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The consequences of the restrictions of dubbing and subtitling on the example of the *Shark Tale* movie

Paulina Rupniewska

Department of English Language, Poznan College of Modern Language,
59 Św. Marcin Street, 61-806 Poznan, Poland

E-mail address: paulina_mroczynska@wp.pl

ABSTRACT

One of the most popular, easiest to get and absorb, and reaching the largest audiences form of translation is the translation for the needs of mass-media. It is so-called Audiovisual Translation (AVP) which is characterized by the existence of component elements beyond linguistic elements such as: picture, sound and music (Internet0). Audiovisual translation can be divided into "inter-lingual translation, intra-lingual (monolingual) subtitling for the hard-of-hearing and the deaf, audio description for the blind, live subtitling (e.g. news broadcasts), and subtitling for opera and the theatre" (Serban). The most popular and powerful type of AVT is inter-lingual translation which contains such modes as dubbing and subtitling – "as far as cinema translation is concerned, or sometimes a third, minor, mode—voice over—in the case of television translation" (Szarkowska). "The decision as to which film translation mode to choose is by no means arbitrary and stems from several factors, such as historical circumstances, traditions, the technique to which the audience is accustomed, the cost, as well as on the position of both the target and the source cultures in an international context" (Szarkowska). This paper will focus on two out of three modes of inter-lingual translation, namely on dubbing and subtitling.

Keywords: mass-media, translation, Audiovisual Translation, inter-lingual translation

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INTRODUCTION

The first chapter of this paper is going to present the outline theory of the above mentioned modes of translation, including the notion of equivalence, methods used in cinema translation, definitions, rules and technical limitations, and also some advantages and disadvantages of application. The second chapter of this paper is going to show how - in practice - all these factors mentioned in the first part of this paper influence film translation.

The following paper is based on *Przekład audiowizualny* edited by Teresa Tomaszkiewicz, *Przekład audiowizualny* by Teresa Tomaszkiewicz, *Podstawy przekładoznawstwa od teorii do praktyki* by Jerzy Pieńkos, *Vademecum tłumacza* by Krzysztof Lipiński, articles and other sources from the Internet.

CHAPTER 1
"OUTLINE THEORY OF DUBBING AND SUBTITLING"

1.1. The notion of equivalence

The definition of equivalence in translation is one of the hardest to formulate and standardize. According to Vanessa Leonardi it would be really difficult if not impossible to formulate one general definition of equivalence. Within the past 50 years there were many innovative scholars who have elaborated many different theories of the concept of equivalence. To these belong, among others, Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House and finally Baker. These theoretists may be divided, according to their approach to translation and the issue of equivalence, into three main groups.

> In the first there are those translation scholars who are in favor of a linguistic approach to translation and who seem to forget that translation in itself is not merely a matter of linguistics. In fact, when a message is transferred from the SL to TL, the translator is also dealing with two different cultures at the same time. This particular aspect seems to have been taken into consideration by the second group of theorists who regard translation equivalence as being essentially a transfer of the message from the SC to the TC and a pragmatic/semantic or functionally oriented approach to translation. Finally, there are other translation scholars who seem to stand in the middle, such as Baker, for instance, who claims that equivalence is used 'for the sake of convenience—because most translators are used to it rather than because it has any theoretical status. (Leonardi)

1.1.1. Equivalence

The first definition of equivalence in translation was given by Vinay and Darbelnet who "view equivalence-oriented translation as a procedure which 'replicates the same situation as in the original, whilst using completely different wording" (Leonardi). They suggest that the application of this procedure in the translation process may maintain the stylistic impact of the Source Language (SL) text in the Target Language (TL) text. In their opinion, "equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds" (Leonardi). Vinay and Darbelnet claim, as far as equivalent expressions between language pairs are concerned, they

are acceptable on condition that they are listed in a bilingual dictionary as "full equivalents" (Leonardi).

> They conclude by saying that 'the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution' (ibid.: 255). Indeed, they argue that even if the semantic equivalent of an expression in the SL text is quoted in a dictionary or a glossary, it is not enough, and it does not guarantee a successful translation. (Leonardi)

The new momentum to the theoretical analysis of translation was given by Roman Jakobson who introduced the so-called "equivalence in difference" (Leonardi). On the basis of his semiotic approach to language, he proposed three types of translation:

➢ Intralingual (within one language, i.e. rewording or paraphrase)
➢ Interlingual (between two languages)
➢ Intersemiotic (between sign systems)

Jakobson claims that, as far as the interlingual translation is concerned, the translator "makes use of synonyms in order to get the ST message across" (Leonardi). It means that in this type of translation there is no full equivalence between code units. "According to his theory, 'translation involves two equivalent messages in two different codes" (Leonardi). Jakobson also claims that from a grammatical viewpoint languages differ from one another, but this does not mean that a translation cannot be possible, or in other words, "that the translator may have the problem of not finding a translation equivalent" (Leonardi). He emphasizes that "whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions" (Leonardi).

