TRANSLATION ANALYSIS OF ROMANIAN SUBTITLING OF FIGURATIVE SPEECH IN THE SERIES *ANNE WITH AN ‘E’*

Laura PALADI

CZU: 81`25:791.634.2=111=135.1 laura.paladi3@gmail.com

Figurative language subtitling presents a complex undertaking that requires professionally managing linguistic limitations, cultural differences, and the necessity to preserve visual and auditory coherence. The aim of this research is to identify occurrences of figurative language in the episodes of the Netflix series Anne with an 'E' and analyse the translation techniques used in subtitling the figures of speech from English to Romanian.

Subtitling of figurative language has become increasingly important in the age of globalisation and digital media. Consequently, there has been a rise in the need for accurate and culturally relevant subtitles. Translating audiovisual content for international audiences presents particular challenges due to the use of figurative language. A detailed examination of the subtitling of figurative language improves our comprehension of cross-cultural communication by revealing the diverse interpretations and conveyance of abstract concepts, humour, stylistic devices, and idiomatic expressions across other cultures.

According to G. M. Luyken et al., subtitles are summarised written texts that are placed at the bottom of the screen to convey the meaning of the foreign programme message, they “appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity” [1, p. 39]. H. Gottlieb uses more specific terms to describe the same concept, stating that it represents “a diasemiotic translation in polysemiotic media (including films, TV, video and DVD) in form of one or more lines of written text presented on the screen in sync with the original dialogue” [2, p. 220]. F. Karamitroglou proposed a set of subtitling standards in Europe. The guidelines suggested for the production and layout of TV subtitles pertain to various criteria, such as spatial parameter/layout, temporal parameter/duration, punctuation and letter case, and target text editing. The objective is to enhance the overall understanding and appreciation of the target film by optimising the legibility and readability of the subtitled text that is inserted [3].

When it comes to the translation of figurative language, it is worth mentioning that this presents a unique set of challenges, as it involves not only conveying words but also capturing the essence and embedded cultural significance. The translation analysis of figurative language in subtitling entails the examination of the cultural and linguistic adaptations of figures of speech and other non-literal expressions found

in film and television. Translators must strike a balance between maintaining the accuracy of the original dialogue and ensuring clarity and cultural appropriateness for the intended audience. Figurative language frequently conveys nuanced meanings and emotional undertones that can be difficult to express explicitly. Effective subtitling necessitates the ability to accurately render the fundamental meaning and influence of these phrases, occasionally demanding inventive rewording or cultural substitution to preserve the desired impression, and also taking into account issues, such as the linguistic limitations of subtitle length, the synchronisation with visual elements, and the cultural familiarity of the audience.

Our research focuses on the techniques and strategies employed by the translator in rendering metaphors, epithets, similes, and other figures of speech from English into Romanian. We compared the episodes in original, following the subtitles in Romanian, generated by Adela Sorescu. In this manner, we identified a total of 63 metaphors, 54 epithets, 43 similes, 8 personifications, 4 repetitions, 2 oxymorons, and 3 hyperboles.

Upon conducting the analysis of the translations of metaphors, it was ascertained that out of the total number of 63 metaphors, 34 were rendered literally, e.g., *Sit down, you butcher of beauty [S1, ep.5, 0:31] (SL) - Stai jos, măcelar al frumuseții! (TL)*. According to the procedures suggested by P. Newmark for the translation of metaphors/similes [4, p. 88], in some cases the translator replaced the source language image with a standard target language image: *Daresay a man's got a right to smoke… when his mind's burdened [S1, Ep.1, 29:00] (SL) - Bărbatul are dreptul să fumeze... când are o povară pe suflet (TL); Romance is a pesky business [S1, Ep.6, 21:13] (SL) - Dragostea e o bătaie de cap (TL); I have news: my ship has come in [S2, ep.2, 33:53] (SL) - Am vești pentru voi. A răsărit soarele pentru mine (TL)*. In other instances, the metaphors were converted into sense: *You're in your womanly flowering time [S1, Ep.5, 03:55] (SL) - Te transformi în femeie... (TL); Diana, you without a doubt have the best, most kissable Cupid's bow [S2, Ep.5, 01:02] (SL) - Diana, tu ai, fără îndoială, cele mai atrăgătoare buze (TL)*. We found that the translator also used the procedure of translating a metaphor by means of a simile in the target language: *Then you're the only one. Cackling hens [S1, Ep.6, 27:57] (SL) - Ești singura. Sunt ca niște gâsculițe (TL); Got yourself a nice goose egg there [S2, Ep.3, 39:44] (SL) - Ai un cucui cât un ou de gâscă (TL)*.

After a thorough review of the translation of all the epithets, we found that 31 out of 54 were translated literally, e.g., *I am enraptured by this glorious landscape [S1, ep.1, 12:40] (SL) - Sunt extaziată la vederea acestui peisaj glorios! (TL)*. Some examples of the epithets rendered through modulation are the following: *Anne is a fine name. A sensible name [S1, Ep.1, 23:15] (SL) - Anne e un nume frumos. Un nume de bun-simț (TL); We must kiss her quiet brows [S2, Ep.4, 01:59] (SL) - Să îi sărutăm ochii stinși (TL)*. The translator chose to omit the epithet in the target language in the following cases: *I was having the most delightful daydream [S1, Ep.1, 23:15] (SL) - Visam așa frumos cu ochii deschiși! (TL); Isn't Saskatchewan just the most delicious*

name to say? [S1, Ep.1, 48:23] (SL) - Nu sună frumos? Saskatchewan? (TL). Condensation was employed when translating the sequence *This is a treasured possession. Do you understand? [S1, ep.1, 1:15:37] (SL) - E ceva prețios, înțelegi? (TL).*

Analysing the translation of similes into Romanian, we found that 24 out of 43 were translated literally, e.g., *Quick like a bunny [S1, ep.4, 24:36] (SL) - Repede, ca un iepuraș! (TL)*. We found that the translator often used cultural adaptation in translating similes, such as the following: *A friend that make you smile and act like a moke [S2, ep.4, 10:21] - O prietenă care te face să zâmbești și să te fâstâcești (TL); They were poor as church mice [S1, ep.1, 40:37] (SL) - Erau săraci lipiți pământului (TL); Drunk as a skunk [s2, ep.10, 27:16] (SL) - E mort de beat (TL).* Examples of similes rendered through modulation are the following: *And Josie Pye has a soul darker than a starless night! [S2, ep.6, 3:31] (SL) - Josie Pye e mai rece decât o noapte fără stele (TL); Because it sounds so romantic as if I were a heroine in a storybook [S1, ep.1, 38:59] - Sună așa romantic, ca o replică de eroină dintr-o poveste (TL).* There were also instances where grammatical transposition was employed: *Miss Marilla, don't you just look like a bright shiny penny this morning [S2, ep.2, 6:21] (SL) - Dră Marilla, strălucești ca un bănuț în dimineața asta! (TL).*

In conclusion, the main difficulties in subtitling figurative language arise from differences in culture, linguistic constraints, and the necessity to preserve the audio-visual coherence of the original material. The spatial dimensions of subtitles are one of the initial obstacles. In general, the written version of the speech in subtitles is a condensed version of the spoken speech. Crucial information must not be overlooked during translation, making text reduction a delicate operation. It is the responsibility of the subtitler to strike a balance between the requirement for accurate translation and readable subtitles.

References:

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Recomandat
***Nina ROȘCOVAN**, dr., conf. univ.*