equivalence; it is not

necessary for all of the words to be transferred to ensure that the message in the dialogue

is clear.

Conclusions

Subtitling is a complex task, and does not just involve the provision of a film's dialogue in written captions presented at the bottom of the screen. It is a discipline which has constantly developed since its invention in the early 1900s, and the rules and regulations governing it seem to have remained relatively fixed since the late 1980s, despite the advances in technology discussed in chapter 1. Subtitling heritage is further complicated by a myriad of cultural issues which the subtitler has to attempt to include in the subtitles. How subtitles are produced seems to be a very subjective matter; how things are displayed is not standard; further, there are very few consistencies even when subtitling from the same language. This is a situation which may benefit from some standardisation; although subtitlers need to have their own creative freedom, some sort of industry standard, at least regarding display, could be employed.

The vast amount of literature on subtitling, especially regarding display in general is, as stated at the start of this thesis, very prescriptive, and so this thesis has also become prescriptive in places. This thesis does, however, approach the discussion of subtitles slightly differently. I have proposed a set of hypotheses relating specifically to heritage movies from France and Spain, and tested these using a corpus of films. In doing this, I have provided concrete examples to support the prescriptive theories regarding display and timing. This differentiates this thesis from other studies on the subject of subtitling, and adds to the field. The hypotheses expounded in chapter 2 could form the basis of a discussion of subtitles for heritage films from other countries, and the thesis itself could be further expanded to discuss other French and Spanish heritage movies.

The display seems to be the area where there are the most obvious inconsistencies. Although the subtitlers are severely limited in their choices of how to display various features of spoken language due to the fact that they are transferring the spoken word, with all its variations, to the written word, which is limited to very few orthographical devices, some standardisation is still possible, and may be useful for subtitlers and subtitling houses to consider. Quotes are least confusing when presented in double inverted commas, as this is how quotes are frequently presented in, for example, books. When dealing with a film which has more than one language, it is recommended that the languages are differentiated with the use of italics; the main language is best presented in standard text, with any additional languages presented in italics. When offering subtitles which contain loan words, these words are best presented in italics to make it clear the fact that a different language is being used.

Regarding legibility, according to the literature on font type, the most suitable font for small amounts of text is sans serif, and for subtitles, off-white or yellow outlined in black are probably the most suitable colours, as they are easier to read, as well as being less tiring than subtitles which are bright white. The black outline avoids having to make use of a 'ghost-box', ensuring the subtitles are less intrusive on the picture. The font sizes for all of the films looked at in this study were different. The easiest to read was that used for *Cyrano de Bergerac* as they were the largest, but they was also the most intrusive due to their size. To avoid the subtitles taking up too much of the picture, keeping the leading between titles to a minimum, as well as choosing a smaller font are recommended.

For the timing, the industry 'standards' for insertion and display should be adhered to where possible. Although there are differences in opinion regarding when subtitles should be inserted, the most frequently used seems to be just after a character has started speaking. It is, on the whole, also recommended that the subtitlers do not make the spectators 'chase after their titles', however, Burgess' strategy of using more one-line subtitles and changing them more quickly did mean that more words could be used, and the subtitles were still relatively easy to follow, despite the linguistic density.

Considering the first hypothesis developed in chapter 2, the overall findings indicate that despite the limited options available to subtitlers for displaying the various features of the spoken language, this does not hinder their ability to portray, for example, poems, songs or multiple languages, and so hypothesis one does not hold. Despite the limitations, it is possible for the TL spectator to follow what is going on in the film, and on the whole it seems clear what the subtitles actually transfer. Hypothesis two, concerning subtitle timing has, in this study at least, has been partially confirmed: the font size appears to affect the timing, although the speed of delivery of the original dialogue, together with linguistic density do not seem to have affected timing at all. It would, however, be useful to further verify this hypothesis by carrying out more detailed research into the exact timing, linguistic density and font.

With regard to transferring the heritage of the country, and helping the foreign audience understand what is going on in the film, there are several conclusions based on the findings from chapter 4, and discussion of the final three hypotheses. When trying to 'help the spectator' understand more of the film's context, there is, clearly,

limited space and time for extra information. Further, the results from testing

hypothesis three suggest that it is not advisable to add extra information in the

subtitles as it could confuse a spectator with some basic knowledge of the original

language, when they hear one thing, yet read another. For a heritage film, however,

especially one which makes as many cultural references as, for example, *Butterfly's*

Tongue or *¡Ay Carmela!*, although the viewing experience could be further enhanced

with some brief additional details, they are not entirely vital for the spectator to

understand the film.

The extraordinary critical acclaim that was given to Burgess' subtitles of *Cyrano de*

Bergerac mark this film out as a very unique case. However, when film reviews in

magazines make reference to the quality of the subtitles, it is clear that they play a

very important role in successfully marketing a film in another country. With this in

mind, perhaps more care and attention needs to be taken. In an ideal word, subtitlers

would be given more time to write their subtitles, and something as simple as

providing them with a post production script from which to get their translations,

along with a copy of the film being subtitled, could make their job considerably

easier. It is, of course, impossible to expect all subtitlers to be able to produce

subtitles which are as well written as those for *Cyrano de Bergerac* simply because

the subtitlers are rarely as familiar with a text as Burgess was with this one, however,

giving subtitlers more time to familiarise themselves with the language and subject

matter would be helpful. Often, as is evident from the literature looked at in the

writing of this thesis, authors are happy to criticise the subtitles produced, and I am

guilty of that too, yet it is very rare that a subtitler is commended for the job they have

done. Rarely are subtitlers given the recognition they deserve. All too frequently,

spectators do not even know their name, and for a subtitler to receive the praise that Burgess did for his subtitles in *Cyrano de Bergerac* is far too infrequent.