> Both theories stress the fact that, whenever a linguistic approach is no longer suitable to carry out a translation, the translator can rely on other procedures such as loan-translations, neologisms and the like. Both theories recognize the limitations of a linguistic theory and argue that a translation can never be impossible since there are several methods that the translator can choose. […]Both Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can always be carried out from one language to another, regardless of the cultural or grammatical differences between ST and TT. (Leonardi)

Other theoretists, namely Nida and Taber, claimed that there are two different kinds of equivalence. They distinguished formal equivalence, also called formal correspondence, and dynamic equivalence. According to their theory "formal correspondence 'focuses attention on the message itself, in both form and content' ". This type of equivalence is made up of a "TL item which represent the closest equivalent of a SL word or phrase" (Leonardi). The second type of equivalence - dynamic equivalence "which is based upon 'the principle of equivalent effect' " (Leonardi), is defined as a "translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience" (Leonardi). It means that the product of the translation process must have the same influence on a different audience. What is more, the message concluded in the ST must stay clear and

be understood in the target text.

A different approach to the translation equivalence was elaborated by Catford, whose " main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation […]   which are based on the distinction between formal correspondence and textual equivalence" (Leonardi). He suggested very broad kinds of translation for the sake of three criteria:

- The extent of translation (*full translation* vs. *partial translation*);
- The grammatical rank at which the translation equivalence is established (*rank-bound translation* vs. *unbounded translation*);
- The levels of language involved in translation (*total translation* vs. *restricted translation*).

The translation shifts proposed by Catford are defined as "departures from formal correspondence in the process of going from the SL to the TL" (Leonardi). He claims that there are two main kinds of translation shifts, and these are "level shifts, where the SL item at one linguistic level has a TL equivalent at a different level" (Leonardi), and so-called "category shifts" divided into four types:

- *Structure-shifts,* which involve a grammatical change between the structure of the ST and that of the TT;
- *Class-shifts,* when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;
- *Unit-shifts*, which involve changes in rank;
- *Intra-system shifts,* which occur when 'SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system' (ibid.: 80). For instance, when the SL singular becomes a TL plural.
(Leonardi)

Another theoretist, namely House, is in favor of semantic and pragmatic equivalence. She claims that "ST and TT should match one another in function. House suggests that it is possible to characterize the function of a text by determining the *situational dimensions* of the ST. In fact, according to her theory, every text is in itself is placed within a particular situation which has to be correctly identified and taken into account by the translator" (Leonardi).

A completely different approach, and a very interesting discussion of the notion of equivalence in translation can be found in Baker. She explores this notion "at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach"(Leonardi). In her theory she distinguishes:

- Equivalence that can appear at word level and above word level, when translating from one language into another.
- Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in

terms of finding a direct correspondence in the TL.
- Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion
- Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process
(Leonardi)

1.1.2. Dynamic equivalence

We have already looked at the different approaches to equivalence in translation provided by some theoretists. Two of them, namely Nida and Taber, were the first to have provided the definition of so-called dynamic equivalence. The question is: what actually is dynamic equivalence, and how does it differ from other kinds the equivalence mentioned above?

When a statement in one language is translated into another language, there are two things that the translator must consider.

- The form of words
- The force of meaning

Translation is not accomplished by merely substituting words in a word-for-word equivalence. More often than not, this will not produce the force (or dynamic) of meaning. The translator will therefore modify the form of words so as to achieve the same force of meaning. The jargon for "the same force of meaning" is "dynamic equivalence". (Internet 1)

1.2. Untranslatability

Untranslatability can be defined as "a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language" (Internet 2). The issue of untranslatability is usually seen by translator scholars as existing in two types:

➢ **Linguistic** - when the target language has no corresponding words, tenses, phonetic or grammatical entities that occur in the source language;
➢ **Cultural** - when the target language and its culture lack a relevant situational feature for the source language text (allusions, symbols, puns). (Internet 3)

Even though some scholars claim that untranslatability does not even exist, it still may be considered as the translator's worse nightmare. "Contrary to popular belief, words are not either translatable or untranslatable.

They are only words, and these words are more or less hard to translate depending on their nature and the translator's skills" (Internet 2).

What is more, the text or phrase that is thought to be untranslatable is very often just a "lexical gap", which translators deal with by applying the so-called translation techniques.

It means that, as it was described by Teresa Tomaszkiewicz, the issue of untranslatability does not concern terminology, because if a word does not have its equivalent in the target language, the translator, depending on situation, may borrow or calque a word or expression. (based on Internet 2 and 3).

