Shortening Strategies in Subtitling

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Strategije skraćivanja u titlovanju

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Mentor: doc.dr.sc. Goran Schmidt

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Abstract

The constraints of subtitling are so common that subtitling is often being called 'constrained translation'. This thesis deals with the shortening strategies in subtitling, such as condensation, omission and decimation, which are not instructions but rather suggestions of way to go about reducing text without losing too much content. Shortening is not a necessary property of subtitling, it is just extremely common due to the constraints. The research question of the thesis is based on the claim that shortening is a property of subtitling: "Why and which lexical elements, words or phrases are condensed, omitted or decimated in subtitling?" A qualitative corpus analysis of the family comedy movie Home Alone 2: Lost in New York shows which lexical elements are frequently omitted and offers possible explanations.

Keywords: subtitling, shortening strategies, qualitative corpus analysis

Sažetak

Tehnička ograničenja u titlovanju su toliko uobičajena da se titlovanje često naziva 'ograničenim prevođenjem'. Ovaj diplomski rad bavi se strategijama skraćivanja kao što su sažimanje, izostavljanje i izuzimanje koje nisu upute nego prijedlozi kako skratiti tekst a da se ne izgubi previše sadržaja. Skraćivanje nije nužno obilježje titlovanja, ali se uobičajeno koristi u titlovanju zbog tehničkih ograničenja. Upravo iz te posebnosti titlovanja proizlazi istraživačko pitanje: „Zašto i koje se leksičke jedinice, riječi i fraze sažimaju, izostavljaju ili izuzimaju u titlovanju?". Kvalitativna analiza korpusa obiteljske komedije Sam u kući 2: Izgubljen u New Yorku pokazuje koje se leksičke jedinice najčešće skraćuju i koja su moguća objašnjenja za skraćivanje.

Ključne riječi: titlovanje, strategije skraćivanja, kvalitativna analiza korpusa

Contents

1. Introduction

Subtitling, as one of the three categories of audiovisual translation (along with dubbing and voiceover), is a relatively new area within the wider discipline of Translation Studies. With the development of the technology, the role of subtitling has become greater and therefore there was a need for translation of the spoken word presented on the screen. All types of translation have its own constraints and strategies that the translators use in order to overpass the limitations of the given texts. Still, the constraints of subtitling are so common that subtitling is often being called 'constrained translation' (Pedersen 2011). Therefore, as some authors claim, condensation (the concise rendering of the ST achieved through partial reduction) is not a necessary property of subtitling; it is just extremely common due to already mentioned constraints. The research question of the thesis is based on the claim that shortening is a property of subtitling:

> "Why and which lexical elements, words or phrases are condensed, omitted or decimated in subtitling?"

In other words, the main aim is to see why shortening occurred in the collected data, which lexical elements are more prone to shortening, and to try to give a possible explanation(s) taking into account the strategies, constraints and standards presented in the thesis. This will be achieved by using qualitative descriptive approach. The data was collected from the family comedy movie *Home Alone 2: Lost in New York*, a subtitled DVD movie and a subtitled TV movie. Some of the representative examples will be presented in the analysis in such a way that the original dialogue will be provided alongside with the translation from the TV version of the movie and the DVD version. As already mentioned, the main aim is to see why some lexical elements are shortened and which lexical elements are more prone to shortening. Using descriptive qualitative approach, possible explanations as to why something was shortened in the TV version of the movie and not on the DVD version will be given.

The first chapter, Introduction, gives a general outline of the thesis and a description of the different chapters covered in the thesis.

The second chapter, Audiovisual translation (AVT), covers an introduction to AVT and addresses the issue of AVT's path in establishing and confirming its role as a discipline of Translation Studies.

The third chapter, Subtitling, provides the definitions of subtitling, explains its importance in our everyday lives and addresses its features and uniqueness. There are four sections and two subsections under this chapter that deal with the constraints, time and space factors, subtitling standards and subtitling's vulnerability.

The fourth chapter, Subtitling for the DVD industry vs subtitling for the television, discusses the differences between DVD and TV subtitling.

The fifth chapter, Subtitling strategies, presents the difference between macro-strategies and micro-strategies with the focus on ten micro-strategies listed by Gottlieb.

The sixth chapter, Shortening strategies, discusses the reasons for using shortening strategies, and what kind of shortening strategies are used by the subtitlers which are elaborated in the five sections under this chapter.

The seventh chapter, Analysis and findings, presents the analysis. There are two sections out of which one introduces the methodology and corpus of the analysis, and the other one addresses the findings.

The eighth chapter, Conclusion, addresses the findings and unites what has been discussed in the previous chapters, sections and subsections along with the further recommendation for the study of shortening strategies in subtitling.

