

Some Examples of Translation Analysis

Translating-Interpreting Analysis

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Discourse Markers in Audiovisual Translating

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ABSTRACT

Discourse markers are mostly used for the production of coherent conversation and, especially, to make clear the speaker's intentions and show what the speaker intends to do with words. In general, there is no one-to-one correspondence between two languages in the field of discourse markers: most of the time their correlates in the target language have not the same pragmatic meaning, constituting a usual pitfall in translation. In the domain of audiovisual translating these particles are often omitted for the sake of brevity or for the meaningful and stroking presence of the parallel image. In this article we will examine the translation from English into Spanish of the particles *now*, *oh*, *you know*, *(you) see*, *look*, and *I mean*, which appear in the cult movie *Pulp Fiction* and examine how their omission in the translation affects the balance between interpersonal meaning and semantic meaning.

MOTS-CLÉS/KEYWORDS

audiovisual translating, conversations, discourse markers, English to Spanish translations, speaker's intentions

2. The Data

The corpus of this study is based on three different Spanish translations of the American film *Pulp Fiction* (Quentin Tarantino, 1994): the written translation published by Grijalbo Mondadori (by José Manuel Pomares, 1995), the dubbed version (Lauren Films, 1995), and the subtitled version (Lauren Films, 1995). We are confronting three different modalities of translation: the written (literary) translation of a written text envisaged to be shot, the dubbed version of a film, and the subtitled version of the same film. Thus, conclusions will be drawn according to the modality of translation chosen. We will also be able to compare our three versions from the point of view of the ideology rendered through these particles and the textual operations that the audience may have to make to understand the primary intentions of the source text. We are aware that valid conclusions must be drawn from a larger corpus, but we are also sure that our conclusions can be applied to film translations in the nineties in Spain since the behaviours observed in the translations of this film are literally repeated in every single film translation, especially those addressed to large audiences in commercial cinemas.

On Language, Translation and Comparative Stylistics

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RÉSUMÉ

Le but de cette étude est de démontrer les rapports complexes entre les trois composantes : langue, traduction et stylistique comparée. Ces différentes matières ne devraient pas être confondues ; elles devraient plutôt être conçues et organisées compte tenu de leurs buts respectifs et de leurs objectifs collectifs, conformément aux progrès réalisés dans ce domaine.

ABSTRACT

This paper aims to show the complex relations between three components: language, translation and comparative stylistics in a context of teaching foreign languages. These different subjects should not be confused; they should rather be designed and organized according to their individual aims as well as their collective objectives, so that we may keep pace with the progress made in these fields.

MOTS-CLÉS/KEYWORDS

interpreting, transcoding, cognitive, contrastive, communicative

1. *The objective of comparative stylistics*

The objective of comparative stylistics is to study the stylistic characteristics of one language in comparison with those of another one. This systematic study offers students a better and deeper knowledge of the features that distinguish one language from another.

Examples:

- To become penniless /aflasa/
- The Arabs have pioneered in many branches of science /kána lil‘arabi assabaqu fi: Sattá furu‘i al ma‘rifati/

These are two cases of “transposition.”

In the first example, the verb /aflasa/ is expressed by a phrase in English, while in the second example the verb “to pioneer” is replaced with a noun /assabaqu/ in Arabic.

2. *The scope and limits of comparative stylistics*

According to Vinay and Darbelnet (1977), the three above-mentioned cases — translation, modulation and equivalence — in addition to four others, which are borrowing, tracing (“calque”), literal translation and adaptation, constitute the seven techniques of translation. The authors of the book “*Stylistique comparée du français et de l’anglais*” even consider comparative stylistics as a method of translation (notice the expression, “*méthode de traduction*,” they put under the title on the first page).

It is undeniable that comparative stylistics is beneficial to students, since it enables them to identify the characteristics which distinguish their mother language from a foreign one, and hence to perceive the phenomena that endow each language

Moreover, comparative stylistics usually suggests only one equivalent among several possible equivalents of a lexical unit or expression. In the previous example, we can say in Arabic: /dhahaba adrâja arriyâhi/ as well as /^ʕasafat bihi arriyâhu/ or /huwa fi: mahabbi arri:hi/, all of which are expressions with the same meaning.

Finally, it appears that comparative stylistics, which is mainly interested in establishing correspondences and equivalences in two languages, does not go beyond the limit of language as a whole to reach the mobility of speech and usage.

Hence, it can neither foretell the most appropriate equivalents for expressions in context nor embrace all potential cases of translation within the ever-renewable act of communication. The field of translation is indeed far from being limited or confined to linguistic facts, idiomatic expressions or correspondences that may constitute the subject of a comparative study.