1.3. Translation techniques

As we have already mentioned above, translation techniques are procedures used by the translator to compensate the "lexical gap, that is to say that there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language"(Internet 2). These procedures include - among other things – adaptation, borrowing, calque, compensation, omissions, paraphrase, and reformulation.

1.3.1. Adaptation

An adaptation, also known as a "free translation", can be defined as "a translation procedure whereby the translator replaces a social, or cultural, reality in the source text with a corresponding reality in the target text; this new reality would be more usual to the audience of the target text" (Internet 2). It means, that something obvious to the SL culture must be expressed differently, so that it becomes familiar to the TL culture. One of the most popular examples of adaptation on global scale, which is given below, comes from Polish children's literature:

> "- Nie martw się – pocieszał go *Kruczek* – bo oklapnie ci drugie *uszko*.
> Będziemy ciebie nazywać *Uszatek*. *Miś Uszatek*. Zgoda?
> - Ne sois plis triste, le consola *Noiraud*. Tu as une bien belle *fourrure en peluche*. On pourrait t'appeler *Ourson Peluchon*, qu'en dis-tu?".
> (Tomaszkiewicz).

1.3.2. Borrowing

A borrowing "is a translation procedure whereby the translator uses a word or expression from the source text in the target text" (Internet 2). Very often these borrowed utterances become well known and generally used, like for instance *software, hot dog, curriculum vitae or pub* in e.g. "Chodźmy do *pubu*". The translator may borrow expressions from the target language for different reasons, such as:

> ➢ the target language has no (generally used) equivalent. For example, the first man-made satellites were Soviet, so for a time they were known in English as "sputniks".
> ➢ the source language word sounds "better" (more specific, fashionable, exotic or just accepted), even though it can be translated. For example, Spanish IT is full or terms like "soft[ware]", and Spanish accountants talk of "overheads", even though these terms can be translated into Spanish.
> ➢ to retain some "feel" of the source language. For example, from a recent issue of The Guardian newspaper: "Madrileños are surprisingly unworldly." (Internet 3)

1.3.3. Calque

A calque "is a translation procedure whereby a translator translates an expression (or, occasionally, a word) literally into the target language, translating the elements of the expression word for word" (Internet 2). And so arose such expressions as Polish *drapacz chmur* from English *skyscraper*, or *Biały Dom* from *White House*. But unfortunately, it does not mean that the "audience" would understand that calque, because sometimes it works and sometimes it does not.

1.3.4. Compensation

This translation technique "can be used where something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the TT" (Internet 3). According to Fawcett's definition it may be described as "...making good in one part of the text something that could not be translated in another" (Internet 3).

1.3.5. Omissions

Many people would believe that omissions occur when the translator does not know a word, term or concept in the SL or TL. "However, in most cases this is not the case. Livingstone, Singer and Abramson claim that certain information might be omitted from an interpretation as part of a strategic linguistic process. The decision may be based on the interpreter's estimation of what would be meaningful to the particular target audience" (Internet 4).

1.3.6. Paraphrase

Paraphrase, sometimes called periphrasis, "is a translation procedure whereby the translator replaces a word in the source text by a group of words or an expression in the target text" (Internet 2). In this translation technique the translator has to be careful not to introduce into the target text any additional information in relation to the source text.

1.3.7. Reformulation

This translation technique is for sure the most creative, but not always easy. Here the task of translator is to express something in a completely different way. This process may become very useful in the translation of idioms or advertisement slogans, which cannot be translated word-to-word because this way they would lost their meaning. For example it would be really hard to translate *Żubr powstaje z jęczmienia,* a slogan from Polish beer advertisement, because in this case the expression *powstaje z jęczmienia* is ambiguous. It can mean that a bison stands up from barley, or that beer named *Żubr* is made from barley.

1.4. Cinema translation

The cinema translation can be defined as a translation for the needs of the mass-media, consisting of two out of three modes of AVT - namely dubbing and subtitling.

1.4.1. Dubbing

Dubbing, also called synchronization, is a process whose aim is to compose a movie, serial, or game dialog track consisting in substituting original soundtrack for a local version. According to Coehl dubbing "refers to any technique of covering the original voice in an audio-visual production by another voice."

Even though dubbing allows considerable freedom to recreate the product, it has to follow many rules and technical restrictions. The first restriction is so-called "strict adherence to lip synchronization", so that the target language of the movie would look natural and authentic. According to Hassanpour "the performed translation must match, as closely as possible, the lip movements of the speaker on the screen." The translator often has to modify the "raw translation" of each word or phrase in order to adjust it to lip movements of the character. He also emphasizes that there "should be a strict, though easy to achieve,

equivalence of extra-linguistic features of voice, specially gender and age." Another very important requirement of auspicious dubbing is "compatibility of the dubber's voice with the facial and body expressions visible on the screen" (Hassanpour).

