ASPECTS OF TRANSLATION IN THE SUBTITLING OF THE DRAMA TELEVISION SERIES „HOUSE OF CARDS" FROM ENGLISH INTO ROMANIAN

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Traducerea filmelor este o ramură nouă a traducerii. Astfel, începând cu anii 50 și până astăzi, teoreticienii au reușit să definească și să identifice elementele constitutive ale domeniului de traducere a filmelor. Mai mult, s-a reușit o clasificare a metodologiilor de traducere, a aspectelor tehnice ale subtitrărilor, dublărilor etc. Toate acestea își găsesc aplicabilitate reală, având în vedere ritmul în care sunt produse filmele și difuzarea acestora în întreaga lume. Faptul că aceste filme au un public atât de larg și fidel demonstrează calitatea traducerilor și adaptarea acestora la realitatea publicului-țintă – realitatea socială și culturală.

Movie translation is a very popular activity in the era of globalization**.** Scholars have recently agreed that movie translation as any other translations does not take place between words but rather between cultures. The text is perceived as an integral part of the world and not as „an isolated specimen of language" [4, p.43]. Consequently, the process of translation is seen as cross-cultural transfer, which is determined by the degree of prestige the source and target cultures have, as well as by their reciprocal relations.

One of the first theorists who formulated definitions in the field of movie translation was L. Venuti while the first dubbed movies appeared in France in the late 1920s. Since then, scholars distinguished three

important types of film translation: *subtitling, dubbing and voice-over.* If we speak about *subtitling*, it is defined as a presentation of dialogue translation in a film in the form of titles usually at the bottom of image or shot on the screen [1]. Subtitles usually appear and disappear in correspondence to original dialogue part and almost always are added to the image on the screen later as a result of post-production part. The concept of subtitling is defined in Shuttleworth and Cowie's Dictionary of Translation Studies as the process of providing synchronized captions for film and television dialogue [3, p.161]. *Caption* is also a term used to refer to subtitles. The person who writes or creates subtitles is named *subtitler*. This term appeared in 1920s. In his research work, H. Gotlieb following R. Jacobson's classification of texts worked out his own classification of subtitles and divided them into the following four groups. The first group, intralingual subtitles, also called vertical subtitles as they change perceptive modality is the group in which spoken text is converted into written without any change of change. The second group, interlingual or so-called diagonal type of subtitles is the one which changes both perceptive modality and language. The third, open or non-optional, comprises the subtitles which are integral physical part of a film or teleprogramme. The fourth, closed or optional subtitles which are represented in form of teletext which the viewer uses by correspondent decoder [1].

Subtitles have three main peculiarities. The first, correspondence between image, sound and text, means that the transmittance of the translated message should coincide with dialogue in the source text, namely the subtitles should not contradict what characters do on the screen. The second peculiarity is the change of spoken language into written one. This peculiarity often makes translator omit lexical units in translation, in order to render more compact the idea. The third is called temporal and spatial restrictions. Size of a real screen is limited and subtitle text should be adapted to the width of the screen taking into account possibility to read subtitles. In practice a line of subtitles should contain more than thirty-five signs. As only the lowest part of the screen can be used only two-line titles are considered. Thus, the volume of the text per one replica is limited by seventy signs. Such a small number is caused by the fact that subtitles should cover visual information as little as possible and should comprise not more than 20% of image on the screen [2]. From grammatical point of view, each line and every title

should make up meaningful unit. The maximum time of keeping the subtitles on the screen is six seconds which is quite enough for an average person to read a two-line subtitle which consists of 60 or 70 signs.

The examples for the research were collected and selected from the *„House of Cards"* TV series which is an American political drama developed and produced by Beau Willimon. It is an adaptation of the BBC's mini-series of the same name and is based on the novel by Michael Dobbs. The *„House of Cards"* was subtitled in Romanian, Spanish, Polish, Japanese, Chinese and was translated voice-over in Russian, Italian, and other languages. We chose to analyze the subtitling of *„House of Cards"* television series because it tackles the reality of the XXIst century and represents an up-to-date material for research, both from sociolinguistic and pragmatic points of view.

In respect of translation techniques used in the *„House of Cards"* subtitles they are roughly the same as for any type of text. For instance:

a) borrowing is a widely used technique, e.g: *weekend, businessman, leadership;*

b) calque, for example: *White House* which is translated *Casa Albă; the Oval Office – Biroul Oval; House – Cameră; Capitol Police – poliția Capitoliului;*

c) transposition is widely used, as the structure of Romanian language is very different from the English one, and some words can be adjectives, nouns in the ST and adverbs or adjectives in the TT, depending on the situation in order to make seem the TT written by a native speaker. For example: *not interested* translated *nu mă interesează.* We noticed that the adjective from the SL has become a verb in the TL;

d) modulation technique represents a variation of the form of the message obtained by a change in the point of view. Although the main characteristic of modulation is a change of point of view, it may involve also a change of grammatical categories. For example, during the translation process a sentence can change its active voice into the passive one as in this sentence: *Anyone who Havemeyer is backing, I don't work with. – Nu lucrez cu cei sprijiniți de Havemeyer; seasoned colleagues* was translated in Romanian *colegi experimentați; GOP – Republicani; to step out of the sunlight for no reason – a da cu piciorul la ceva fără motiv; to start a new chapter with a clean slate – a începe un nou capitol de la zero; to lack follow-through – a nu duce lucrurile până la*

capăt; to stick to one's guns – a se limita la ceva; to be in a trade war – a face face afaceri; to be comfortable – a trăi bine; to need a place to crash – a avea nevoie de un loc unde să stea; to stay out of the fray – a sta pe margine; to make some room – a face puțin loc;

e) equivalence is one of the most widely used translation technique in the „House of Cards" Romanian subtitles since the movie compri-s-es many socio-political terms, and we know very well that equivalence is the main tool when dealing with terms, for instance: *cyberterrorism – terorismul cibernetic; corporate cyber attacks – atacurile cibernetice corporatiste; post-combat counseling – consilierea post-război; export quota – cotă de export;*

f) adaptation takes place when a simple translation would not work or it would produce a result that is shocking in the target language and culture, for example: the religious organization *Fellowship* was translated in Romanian as *Frăția*. Another example is the name of a contest *Whistle – Stop tour* which was rendered as *Turneu – fulger*. It is considered as the most appropriate technique when we speak about translation of movies: *HMO* (Healthcare Maintenance Organization) rendered as *Casa de Asigurări de Sănătate*;

g) neutralization, which is mostly used in the translation of slang, vulgar slang and vulgarisms, has the aim to reduce the impact of derogatory words, for instance: *big-ass wand* was translated in Romanian as *mahăr; How do I get screwed? – Și care e șpilul; bullshit – baliverne; pull crap on somebody – a-i face cuiva o mizerie; you think you are hot shit* was translated in Romanian as *te crezi mare și tare etc.*

In conclusion we can state that the translation of a movie, as the translation of a book or a legal document, needs preparation on behalf of the translator in terms of subject field, terminology, stylistic aspect and the most important – intertextuality, since movies can be a tremendously influential and extremely powerful vehicle for transferring values, ideas and knowledge.

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Recomandat
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