2. Audiovisual Translation

Audiovisual translation (AVT) or screen translation is taxonomised into three categories: subtitling, dubbing and voice-over (Bogucki 2004). For the purpose of this thesis, the emphasis will be on subtitling and subtitling practice. Subtitling will be discussed in the next chapter, and this chapter will address the issue of AVT's path in establishing and confirming its role as a discipline of translation studies.

Recently, great effort has been devoted to the study of audiovisual translation (AVT). According to Diaz Cintas and Anderman (as cited in Oksefjell-Ebeling 2012), AVT is one of the most vibrant and dynamic fields within Translation Studies. However, as many academics noted in their papers, books and articles, this has not always been the case. AVT was ignored by academics, but thanks to expansion and distribution of audiovisual materials, it has gained deserved visibility (Diaz Cintas, Remael 2007.). The main reason why this discipline of translation studies was not researched as much is simple – AVT was not considered as a translation proper, that is, because of all spatial and temporal limitations that the medium imposed on itself, the end result was constrained as well. Author Oksefjell-Ebeling writes in her paper that there was discussion whether AVT could be called translation. Rationale behind that is found in Catford's work as he argues that "translation between media is impossible" (as cited in Oksefjell-Ebeling 2012: 103). What was meant by Catford's claim is that one cannot "translate" from the spoken to the written form of a text. As a result, academics preferred to talk about adaptation rather than translation (Diaz Cintas, Remael 2007). Nowadays, translation is a more inclusive and flexible term which made many scholars to disregard out-dated notion of this term coined many years ago when the television, the cinema or the computer had not been invented yet (Diaz Cintas, Remael 2007). That is when the term AVT began to appear in academic texts. Even though some scholars prefer other terms like „film translation" or „cinema translation", AVT, alongside screen translation, is most frequently used. AVT includes the semiotic dimension, encompassing different translation practices used in the audiovisual media.

3. Subtitling

Subtitling's value, as Diaz Cintas and Remael (2007) write, is visible in its crucial importance in our daily lives since we are constantly surrounded by screens (television sets, cinemas, computers and mobile phones) whether we come across them at home, in our work place, in libraries, on public transport etc. Technology plays a major role in our lives. We spend a lot of hours watching screens for various reasons: to develop and enhance our professional and academic careers, to enjoy ourselves or to obtain information. Precisely for these reasons, subtitling is "one of the most thriving areas within the wider discipline of Translation Studies" (Diaz Cintas, Remael 2007: 8). With the development of the technology, subtitling's role has become greater. Ever since 1930s, a common companion of the image has been the word, and therefore there was a need for translation, i.e. the need for subtitling (Diaz Cintas, Remael 2007).

Luyken et al. define subtitles as "condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles 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" (as cited in Georgakopoulou 2009: 21). Diaz Cintas and Remael define subtitling as "translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)" (2007: 8). Simply put, subtitling is a written translation that accompanies original audio and video (Cohen 2009).

What is that unique about subtitling is its visibility, meaning that the subtitling is a process which lends itself to sharp criticism among viewers. In other words, subtitling is an overt type of translation. The viewers can hear the source language (SL), and those with the knowledge of the SL will for sure notice what is omitted, condensed, deleted or paraphrased in subtitles. Similarly, Ivarsson (as cited in Hosseinnia 2014) acknowledges that subtitler is in a vulnerable position because the original is available for everyone to see and hear.

Another feature of subtitling is condensation, which is the most common for subtitling, even though other types of translation use this strategy as well. Łukasz Bogucki mentions in his paper that subtitling is the type of AVT where "translational constraints are at their most

vivid" (2004: 72). Furthermore, the author adds that subtitling is much more complex, since it is a cross-medium activity ("diagonal subtitling"[1]), and therefore translational loss is practically inevitable. Similarly, Jan Pedersen (2011) writes that because of this change from spoken to written, only few oral forms are retained in the subtitles and that on average, viewers read about a third shorter than what people say.

The following chapters will give a more elaborated insight in subtitling strategies with the particular emphasis on the reasons why shortening strategies, specifically, are considered to be typical of subtitling only.

3.1. Code of good subtitling practice

Proposed by Mary Caroll and Jan Ivarsson and approved at the meeting of the European Association for Studies in Screen Translation in Berlin on the 17th of October, 1998, the "Code of Good Subtitling Practice" lays out 25 points related to the Subtitle Spotting and Translation and 7 points related to the Technical Aspects. These points are guidelines for subtitlers as to how to achieve "correct" subtitles, that is subtitles of high quality. Not all points will be included in this chapter, only the ones that are relevant to the topic of the thesis. Even though one could frown upon on the mention of shortening (condensing) subtitles, simply because it carries negative connotation, this Code, on the contrary, argues that "correct" subtitles are to be shortened, however they should be coherent and are not to lose any elements that are of great importance for understanding the original message. In short, the Code acknowledges that just because subtitle is shortened, it does not reduce its quality. The points that confirm subtitle shortening are the following:

1) Subtitlers must always work with a (video, DVD, etc.) copy of the production and if possible, should have a copy of the dialogue list and a glossary of unusual words, names and special references.