1.4.2. Subtitling

Subtitling, one of the dominant types of screen translation, can be defined as a written translation of the spoken language of the movie into the language of the viewing audience. According to Coehl, subtitling is the "process of providing synchronized captions for movie and television dialog".

Similarly to dubbing, subtitling also has been given rules and technical restrictions it has to follow. The only difference is that, as far as subtitling is concerned, there are many more requirements to fulfill. According to Hassanpour "the ideal in subtitling is to translate each utterance in full, and display it synchronically with the spoken words on the screen". But at this stage problems appear. The first and major obstacle is the "limitation of the screen space". According to *Set of Subtitling Standards in Europe* proposed by Fotios Karamitroglou, the subtitles should be placed at the lower part of the screen centered on its allocated lines, and the lowest line should appear at least 2/12 often to the screen height. What is more, a maximum of two lines of subtitles may be presented at a time. "Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions" (Karamitroglou). Hassanpour emphasizes another important constraint - namely the duration of a subtitle, "which depends on the quantity and complexity of the text, the speed of the dialog, the average viewer's reading speed (150 to 180 words per minute), and the necessary intervals between subtitles. Taking into account various factors, the optimum display time has been estimated to be four seconds for one line and six to eight seconds for two lines." There is also a group of restrictions concerning the edition of the target text. In Karamitroglou's opinion it is better to divide one long single-line subtitle into two-line subtitle, separating the words in each line. Moreover, the upper and the lower line of subtitles should be as equal in length as possible. The subtitler may also edit the target text by omitting some linguistic items of the original, and by altering syntactic structures. The first one emphasizes that subtitler "should attempt to keep a fine balance between retaining a maximum of the original text (essential for the comprehension of the linguistic part of the target film), and allowing ample time for the eye to process the rest of the non-linguistic aural and visual elements (essential for the appreciation of the aesthetic part of the target film)" (Karamitroglou). Among the items he may omit are:

➤ Padding expressions(e.g. "you know," "well,"): These expressions are most frequently empty of semantic load and their presence is mostly functional, padding-in speech in order to maintain the desired speech flow.

➤ Tautological cumulative adjectives/adverbs (e.g. "great big," "super extra,"): The first part of these double adjectival/adverbial combinations has an emphatic role which can be incorporated in a single-word equivalent (e.g. "huge," "extremely,").

➤ Responsive expressions (e.g. "yes," "no," "ok," "please," "sorry"). The afore-listed expressions have been found to be recognized and comprehended by the majority of the European people, when clearly uttered, and could therefore be omitted from the subtitle. It should be noted, however, that when they are not clearly uttered or when they are presented in a slang, informal or colloquial version (e.g. "yup," "nup,"

"okey-dokey," "tha" etc) they are not recognizable or comprehensible and should, therefore, be subtitled. (Karamitroglou)

The second one, means making syntactic structures simpler, while these tend to be shorter and easier to understand. This process should be preferred "provided that a fine balance is achieved between a) semantic aspects (maintaining the semantic load of the original), b) pragmatic aspects (maintaining the function of the original), and c) stylistics (maintaining the stylistics features of the original)" (Karamitroglou).

1.4.3. Pros and cons of dubbing and subtitling

To summarize the issue of cinema translation it is worth mentioning some of the "pros and cons" of both types of film translation. So which one is better? Some people could simply say that this choice is just a matter of the preference of the country.

As far as dubbing is concerned, those in favor of it could say that it is better because it is a way of "naturalizing" an imported film by completely concealing the original dialog, and it "involves less compression of the message and demands less cognitive effort" (Coehl), thanks to which it does not distract attention from image. "It is also better for children and people with poor reading skills" (Serban). But unfortunately, it has also some disadvantages. First of all, it can be much more expensive than subtitling, and also takes much longer to perform. Dubbing is usually more expensive, more complex and time-consuming than subtitling or voice-over. (based on Coehl)

People who are in favor of subtitling could just say that it is more "authentic", since it does not hide the original sound. What is more it is also a much faster and cheaper process (based on Coehl). According to Serban it is better for the hard-of-hearing and deaf people. Moreover "the European Commission has, for example, recommended subtitling as a means of improving knowledge of foreign languages within the European Union" (Hassanpour). But, similarly to dubbing, it also has some negative aspects. First of all, it "contaminates" the image. Furthermore, it requires more cognitive effort than dubbing, since "the attention of the audience is split between image, soundtrack, and the subtitles" (Serban).