Two Versions of the Same Narrative – Astrid Lindgren’s *Mio, min Mio* in Swedish and Danish

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RÉSUMÉ

Cet article est en partie une revue des qualités littéraires des contes narratifs de l’auteur suédoise pour enfants, Astrid Lindgren, et en partie une comparaison de la version suédoise de *Mio, min Mio* et de sa traduction danoise de 1955. On montre comment la version danoise a été adaptée du suédois et ainsi pourquoi la version danoise n’a pas les mêmes qualités littéraires que l’original.

ABSTRACT

This article is in part a review of the literary qualities of the narrative tales written by the Swedish children’s author Astrid Lindgren and in part a comparative reading of the Swedish *Mio, min Mio* (*Mio, my son*) and its Danish translation from 1955. It will be shown how the Danish version has been adapted from the Swedish and how as a result the Danish version of the narrative does not have the same literary quality as the original.

MOTS-CLÉS/KEYWORDS

adaptation, translation for children, narrative tales, comparative reading, literary qualities

**Cross-cultural Pragmatics:
The Translation of Implicit Compliments in Subtitles**

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ABSTRACT

This paper focuses on the strategic function of implicit compliments, aiming to evaluate their contribution to positive and negative politeness and their translation in interlingual subtitles (from English into Italian).

KEYWORDS

Interlingual subtitles, pragmatics, compliments, politeness, indirectness.

After briefly recalling the results of the main studies on the topic, this paper concentrates on implicit compliments in some British and American films in order to answer two essential research questions:

- 1) To what extent are these less formulaic speech acts successful with the addressees (i.e. speech acts that achieve the aim of creating good rapport and solidarity, or even, in some cases, some other more covert illocutionary aims)?
- 2) How are these implicit speech acts translated in interlingual subtitles? More specifically, if they are either simplified or altered, can the chosen translation be considered appropriate for the target language and culture?

The corpus of analysis is made up of various British/American films that have been distributed on DVD: *Eyes Wide Shut*, *Philadelphia*, *Sabrina*, *Shallow Hal*, *There's Something about Mary*, *Tootsie*.

Film: <i>There's Something about Mary</i>	
English soundtrack	Italian subtitles
<i>Mary's mother</i> : Oh, here she comes. Oh, honey, you look beautiful.	Oh, eccola. Cara, sei bellissima.
<i>Mary's stepfather</i> : <u>Oh shit look at that! You better be careful, boy!</u>	<u>Merda guarda li. Farai meglio a stare attento, ragazzo!</u>

(3)

Film: <i>Shallow Hal</i>	
English soundtrack	Italian subtitles
<i>Mrs. Shanahan</i> : Nice to meet you, Hal. <i>Hal</i> : The pleasure is mine, Mrs. Shanahan. Wow. <u>I can see where Rosemary gets her figure.</u>	Piacere, Hal. Piacere mio, Mrs. Shanahan. <u>Adesso capisco da chi ha preso la sua linea Rosemary.</u>

Verbally Expressed Humour on Screen: Reflections on Translation and Reception

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ABSTRACT

As is well known, the translation of Verbally Expressed Humour (VEH) is an especially thorny issue both practically and theoretically. This paper sets out to discuss the sphere of VEH on screen and how it is received by audiences who are exposed to instances which are mediated linguistically by means of dubbing.

KEYWORDS

Dubbing, quality, reception, Screen Translation, Verbally Expressed Humour.

An example in which VEH is translated using the same linguistic technique of the SL occurs in *Four Weddings and a Funeral* (1994), when novice priest (Rowan Atkinson) botches one of the four ceremonies by mixing up certain sounds in the litany. The Italian dubbing-scriptwriters solved the problem by adding syllables to the Italian litany thus creating an equally irreverent effect:

In the name of the Father and of the Son and of the Holy Goat...

Nel nome del Padre, del Figlio e dello spiritoso Santo...

[In the name of the Father, the Son and the lively Ghost...]

...to be your awful wedded wife...

...la tua illegitima sposa...

[...your illegitimate wife...]

Inter-Semiotic Translation: Shakespeare on Screen

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ABSTRACT

Cinematic adaptations of Shakespeare's plays have been an important part of the history of cinema from its earliest days. The volume of research dealing with these adaptations is immense and keeps growing. The present article attempts to approach the subject from a translation studies perspective. Starting with Jakobson's conception of "inter-semiotic translation", it draws on Even-Zohar's transfer theory and Holmes' assumptions regarding the translation of texts created in the past. Combining research dealing with the relations between cinema and theatre in general and cinematic adaptations of Shakespeare's plays in particular, it offers a framework for dealing with two questions: (a) How do cinematic adaptations of Shakespeare's plays manoeuvre between the theatre and the cinema, two distinct media which use different semiotic languages and rely on different repertoires? (b) How do they handle the gap between the 16th century and the time of their production?

KEYWORDS

inter-semiotic translation, cinema, theatre, model, repertoire.