   This point Diaz Cintas and Remael (2007) elaborated in their book, saying that some companies do not always give subtitlers dialogue list or the copy of the film. Sometimes subtitlers get only one of the two. Other companies may give the scenes

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[1] Gottlieb's term (1994), involves a shift from one language to another along with a change of mode (from oral to written)

that include dialogue, leaving out the rest of the scenes where there is no dialogue. Of course, subtitler, as any other translator, needs context to produce translation of high-quality. In these cases, subtitler is deprived of the context, meaning that translation may be flawed, shortened and elements could be omitted or deleted.

5)   Where compression of dialogue is necessary, the results must be coherent.

13)   Obvious repetition of names and common comprehensible phrases need not always be subtitled.

Equally, Diaz Cintas and Remael (2007) state the general opinion is that the best subtitles are those that the viewer does not notice. This demonstrates that there is a need for guidelines that will help subtitlers to achieve maximum comprehension of the target film.

3.2. A proposed set of subtitling standards in Europe

Standards or norms can carry a negative connotation since one could think of restrictions and limitations. However, as Fotios Karamitroglou states in his article "current research into subtitling is oriented towards an attempt to describe the various subtitling practices around the countries of the continent rather than to dictate what practices should rather be followed." (1998: 1). This proposed set of subtitling standards (Karamitroglou 1998) is a more elaborated version of the "Code of Good Subtitling Practice". The points discussed in the set of subtitling standards are those related to:

a) **spatial parameter/layout** (position on the screen, number of lines, text positioning, typeface and distribution, font colour and background)

b) **temporal parameter/duration** (duration of a full two-line subtitle/maximum duration, duration of a full single-line subtitle/maximum duration, duration of a single-word subtitle/minimum duration, leading in-time, lagging-out time between two consecutive subtitles, "overlay", "add-ons" and "cumulative text", camera takes/cuts)

c) **punctuation and letter case** ("sequence dots" or "ending triple dots" {…}, "linking dots" or "starting triple dots" {…}, full stops {.}, dashes and hyphens {-}, question marks {?} and exclamation points {!}, parentheses {( )} and brackets {[ ]}, single

quotation marks {' '}, double quotation marks {" "}, commas {,}, colons {:} and semicolons {;}, italics, quotation marks {" "} embracing text in italics, upper-and lower-case letters, boldface and underline)

d) **target text editing** (from a single-line to a two-line subtitle, segmentation at the highest nodes, segmentation and line length, spoken utterances and subtitled sentences, more than one sentence on the same subtitle, *omitting linguistic items of the original*, retaining linguistic items of the original, altering syntactic structures, acronyms, apostrophes, numerals and symbols, rendering dialects, taboo words, culture-specific linguistic elements).

As can be seen, these standards cover most of the questions a subtitler could come across in the process of subtitling, and more importantly the points covered in the set of subtitling standards are to be seen as guidelines, not restrictions or limitations. They are possible answers or solutions to mind-boggling situations subtitler could encounter. Similarly, as the author Oksefjell-Ebeling (2012) notes, it is not uncommon to hear jokes and comments about the poor standard of subtitles, or that subtitles only give us a shortened version of what was really said. Precisely for these reasons, academics are trying provide general guidelines that will help subtitlers with producing subtitles of high quality. So even though subtitles cannot render everything that has been said, these standards (norms) assist in making "subtitles that manage to convey intended message supported by the images that are broadcast at the same times as the subtitles" (Oksefjell-Ebeling 2012: 104). Similarly, Henrik Gottlieb (2001) talks about the synthesis of four synchronous channels: image, sound, dialogue and subtitles. To judge the quality of subtitles, "one must examine the degree to which the subtitled version as a whole manages to convey the semantic gestalt of the original" (Gottlieb 2001: 19).

Finally, the audience often does not think about the 'behind the scenes' process of subtitling, namely constraints and standards subtitler has to take in account which intensifies the pressure on the translator to produce subtitles that will please every age group.

3.3. Constraints and technical aspects

All types of translation are constrained to some extent, but it is subtitling that is constrained in a more complex way. Furthermore, Pederson (2011) claims that the constraints of subtitling are so common and apparent resulting in subtitling being called "constrained translation"[2].

The first major constraint, according to Gottlieb (as cited in Bogucki 2004) is the fact that the constraints on subtitling are formal (quantitative) and textual (qualitative). Formal constraints are imposed on the subtitles by the visual context of the film, and textual constraints are time and space factors (Bogucki 2004). In essence, Gottlieb's constraints taxonomy deals with the physical limitations of space for subtitles (Schwarz 2003). Bogucki (2004) concludes that it is hard to retain stylistic features in this kind of translation.