CHAPTER 2
"APPLICATION OF TRANSLATION TECHNIQUES IN PRACTICE"

The second chapter of this paper is going to show how the process of movie translation may be influenced by some aspects mentioned above, and how the translator can cope with that using different translation techniques. In every movie or cartoon, there are phrases, expressions, metaphors and allusions that are really easy to understand, but people who deal with translating movie scripts have to take into account that not everybody would understand the allusion, and that it is necessary to replace the "reality in the source text with a corresponding reality in the target text" (Internet 6) so it would be closer to the audience of the target text.

The examples used in this paper come from the animated movie called "Shark Tale". "Shark Tale is a mobster fish movie for kids! Killer sharks rule the Reef and the underwater city has all the modern conveniences of the land world" (Internet 4). The main character of this movie is Oscar, "a hustler who has always been able to fin-agle his way out of trouble. He works at a whale wash but thinks of bigger and better things. He is generally late but his job is saved by Angie, the beautiful angelfish who harbors a secret crush on him" (Internet 5). His

boss is a puffer fish, called Sykes, who "never misses an opportunity to make a few extra clams" (Internet 5). There is also Don Lino, "a great white shark at the top of the Reef's food chain" (Internet5) who wants his sons - Frankie and Lenny - to take over the family business. But, unfortunately, he does not know that Lenny is "a closet vegetarian and doesn't want to be in the business" (Internet 5). Now, when Don Lino wants Sykes to pay up the debt he owes him, "Sykes calls Oscar in and wants the money he has been advanced on his wages"(Internet 5). Oscar is told to bring the money to the race track. He does not know where he is going to get the money so he goes to Angie, who "gives Oscar a gift from her grandmother so he can repay his debt" (Internet 5). When, on the way to deliver his debt, Oscar bets the money on a dark horse called Lucky Day and loses it, Sykes tells Ernie and Bernie to take Oscar and put him in the deepest hole in the whole ocean. At the place they run across two sharks and get away. When they return and see that a shark is dead they think Oscar killed him. Seeing an opportunity in this situation "Oscar doesn't correct them and so now everyone thinks he is a shark slayer. This lie turns him into an improbable hero and the truth about Lenny makes him an outcast. Oscar and Lenny become most unlikely friends and deceive the others for a while" (Internet 5).

Example 1

The first example comes from the first few seconds of the movie, when two sharks, Frankie and Lenny, make a run on the Southside reef. Lenny finds an earthworm on the hook, and after releasing him he says:

English Version: "Okay, buddy, you're free. Now escape.
　　　　　　　　Just go. Cry freedom. "
Polish Dubbing: "Dobra brachu, teraz uciekaj.
　　　　　　　　Pnij się w stronę światła."
Polish Subtitling: "A teraz uciekaj.
　　　　　　　　 Pnij się w stronę światła."

In this example, what attracts attention is the expression *cry freedom* which surprisingly happens to be the title of a feature film directed by Richard Attenborough. What is more, it wasn't used here without a reason. "Cry Freedom" is a "dramatization of the story of Steve Biko, … who was murdered while in police custody, and Donald Woods, the white editor of the *Daily Dispatch* who befriended him. Woods wrote a book exposing the death of Biko while in Police custody. In order for him to get the book published he had to escape from South Africa" (Internet 6).

This movie is not well known in Poland, and many people would not understand the situation, that is why the translator replaced it with *pnij się w stronę światła* – the expression also referring to escape, to freedom, expression that would be known for target text audience. English version (EV) and Polish dubbing (PD) should be synchronized, should be more or less the same in length so that the uttered lines would look realistic and authentic in the target language.

The number of characters in this sentence comes to 35 so it stays in limit and could be in one line, but the translator decided to separate it into two lines, one sentence each, to make it easier to absorb by the viewer. In this example also facial expression is preserved thanks to open vowels appearing almost at the same moment.

Example 2

The second example shows a slightly different process used in this kind of translation. The situation takes place when Lenny tries to release the earthworm, and he is nailed by his older brother Frankie. He explains that he was just picking some flowers, and then Frankie hits him. Lenny says that "mom said it's not okay to hit" on what Frankie replies:

EV: " Mom's not here."
PD: " Mamę zapuszkowali."
PS: " Mamę zapuszkowali. "

In this situation it, of course, is possible and correct to translate this expression word-to-word, but the question is would it be effective, funny, would it evoke any emotions? To make the situation funnier the translator used the expression *mamę zapuszkowali* which may be understood in two completely different ways: the situation when their mother would be dead and put in the can, and the other when she would be in the jail. And here, this is the ambiguity, which makes this conversation and situation funny. Another reason why a translator could use a quite different, ambiguous expression is the fact that during the whole movie we do not have any information about the mother - who she was, what happened to her or why she is not there. Thanks to this the translator had complete freedom to use *mamę zapuszkowali.* As far as Polish versions are concerned, there is no difference between dubbing and subtitles. And it is so because no changes were necessary. Polish subtitles number 16 characters, which makes only half of the maximum character number.