Regarding the translation quality assessments that constitute the study of hypotheses four and five, the overall conclusions are that, on the whole, although subtitles are less distracting and easier to read if they are grammatically acceptable, it is not advisable for the subtitler to entirely neutralise all foreign cultural references. In fact, in a genre as inherently cultural as heritage, it is not possible for the subtitler to entirely neutralise these foreign cultural elements. Regarding equivalence, it is not necessary, nor is it possible, for the subtitles to have all levels of equivalence (Brondeel 1994). What is more important in subtitles is that they have a high level of semantic and communicative equivalence; however, in order to achieve this, it is not necessary for subtitles to have full informative equivalence.

Essentially, despite the huge number of manuals that exist, and the advice that many authors offer to subtitlers, what is clear is that in practice, this advice is not, and cannot, always be followed. Subtitlers invariably have their own strategies for dealing with the cultural elements, and for translating the complicated language that are frequently found in heritage style movies; what is evident from the conclusions above is that more research needs to be done into the subtitles of heritage films on a much broader scale. In doing this, it might be possible to produce a 'good practice guide' for subtitlers of heritage films, however, as is stated above, how subtitlers produce their translations is somewhat subjective. Ultimately, the subtitler is in the unenviable position of having to produce translations which fit the style of the film, and contain all the information needed to convey the message to the foreign spectator,

while all the time being open to constant criticism from those who understand the

film's original language. Despite this, effective subtitles are produced which enhance

the viewing experience of the TL spectator.

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Appendix A – *¡Ay Carmela!*

Saura's 1991 film *¡Ay Carmela!* follows the story of Carmela and Paulino who, with Gustavete a young man they found mute and with no memory, are travelling entertainers during the Civil War in 1938. They are captured by Franco's fascist forces and taken as prisoners. On the verge of execution, they are discovered by a theatre-loving lieutenant Ripamonte who gives them the chance to perform for the Nationalists, all is going quite well, but, with this opportunity comes a dilemma – they can either save their lives or betray the Republican cause. Paulino opts for the former, but Carmela is not so quick to betray her beliefs and all ends in tragedy.

Appendix B – *Belle Époque*

Set in 1931, *Belle Époque* is the story of a Spain which is politically divided. On the one side, the royalists, and on the other the republicans. Fernando, a young soldier who has deserted from the army is befriended by the republican Manolo. During the film, Fernando meets and is seduced by each of Manolo's four daughters: Clara, a widow; Violeta, a lesbian who only finds Fernando attractive when he is dressed as a woman for carnival; and Rocio, who is about to marry the royalist village school teacher, Juanito. Finally he falls for Luz, the younger of the four, and the end of the film sees them married.

Appendix C – *Butterfly's Tongue*

This film is directed by José Luis Cuerda, with the screenplay written by Rafael Azcona based on the book ¿Qué me quieres, amor? It is the story of a young boy, Moncho (Manuel Lozano) who suffers from asthma, and is set in the summer of 1936, just before the start of the Spanish Civil War. He starts school, but is terrified because he thinks that the teacher, Don Gregorio (Fernan Gómez) will beat him, so he runs away. It turns out that the teacher is very kind, and they become friends, and realise they share an interest in insect life. Moncho's father, Gonzalo M. Uriarte, is the village tailor, and having discovered that Don Gregorio is a Republican like himself, makes him a suit as a gift. As the military make their way across Spain, the village is split into two halves, Republicans and Francoists, and as Franco's fascists take control of the village, the Republicans are rounded up and taken away. Moncho's brother Andrés (Alexis de los Santos).

Appendix D – *Cyrano de Bergerac*

The film is an adaptation of Edmond Rostand's flamboyant play that is the tragic love story of poet-swordfighter Savinien Cyrano de Bergerac in seventeenth century France. The film portrays the 'flamboyant love triangle between Cyrano, his companion of arms, Christian, and the woman they both love, Roxane' (Fournier-Lanzoni 2002). The film's dialogue is almost entirely in rhyming couplets, echoing the play on which it is based.

Appendix E – *La Reine Margot*

Loosely based on Alexandre Dumas' novel of the same name, *La Reine Margot* tells the story of Margueritte de Valois, daughter of a king, sister of three kings and wife of a king. Set during the Wars of Religion, in France, 1572, Catherine de Médicis, the power behind the Catholic king Charles IX, has arranged a wedding which is supposed to bring peace to all of France. The Catholic Margot is to marry Huguenot king Henri de Navarre. The wedding becomes the St. Bartholomew's Day Massacre as thousands of Huguenots are slaughtered across Paris on the orders of Charles. Margot manages to save Henri's life, but murders, attempted murders and horrendous poisoning follow, leading to the final, bloody scenes as Charles dies, sweating blood.

Appendix F – *Ridicule*

A French costume drama, directed by Patrice Leconte, which is set in the opulent court of Louis XVI, where wit rules. Grégoire Ponceludon de Malavoy is a baron from the French countryside who seeks audience with the King in order to get backing to drain the swamps which are killing his people. Despite being from the countryside, Malavoy does possess the rapier tongue needed to survive in the court. He finds a friend in the Marquis de Bellegarde, who offers to coach him and help him gain the access he needs. Unfortunately, he has to survive the self-serving designs of his competitors, the Comtesse de Blayac and the Abbé de Vilecourt.