The second major constraint is described by Baker (as cited in Schwarz 2003) where she states that film is a composition consisting of four channels:

1. the verbal auditory channel (dialogue, background voices, lyrics)
2. the non-verbal auditory channel (natural sound, sound effects, music)
3. the verbal visual channel (subtitles and any writing within the film, e.g. letters, posters, books, newspapers, graffiti, etc.)
4. the non-verbal visual channel (the composition of the image, camera positions and movement).

The reason why channels are important in the process of the translation is that the visual and verbal channel can work as a constraint but also as a support of the translation in the communicating the narrative (Schwarz 2003).

In summary, the subtitler's job is to take into consideration the previously described norms (standards) and constraints when translating in order to achieve, as Lever (n.d.) notes, a balance between maintaining the style but, at the same time, working within the constraints since they do have an impact on the final product. However, Gottlieb (2011) emphasises that time-and-space constraints should not be just an easy excuse for leaving out 'controversial' elements of the original dialogue.

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[2] term by Titford (1982)

3.3.1. Spatial dimension

Issues and aspects that fall under spatial dimension category are connected to the maximum number of lines and position on the screen, font type and number of characters per line, one-liners and two-liners (e.g. if a short subtitle fits into one line, do not use two), and centred and left-aligned. This subsection limits to purely formal layout issues and spatial aspects of subtitling because they are linked to the distribution of text on the screen and, as a result, to linguistic matters (Diaz Cintas, Remael 2007). As aforementioned in the section above, subtitles should not be noticeable, i.e. should not attract attention to them. For that reason, interlingual subtitling is "limited to two lines, which occupy no more than one twelfths of the screen" (Diaz Cintas, Remael 2007: 82). The same authors continue with an explanation that the standard position for subtitles is at the bottom of the screen since then subtitles do not obscure the image, and this part of the screen is of lesser importance to the action.

Secondly, the maximum number of characters allowed on a one line is usually 37, including blank spaces and typographical signs (Diaz Cintas, Remael 2007). However, clients have a final saying, and they can ask for a maximum of 33 or 35 characters per line, or allow greater number like 39 or 41 characters. It all depends on their guidelines and the software used. Consequently, a higher number of characters often results in image being covered by text which impedes legibility, i.e. viewers have less time to check other information channels. Theory and practice do not always coincide, and in the end, Diaz Cintas and Remael (2007) note that the subtitler gets instructions as to how many characters they can use.

Thirdly, if a short subtitle fits into one line, do not use two - this is a general rule (Diaz Cintas, Remael 2007). In addition, authors claim that sometimes subtitling companies prefer to have two shorter lines rather than one very long, purely for aesthetic reasons. The break also helps to emphasize syntax and intonation. Georgakopoulou (2009) states that because of the limited space allowed for subtitles, long explanations are frowned upon, i.e. two lines of text are usually the norm.

Lastly, subtitles are centred and left-aligned. Even though centred subtitles are preferred option, in countries like the Netherlands, TV channels left-align subtitles. One of the main reasons why subtitles are being centred is because broadcaster logos can be placed in the lower left-hand corner of the screen (Diaz Cintas, Remael 2007), i.e. it blocks the first couple of characters and impedes legibility.

3.3.2. Temporal dimension

This subsection is limited mainly to the duration of subtitles. Firstly, timing or cueing is determining the in and out times of subtitles, i.e. the moment when a subtitle should appear on screen and when it should disappear (Diaz Cintas, Remael 2007). The reason why temporal dimension is important is that "studies show that when a subtitle remains on screen longer that the time the viewer actually needs to read it, there is a tendency to read it again" (Diaz Cintas, Remael 2007: 89). The same authors elaborate that in order to avoid redundant second reading, six seconds (74 to 78 characters) is the recommended maximum exposure time. Likewise, the ideal minimum exposure time for subtitle is agreed at one second (24 or 25 frames). Moreover, Georgakopoulou (2009) emphasizes that no matter how perfect a subtitle is, it will fail to be successful if viewers do not have enough time to read it.

Secondly, synchronization between subtitle and soundtrack is probably the main factor affecting the viewer's recognition of the quality of a translated programme (Diaz Cintas, Remael 2007). If subtitles come too early or too late, they become confusing and detract the viewers from enjoying the programme. Nevertheless, the authors Diaz Cintas and Remael (2007) claim that perfect synchronization may not always be achievable, meaning that when the original dialogue is semantically dense it may be difficult to condense or delete information without compromising the message, and in that case a certain degree of asynchrony is allowed. Consequently, subtitles can appear a few frames before the actual dialogue.

The third point is connected to multiple voices. Subtitles are sequential and can only present dialogue exchanges one after the other (Diaz Cintas, Remael 2007). So if there is more than one person speaking at the same time, subtitler has to decide which information will have to be deleted.