Example 3

The following example contains a metaphor of the economic situation in Poland of the time. When the sharks are already gone, the reef starts to live, everybody leaves their hideouts. Then Katie Current, the reporter, gives her report in which she describes how this shark menace paralyzes life in the reef, and asks how long they must live like this, is there a hero ?, is there someone…

EV: "Who can stop this shark menace?"
PD: "Gdzie jest belka ostatniego ratunku?"
PS: "Gdzie belka ostatniego ratunku?"

In this example the metaphor is not so obvious, especially if someone does not know anything about Polish politics or economy. Here, the translator used a commonly used expression "ostatnia deska ratunku" meaning the only solution for the dead end situation. In this movie, this metaphor has been changed in order to evoke some associations with Polish economic situation, also dead end situation. So the translator used *belka ostatniego ratunku* in which the name of Polish Secretary of the Treasury Mark Belka is not accidental. He was trying to heal Polish financial situation "wprowadzając program dość drastycznych oszczędności … ograniczenia wydatków socjalnych … zmniejszenia w ten sposób narastającego długu publicznego [by introducing the program of drastic savings … cutting down on some of social expenses … what would be the only way to lower the public debt]" (translated by me from Internet 7) and improve the economic situation in Poland. Fish living in the reef were looking for their Belka-like person who would save their reef, who would heal the reef from sharks. In this example there is also a little difference between Polish

dubbing and subtitling. In the subtitled version, to make the sentence shorter and what follows easier to absorb the translator left *jest* out. What is more without *jest* this sentence remains grammatically and lexically correct. In such situations the translator may omit words that are unnecessary.

Example 4

Next example shows the conversation between Oscar, the main character, and Crazy Joe. It takes place, when Oscar shows off describing his home electronics against the billboard. He shows his "basic necessities" like "high-def, flat-screen TV with speaker surround, CD, DVD, PlayStation"(Shark Tale movie) and so on. When Joe saw that he asked:

EV: "Now that you live in that penthouse,
    can I be your financial adviser?"
PD: "Hej, to jak już jesteś bogaty,
    mogę być twoim doradcą finansowym?"
PS: "Jak już jesteś bogaty,
    mogę być twoim doradcą finansowym?"

This example perfectly reflects the atmosphere of the movie, in which every fish wanted to be famous, rich, to live on the top of the reef – in *penthouse* (which, in the movie, looks nearly like a real one). The word *penthouse* has been used here in order to evoke certain associations, a certain picture of who everybody wanted to become. But, not everybody has to know that *penthouse* is "an apartment or dwelling situated on the roof of a building or a residence, often with a terrace, on the top floor or floors of a building" (Internet 8) and is being associated with wealth and fame, so the translator used *jak już jesteś bogaty* what speaks for itself. As far as subtitles are concerned, in this example they also differ from Polish dubbing. The translator decided to omit words *Hej, to,* words that was unnecessary because even without them this sentence stays correct and everybody understands it meaning. What is more this sentence has been divided to two separate lines. In this case it happened because it was to long for one line. The number of characters in the whole sentence is 50 including punctuation, and the limits 35 for one line.

Example 5

The situation takes place in the Wale Wash, when after describing to Angie another get-rich-quick scheme, namely bottled water, Oscar gives her breakfast;

EV: " (Oscar) – I brought you some breakfast.
    (Angie) – You didn't. Kelpy Kremes? "
PD: " (Oscar) – Zamawiała Pani śniadanko?
    (Angie) – O, nie mów mi że… Glonflejki? "
PS: " (Oscar) – Pani zamawiała?
    (Angie) – Nie mów, że... Glonflejki? "

The producers of this movie have included a lot of advertisements of different companies whose names were changed for the needs of this movie like e.g. Coca-cola, which turned to Coral-cola, and Burger King turned into Fish King. But that is not all. Another example may be taken from the dialog above, namely the corn flakes known in America,

called Krispy Kremes have been changed into *Kelpy Kremes*. Yet, instead of being just unknown to everyone *Kelpy Kremes,* the translator has decided to change their name for one closer to the target audience. *Kelp*, in Polish 'brunatnice', is a kind of seaweed, so the use of this word is quite obvious taking into consideration the fact, that the action of this movie takes place in the ocean. But, instead of calling these flakes brunatnicoflejki or wodorostoflejki, and to make their name as similar to the real ones sold in Poland as it was in EV, the translator has decided to use the name of another seaweed – namely *glon*. He also played with words changing well-known Goldflakes into *Glonflakes*, which has not only made the same effect as Kelpy Kremes made on the source audience, but moreover it has also made the situation funny. There are also some differences between PD and PS. In PS there is no *O*, meaning surprise. The translator regarded it as unnecessary and omitted it, which is understandable because feelings like surprise, anger, admiration or others can be easily read from the facial expression of the character.