Audiovisual Translation from a Gender Perspective

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ABSTRACT

It is not only the linguistic but also the cultural and ideological differences between source and target cultures that come to the fore in the act of translating. These cultural and ideological connotations often reflect assumptions which may vary from one culture to another, revealing different ways in which social issues may be approached. This paper aims at seeing what the differences between the dubbed and subtitled translations of three British films suggest in terms of how different countries deal with gender issues, and to what extent these translations may mould differently the audiences' understanding about these issues.

KEY WORDS:

Subtitling, dubbing, gender, audiovisual translation, sexism, stereotype

Example 1

<p>Jessie, your mother is right. <u>It's not nice.</u> You must start behaving <u>like a proper woman.</u> Ok?</p>	
<p>Sub es</p>	<p>Tu madre tiene razón. ----- <u>No está bien.</u> ----- Debes empezar a comportarte como <u>una mujer.</u> ¿Vale?</p>
<p>Sub it</p>	<p>Tua madre ha ragione. Devi ----- cominciare a comportarti da <u>donna.</u></p>
<p>Dub es</p>	<p>Jessie, tu madre tiene razón. <u>No es bonito.</u> Debes empezar a comportarte como <u>una mujer,</u> ¿de acuerdo?</p>
<p>Dub it</p>	<p>Jessie, tua madre ha ragione. <u>Ora sei grande.</u> Bisogna che cominci a comportarti <u>come una donna.</u> Ok?</p>

Example 6

No mum. It's not their fault. I bet she was with some <u>dykey</u> girls from her football team!			
Sub es	<p>iNo, es culpa suya! ¡Estaría con una <u>tortillera</u> de su equipo!</p>	Sub it	<p>È colpa sua! Sarà stata con qualche <u>lesbica</u> della sua squadra!</p>
Dub es	<p>No, mamá. Ella tiene la culpa. Apuesto a que estaba con una <u>tortillera</u> de su equipo.</p>	Dub it	<p>No, mamma. È tutta colpa sua. Scommetto che stava con qualche <u>lesbica</u> della sua squadra.</p>

**Funny and Educational across Cultures:
Subtitling *Winnie The Pooh* into Italian**

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ABSTRACT

Subtitling a children's programme, especially a cartoon or animated programme, presents the subtitler with specific constraints and challenges. These are due, on a lexico-semantic and visual level, to the nature of the source language text, and on a pragmatic level, to that of the prospective audience. Through the analysis of some examples taken from the Italian subtitled version of the series *The Book of Pooh*, this article seeks to consider in greater detail both the issues involved and the strategies the translator has put in place in order to deal with such a unique situation.

KEYWORDS

Subtitling, cartoons, animation, AVT, neologisms, songs

"Greenhorn with a green thumb" (Greenhorn), from *The Book of Pooh - Stories from the Heart*.
"Best wishes, Winnie the Pooh" (Best Wishes), from *The Book of Pooh - Fun with Friends*.
"You can lead Eeyore to books" (You can), from *The Book of Pooh - Fun with Friends*.
"Tigger's replacement" (Replacement), from *The Book of Pooh - Stories from the Heart*.
"Double time" (Double time), from *The Book of Pooh - Fun with Friends*.

My intention is to discuss only the subtitled version and not the dubbed one.¹ The main areas of focus of this article are puns, cultural references, idiosyncratic language, neologisms, and songs. For each of these, examples are provided in order to identify the dynamics and strategies at play.

With dual double-barrelled
ambidextrous intent

**Deciso e lanciattissimo
mi metto e mi cimento**
[I get down to it and I go for it]

I must up my productivity
to 200 per cent.

**La mia capacità aumento
del 200 per cento.**
[My productivity I increase
by 200 per cent]

*Yes, I'll howl like the wind
and pant pell-mell*

**Veloce come il vento
con grandi pedalate**
*[As fast as the wind,
with great big strides]*

*There's twice as many nuts
and eggs to shell*

**Le noci da sbucciare
mi sono raddoppiate**
*[The nuts I must shell
have doubled]*

The Translation and Dubbing of ‘Fuck’ into Catalan: The Case of *From Dusk till Dawn*

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ABSTRACT

The word ‘fuck’ is the vulgar word par excellence in English, and its translation into Catalan has been little studied.¹ At a local level, this paper aims to be the first systematic analysis of the translation for dubbing of ‘fuck’ and its compounds (e.g. ‘motherfuck’) and derivatives (e.g. ‘fucking’) into Catalan, especially as practised by the Catalan national television, Televisió de Catalunya. On a more global level, it is hoped that the present study becomes a useful frame of reference for translation scholars and future translators of one of the coarsest and most transgressive words in the English language. The corpus employed is the 1996 film *From Dusk till Dawn* / *Obert fins a la matinada*, directed by Robert Rodriguez with a script by Quentin Tarantino. The paper takes into account five dimensions: lexical, contextual, pragmatic, cultural and characterisational.

KEYWORDS

Audiovisual translation, dubbing, Televisió de Catalunya, TV3, vulgar language, fuck, *From Dusk till Dawn*