Finally, principles in subtitling (appearance and disappearance of the subtitle and its exposure time which has to be enough for the viewer to read the content comfortably) dictate the reading time. When people talk too fast for the target viewer to be able to read it in translation, the problems arise (Diaz Cintas, Remael 2007). The authors explain how to address this challenge. First, the subtitler can condense the original dialogue, and second, the subtitler can manipulate the speed at which the information is to be presented. The problem with the last issue is the agreement on a reading speed that is convenient for all viewers. Karamitroglou (1998) states that the reading speed of the average viewers (aged between- 14-

65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150-180 words per minute, i.e. a full two line subtitle containing 14-16 words should remain on the screen for a maximum time of 5 1/2 seconds. Bogucki (2004) states that is important to understand who the target audience is since this influences not only the subtitles' exposure time but also choice of vocabulary and syntax. Similarly, Lever (n.d.) writes that establishing the profile of the target audience will be crucial in assessing the viewer's potential reading speed since literacy and age are both influencing factors. Diaz Cintas and Remael (2007) add that beside the audience's average reading speed, the subtitler has to take into account that viewers have to be given sufficient time to be able to scan the images which also play a big role in subtitling.

3.4. Subtitling's vulnerability

As mentioned in the previous chapters, subtitling is an overt type of translation meaning that it retains the original version and therefore anyone with the knowledge of the source language can criticise the translation. Precisely this subtitling's characteristic is its vulnerability. Diaz Cintas and Remael write that "a relatively high number of people hold rather negative opinion of the quality of subtitles, which is undoubtedly because the translated text is presented to the viewers at the same time as the original" (2007: 55). The authors also claim that this at the same time presence of source and target text allows the viewers to immediately compare both messages. The reason why this feature of subtitling is relevant to the topic of this thesis is that condensation is also seen as subtitling's vulnerability. Diaz Cintas and Remael (2007) suggest that one common strategy for avoiding subtitling's exposure to criticism is to transfer all terms from the original that have strong phonetic or morphological similarities in both languages, and that the viewer could recognize in the original dialogue. However, this would reduce the subtitler's freedom to choose how they see fit to translate given phrase(s) or sentence(s), because they have to take into account all the constraints (spatial and temporal parameter) as well as given standards by the company or client they are working for. It is not impossible, but it could be quite restricting, especially because Diaz Cintas and Remael argue that "maximum synchrony should be achieved whenever possible" (2007: 56). Still, they do acknowledge subtitling as a 'vulnerable translation' because subtitles need to respect abovementioned space and time constraints, as well as that they have to stand up to the

scrutiny of the viewers. Moreover, Diaz Cintas and Remael point out that the viewers could feel cheated when the character who speaks in "linguistic waterfalls" (Diaz Cintas, Remael 2007: 57) is given brief subtitles. Pedersen points out that "in the field of subtitling it is the character and not the word that is most often considered the basic unit" (as cited Oksefjell-Ebeling 2012: 110). However, it is the word that is under scrutiny because, as Gottlieb (2011) explains, the speech act is in focus (verbal intentions). Georgakopoulou (2009) admits that one of the major translation challenges is the fact that original always remains present alongside the translation, limiting subtitler's choices and putting subtitler's solutions as the focus of criticism of the audience. Also, Georgakopoulou (2009) argues that the company or clients are to provide template files with more information included. The information should include translation notes for unfamiliar or culturally-bond expressions that will help the subtitler produce a more accurate translation, and notes as to the treatment of songs and titles (whether they are to be omitted, shortened etc.).

Finally, even though the subtitler understands a particular play on words or recognizes an ambiguous reference, Diaz Cintas and Remael (2007) admit that the subtitler is unable to pass on the information because of the media's limitations. Thus, subtitles cannot render everything, and subtitles' purpose is not to render everything that has been said, but to deliver the message that will contain all the important elements without impending legibility or distracting a viewer from the action.

4. Subtitling for the DVD industry vs subtitling for the television

Even though both types of subtitling are relatively young, subtitling for the DVD industry is younger. Since the analytical part of the thesis deals with the use of shortening strategies in the same movie (*Home Alone 2: Lost in New York*) on the DVD and as previously recorded on TV, some general information on the differences between subtitling for the DVD industry and for the television will be given in this chapter. The constraints, the spatial and temporal dimension and the subtitling standards all play a role in choosing the appropriate strategy that is going to give the best translation without losing any important elements from the original message. As Bogucki (2004) writes, restrictions of concision and omission are standard operating practice in subtitling. Similarly, Pedersen (as cited in Oksefjell-Ebeling 2012) implies that "condensation is not a necessary property of subtitles, it is just extremely common. So common, in fact, that it is virtually impossible to discuss the process of subtitling without discussing condensation". Precisely for this reason, it is impossible to write about subtitling without mentioning condensation which is a result of the abovementioned constraints, the spatial and temporal parameter/dimension, and to some degree the set of subtitling standards, which are more of guidelines, but still affect the subtitler in his decision how to translate.