Example 6

   Next example not only makes the situation amusing, but also contains some allusions which may be understood only for the target text audience. The situation takes place in the Whale Wash, when two Rasta man jellyfish Ernie and Bernie are looking for Oscar who owns a lot of money to their boss Sykes – a puffer fish. When they see Oscar, they say:

EV: (Ernie)   " Well, look who it is, Bernie"
   (Bernie) " Just a fish we're looking for"
PD: (Ernie)   " Widzisz to co ja, czy mnie zmysły zwodzą? "
   (Bernie) " Wyrwiem chwasta, bośmy rasta"
PS: (Ernie) " Widzisz to, co ja?"
   (Bernie) " Wyrwiem chwasta, bośmy rasta"

   The allusions in this example are easy to notice. Let's look at the second sentence *wyrwiem chwasta, bośmy rasta.* It contains allusion not only to another movie but also to another culture. The first is *wyrwiem chwasta* which is quite obvious for lovers of Polish movies. This expression was taken from a well-known Polish movie, namely "Psy II: Ostatnia krew". In the scene in the prison cell, Franz the main character of this movie hears two stories told by his cell mate, about how he killed people.

   He finishes both stories with the same expression *wyrwałem chwasta*, which is later used by Franz himself. When he comes to the apartment of Sawczuk, a dealer in weapon, with the intention to kill him he says: "wyrywam tylko chwasty … chwasty co przeszkadzają żyć drugim". By virtue of the fact that Oscar is also some kind of parasite, the jellyfish brothers have called him *chwast* making the situation funny. Another allusion concerns the expression *bośmy rasta* meaning simply that Ernie and Bernie are Rasta men. It is really easy to guess by just looking at them, or hearing how they talk.

   They are two jellyfish with big hats, dreadlocks, who talk like they were on high, rhyme all the time and listen to reggae music. What is more in Polish version they use some basic elements of Rasta men faith like *Lew, Babylon* or *Zion.* In this example it was also possible to make a word-to-word translation but it would be too boring. Instead of that the translator decided to evoke a funny effect, using some allusions and explaining by this something about Ernie and Bernie.

Example 7

Another example also evokes some kind of association and thanks to it makes a funny effect. When Oscar places a bet on Lucky Day, a black horse, in a horse race and loses it, Sykes tells Ernie and Bernie to take Oscar and put him in the deepest hole in the ocean. When they get there and bother him, the sharks come. Frankie tells Lenny to eat Oscar, but he does not do it, he just plays so Oscar has a chance to escape. When Frankie followed what is going on he tries to kill Oscar, but he is being killed in a chase by the anchor. Lenny gets depressed and swims away. Oscar does not know that Frankie is dead and when he feels Frankie's face on his back he starts to scream:

EV: "Back up. I'm crazy. I be trippin'. Whoa! "
PD: "Ostrzegam! Znam karate! Mam żółty pasek! Whoa! "
PS: "Ostrzegam! Znam karate! Mam żółty pasek! "

Here the association refers to nuts, people living in the madhouse. In English version it has been emphasized by the expression *I'm crazy. I be trippin'.* In Polish version it has been stressed in a slightly different way. In Poland crazy people are said to have so-called yellow papers, which in this movie have been replaced with *żółty pasek* which refers to both karate as well as to being crackpot. In this statement there is a little difference between PD and PS. In PS *Whoa!* is omitted because it is unnecessary and easy to read from facial expression of the character. What is more usually these kinds of interjections are left out from subtitled versions.

Example 8

This example, similarly to example 3, reflects, in a sense, Polish economic as well as political situation. When Oscar returns to the reef as a hero who has killed the shark, what is a lie, he is asked to describe how he did that. After hearing Oscar out comes Katie Currant to talk with the new hero and she asks him:

EV: "Does this mean you're now protector of the reef, new sheriff in town?"
PD: "Czy to znaczy, że już zawsze będziesz bronił rafy? Będziesz naszym wybawcą, naszym Hausnerem?"
PS: "Czy to znaczy, że już zawsze będziesz bronił rafy?"

Similarly to ex. 3, also in this case the name of Polish politician and Secretary of the Economy is not used accidentally. Jerzy Hausner was some kind of hero, he was the "autor pakietu ustaw, które rozpoczęły proces zmian w polskich ubezbieczeniach społecznych [author of acts, that have begun the process of changes in Polish social insurances]" (translated by me from Internet 7). He also introduced so-called Hausner Plan, a plan meant to repair public finances. He was trying to improve the financial situation in Poland. Oscar is some kind of Hausner for the reef. Excepting the fact that killing a shark was nothing more but a lie, Oscar also tried to improve the situation in the reef, he tried to ensure safety for the fish living there by pretending the Sharkslyer. He did not mean anything wrong, he just wanted to change something, and he had a plan to follow. In this statement the translator changed PS version from PD by making it shorter. The reason for this was that this sentence was definitely too long because it contained 78 characters including punctuation. What is more even dividing it into two different lines would not change anything because then the

number of characters in each line would still be larger than 35. That is why the translator decided to shorten this statement omitting some kind of repetition. Being *wybawcą* or *Hausnerem* simply means protecting the reef.