When it comes to subtitling for the DVD industry and subtitling for the television, even though they are the same type of subtitling (the change of mode from oral to written), some differences in the spatial and temporal dimension, as well as constraints, can be noted. To begin with, DVD subtitles tend to stay closer to the SL than subtitles for television (Diaz Cintas, Remael 2007). The reason the authors give is that some of the clients for DVD are not subtitling specialists and have little experience with translation, i.e. "they feel that the more literal a translation is, content-wise and formally, the better it is, claiming that this is also what the viewers prefer" (Diaz Cintas, Remael 2007: 57). Therefore, as Diaz Cintas and Remael (2007) conclude, the conventions applied when subtitling a programme ultimately will depend on individual companies and their instructions.

Secondly, the maximum number of characters allowed on a one line TV subtitle is usually 37 with some exclusions (the client's demands or the software used), but for DVD that number is greater and the norm seems to be a maximum of 40 characters (Diaz Cintas, Remael 2007). The reason for this is that the viewers can rewind the movie on the DVD if they have not had enough time to read a subtitle, and the television varies from as little as 28

characters per line to about 37 as the maximum since the profile of the television viewer is in general more heterogeneous and the subtitles have to satisfy all viewers (Diaz Cintas, Remael 2007).

Thirdly, when it comes to shortening strategies, DVD subtitling tends not to condense the original dialogue as much as television, and as a result the same film subtitled for the DVD usually has more subtitles than when subtitled for television (Diaz Cintas, Remael 2007). Generally speaking, Diaz Cintas and Remael conclude that a movie lasting 90 minutes contains about 750 subtitles on DVD and 650 in the television version.

Finally, many professionals and companies believe that subtitles should be kept on the television screen for longer than in the cinema or the DVD because the television has to address a wider spectrum of viewers who are usually at home, whereas the viewers that watch film on DVD made a conscious decision to buy a subtitled movie on DVD (Diaz Cintas, Remael 2007). Georgakopoulou (2009) writes that the temporal succession of subtitles does not allow the eye to move backwards or forwards to clarify misunderstandings, recapitulate the basic facts or see what will happen next. Essentially, the DVD can be paused and rewound if needed, and the TV does not have this option unless recorded.

5. Subtitling strategies

Subtitling strategies are classified in two levels, the micro-strategies and macro-strategies (Khalaf 2016). Schjoldages (as cited in Khalaf 2016) claims that macro-strategies deal with the overall framework of the translation, and the micro-strategies with individual translation problems on word and sentence levels.

Macro-strategies focus on the function of the target text; that is they help the subtitler to decide how to translate the source text. Schjoldages (as cited in Khalaf 2016) lists two types of macro-strategies – the source oriented macro strategy which focuses on the source text, and the target oriented macro-strategy which focuses on the target text. Essentially, if the subtitler focuses on the form and content of the source text then the translation is source oriented, and if the subtitler focuses on the effects of the text more than the semantic meaning, then the translation is target oriented (Thomsen, as cited in Khalaf 2016). Table 1 presents the criteria of the macro-strategies, as presented by Schjoldages.

Table 1 The criteria of source-text oriented macro strategy and target-text oriented macro-strategy

Source-text oriented macro-strategy	Target-text oriented macro-strategy
focus on the source-text form and the content	focus on the target-text effect
Communication	mediation between interlocutors in a communication
overt translation	covert translation

Since micro-strategies deal with individual translation problems on word and sentence level, there are many strategies adopted by professional translators. Gottlieb (1992) lists ten subtitling strategies which are shown in Figure 1. However, there is a problem with Gottlieb's strategies, and that problem is that the strategies give the impression of being clear-cut, scientifically verifiable categories, when in fact strategies seem overlapping and subjective, and the line between some strategies appears difficult to draw (Jaskanen 1999).

Table 2 Gottlieb's subtitling strategies (1994: 24)

Type of strategy	Character of translation
1) Expansion	Expanded expression (culture-specific references)
2) Paraphrase	Altered expression, adequate rendering (non-visualized language-specific items)
3) Transfer	Full expression (slow unmarked speech)
4) Imitation	Identical expression (proper nouns, international greetings)
5) Transcription	Non-standard expression (dialects, intended speech defects)
6) Dislocation	Differing expression, adjusted content (musical/visualized language-specific items)
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) Decimation	Abridged expression, reduced content (fast speech; low-redundancy speech)
9) Deletion	Omitted expression (fast speech with high redundancy)
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

Micro-strategies in bold (cf. Table 2) are going to be elaborated in more detail in the following chapter since they are closely connected to the subject of the thesis. With strategies 1-7 we get a more or less adequate translation of the source text, while strategies 8-10 involve some degree of semantic and stylistic loss (Jaskanen 1999).

The rationale behind this approach of categorising subtitling strategies is to "systematise commonly made choices in translation as a decision-making process" (Bogucki 2004: 84). Furthermore, Bogucki claims that translation can been seen as a transaction, meaning that within that transaction, the various procedures have presuppose choices, alternatives, decisions, strategies, aims and goals. Consequently, the result of the process is largely predictable (since certain solutions are more frequent than others), but also arbitrary to a certain extent.

6. Shortening strategies

Because of the diasemiotic nature of subtitling, the deletion or condensation of redundant, oral features is a necessity when crossing over from speech to writing (Gottlieb 2001). The written version of speech in subtitles is almost always a reduced form of the oral source translation (ST) (Diaz Cintas, Remael 2007). Hosseinnia claims that "subtitles should be accurate, comprehensible and give the impression of being part of the action on the screen" (2014: 9). Even though the ideal in subtitling is to translate each utterance in full, the medium imposes constraints on full text translation and the pace of spoken word requires a reduction of the text (Hosseinnia 2014). However, subtitling's aim is not to deliver a complete and detailed rendering and a complete translation is not required since the verbal subtitle sign interacts with the visual and oral signs and codes of the film (Diaz Cintas, Remael 2007). The authors also point out that this does not mean that the viewers do not have a right to a qualitatively high-standard translation, but they rather claim that there are concrete causes of the inevitable quantitative reduction in text and context.

Diaz Cintas and Remael (2007) pose a question why is there text reduction. They listed 3 "main" reasons:

1) Viewers can absorb speech much more quickly than they can read, as a result subtitles must give them enough time to register and comprehend what is written at the bottom of the screen.
2) Viewers also have to pay attention to the action on screen and listen to the soundtrack, again as a result subtitles must give them sufficient time to combine reading with watching and listening.
3) Subtitles are limited to a maximum of two lines (as discussed in the chapters and sections before).

Firstly, Diaz Cintas and Remael (2007) write that there are two types of text reduction: partial and total reduction. Condensation and a more concise rendering of the ST fall under partial reduction and total reduction is achieved through deletion or omission of lexical items. However, both processes are often combined. The subtitler has a process to go through. First, the subtitler has to assess how much time and space are available for a translation, and also he/she has to make sure that some form of text reduction is required. Second, the subtitler then proceeds to exclude what is not relevant for the understanding of the message and/or

explicate what is relevant in as concise a form as is possible or required. How much has to be deleted or reduced depends on the context because it will vary from film to film, and from scene to scene (Diaz Cintas, Remael 2007).

Accordingly, infallible reduction or omission rules do not exist and it is up to the subtitler to decide what will be reduced or omitted having in mind the principle of relevance. Diaz Cintas and Remael (2007) point out that Gutt (1991) was first who applied the theory of relevance to the theory of translation, even though his work is based largely on the work of Sperber and Wilson (1986). It was Kovačič (1994) who later used Levy's (1967/2000) 'mini-max effect', which explains the theory of relevance, and tested its value for the study of subtitling. In general terms, this effect presupposes achieving a maximum of effect with a minimum of effort. Kovačič's findings were that this approach was useful for analysing and explaining the logic of subtitling omissions – it is the balance between the effort required by the viewer to process an item, and its relevance for the understanding of the film that determines whether or not it is to be included in the translation. This also means that subtitlers should view a film in its entirety before translating because having seen the film the subtitler gets a better outlook on what is and is not redundant. Diaz Cintas and Remael (2007) give an example of an insignificant greeting like 'good morning' explaining that it cannot automatically be translated as the much shorter 'hi' or 'hello' since the ST term contains a time reference, whereas 'hi' and 'hello' do not. Furthermore, the authors point out that the examples like this one pose a question to be asked in case of doubt, and that question is: what requires more effort on the part of the viewer? If the subtitle is shorter with less information, the viewer can read it more quickly but he/she has to think more, and if the subtitle is slightly longer with more information, the viewer will read it slowly but he/she will have to think less. Next, they continue with a discussion of the subtitler's role in the process of condensation, reformulating and omitting, and they argue that the subtitlers "must use the target language's intrinsic possibilities to the full (…) and it is of the utmost importance that all reformulations are idiomatic, i.e. that they sound natural and do not contain calques" (Diaz Cintas, Remael 2007: 150). The conclusion the authors give is that some cutting is required even though it could be quite frustrating, and the amount of cutting/reformulating varies with genre, context, speed of delivery etc. However, this also means that this subtitling feature is a way of freeing oneself from the ST and achieving a translation that is oriented towards the needs of the target audience (Diaz Cintas, Remael 2007).

Furthermore, there are no rules that can be given as to when to condense and reformulate, or when to omit. Alongside the technical constraints of time and space, both the co-text and context in which a scene occurs are crucial, as well as its connections with what went before and what is still to come (Diaz Cintas, Remael 2007). Even though details may be lost, the subtitles go for what is essential and the most losses are compensated by the information conveyed through the other channels. That is why there are strategies and norms/standards as well as studying existing subtitles since it is the best way to learn. Georgakopoulou (2009) suggests two rough rules what to do when faced with the dialogue that needs to be shortened:

1) When the visual dimension is crucial for the comprehension of a particular scene, subtitlers should offer only the most basic linguistic information, so that the viewers are free to follow the images and the action.
2) On the other hand, when images do not contain any important information and the important message is in the soundtrack, subtitlers should produce the fullest subtitles possible.