Example 9

The situation takes place when Don Lino, a Godfather of shark mafia, thinks that Oscar - Sharkslyer, killed both his sons. Don Lino decides to send his sharks to the reef in order to catch the Sharkslyer. At the same time, Oscar and Lenny, the veggie-shark, plan how to scare them. They decide to act out a small demonstration, showing how Oscar slays the shark. During this chase and fight Lenny catches Oscar and holds him in his mouth. But after a while Oscar opens Lenny's mouth, and standing inside it like a superhero he says:

EV: " You can't handle the truth."
PD: " Co ty wiesz o przełykaniu? "
PS: " Co ty wiesz o przełykaniu? "

In this example the author of the source text has used a very popular quotation from famous movie "A Few Good Men" from 1992. Words *you can't handle the truth* have been even used in hardcore music on the Thunderdome albums. These are words uttered during a trial by colonel Jessup, when he was asked about what really happened to one of the private. Translated word-to-word in Polish this quotation would not mean anything, would not fit the situation, and that is why the translator decided to replace it by a quotation well-known for the source text audience. To this end he took a quotation from Polish movie *Psy*, and adjusted it to the situation. In this way we have *co ty wiesz o przełykaniu?* which in the original sounds *co ty wiesz o zabijaniu?*. This is quite logical, taking into consideration the fact that when Lenny caught Oscar, he kept him in the mouth and could not swallow him. If it comes to differences between PD and PS there are no differences, both versions are the same. The translator has not omitted or changed anything because it was not necessary.

Example 10

Just after that, still standing in Lenny's mouth Oscar utters next sentence:

EV: "You had me at hello"
PD: "Nie ze mną te numery, Kloss."
PS: "Nie ze mną te numery. "

In this example, just like in the example above, the author used another well-known quotation popularized by the movie "Jerry Maguire". At the end of the movie, Jerry goes to his beloved, says "hello" and confesses his love to Dorothy in a "long-winded speech" (Internet 9). After a while she interrupts him and replies with *You had me at hello*. Because not everybody may have seen this movie, the translator has decided to use a quotation well-known for Polish audience from the movie *Stawka większa niż życie*. Here, similarly to the example above, word-to-word translation would be possible and correct, but not effective because it would not fit the situation. In original this sentence sounded a little different, mainly *nie ze mna te numery, Brunner* and was related to the situation in which Brunner sets a trap for Kloss, who does not gives in. The situation in Shark Tale looks alike- Lenny sets a trap for Oscar and catches him, but Oscar luckily sets himself free.

CONCLUSIONS

The first chapter of this paper gives an outlined theory of two modes of cinema translation, namely of dubbing and subtitling in individual subsections. The first one named *the notion of equivalence* provides many different theories of the concept of equivalence elaborated within the past 50 years by many innovative scholars such as Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House or Baker. It also differentiates equivalence from so called dynamic equivalence. Next part of the first chapter deals with the issue of untranslatability, the translator's worst nightmare, describing what it does consist in and explaining how the translator may deal with this problem by applying some of the translation techniques -such as adaptation, borrowing, calque, compensation, omissions, paraphrase and reformulation, which are briefly described in the next subsection. Then, this paper focuses on cinema translation, the main subject of the paper. This subsection describes dubbing and subtitling, providing their definitions, describing rules and technical limitations they have to obey. According to Amir Hassanpour, dubbing has 3 main restrictions, namely: " strict adherence to lip synchronization", "a strict , though easy to achieve, equivalence of extra-linguistic features of voice, specially gender and age" and of course " compatibility of the dubber's voice with the facial and body expressions visible on the screen". To the restrictions of subtitling, listed in this paper, belong described by Fotios Karamitroglou in *A Proposed Set of Subtitling Standards in Europe:* "limitation of the screen space", a maximum number of 35 characters in each subtitled line, "the optimum display time … estimated to be four seconds for one line and six to eight seconds for two lines" and others. What is more this paper also introduces some advantages as well as disadvantages of the application of both dubbing and subtitling. The second chapter, on the other hand, based on *Shark Tale* movie provided many examples proving to what extent the issues described in the first chapter may influence the process of translation for the needs of mass media, and with how many problems such as lexical gaps, historical circumstances, traditions, reality of target audience etc. the translator has to cope.

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