Georgakopoulou (2009) continues with noting that there are numerous constraints in subtitling, and that there is no final solution or 'recipe' to follow. The author claims that a thorough analysis of each translation issue has to be made on in order to decide on the best translation strategy:

a) function (relevance to the plot)
b) connotation (implied information)
c) target audience's assumed knowledge of the language and culture of the source language programme
d) feedback effect
e) media related constraints.

To decide what is to be condensed (reduced) the subtitlers enter a decision-making process where they determine what has to be translated and what can be left out (Schwarz 2003). Kovačič (as cited in Schwarz 2003) states that this decision process is influenced by three factors: the type of programme, the target audience and the aesthetic aspect of the language. Kovačič claims that the type of programme may range from comedy or cartoon to documentaries or education so there is a different emphasis reflected in the language and the type of programme determines the focus and features of translation. Furthermore, when it

comes to the target audience even if the translation is good, subtitles may fail to serve their purpose if the language is inappropriate for the intended viewers. Kovačič's piece of advice for subtitlers is to keep the language simple for films with mass-appeal as that makes them accessible to everybody. The aesthetic aspect of language is about the importance of stylistic qualities of the language (e.g., if the language of the ST is rich in poetic expressions the subtitlers should attempt to reflect that in translation).

Baker (as cited in Schwarz 2003) writes that the subtitlers are motivated by two factors when deciding what to leave out and what to translate: 'intersemiotic redundancy' and 'intrasemiotic redundancy'. What is meant by that is that there can be redundancy between channels or within one channel. For example, visual and auditive channels may convey the same message ('intersemiotic redundancy') and the spoken word may be regarded as redundant. Also, the same information can be repeated within the soundtrack ('intrasemiotic redundancy').

Still, Diaz Cintas and Remael (2007) point out that not much research has been conducted in this area.

When it comes to the (shortening) strategies in subtitling, Diaz Cintas and Remael (2007) claim that they should not be read as instructions but rather as suggestions of way to go about reducing text without losing too much content. Also, some of the examples of shortened subtitles fit under several strategies since sometimes it can be difficult to draw a line between strategies. In other words, subtitlers come up with solutions when they are faced with a challenging scene or dialogue and some of these challenges appear to recur, so in these cases it is possible to draw general conclusions. Bogucki (2004) claims a linguistic analysis of the subtitled text is never sufficient because, as Diaz Cintas (as cited in Bogucki 2004) believes that the degree of excellence of an audiovisual translation needs to be measured so that it is taken into account what subtitlers decide to translate as well as what they decide to leave out in order to exploit other semiotic dimensions of the film. For the purpose of this thesis, some of the shortening strategies that can be found in the literature will be described in the following sections. However, it is important to emphasize that not all of these strategies are clear- cut cases, and as already mentioned, some strategies can overlap.

6.1. Condensation (reduction/reformulation)

Condensation carries the slightly more negative term 'reduction', and as already mentioned in the thesis, it is not a necessary feature of subtitling, it is just very common (Pedersen 2011). Another term used to refer to condensation is reformulation or paraphrase. With an average condensation rate of 30% to 40%, Georgakopoulou (2009) claims that condensation is the most important strategy in subtitling. Since there are quite a lot of constraints of subtitling, all the verbal content in the ST cannot always be rendered in the subtitles, and something has to be left out. Actually, what is meant by the previous claim is that the remaining target translation (TT) message has to be edited in order to (ideally) say the same thing as it is in the ST, but in fewer words - that is what is meant by condensation (Pedersen 2011). The author claims that the condensation rate varies and it depends on the pace and complexity of the dialogue. Gottlieb (as cited in Pedersen 2011) argues that the subtitler may choose to sacrifice close to 50% of the dialogue, especially when the tempo of the speech is fast. Another study shows that there are examples of extremely rapid speech being reduced by 75% of the original (*Little Britain*, BBC). Study by Oksefjell-Ebeling shows that on average textual reduction occurs in about 65% of all utterances and it was established that there seems to be a connection between the number of reductions per utterance and the length of the utterance. However, Pedersen (2011) believes that these cases are extreme, and the average condensation rate is much lower as shown in a Norwegian study of subtitling of feature films (Lomheim 1995, as cited by Pedersen 2011: 21) which shows a quantitative reduction of 22-35%. Norwegian study's figures are in line with the average condensation rate of 31%. In the terms of the content loss, Gottlieb (as cited by Pedersen 2011) claims that there is not a qualitative loss of information of the same amount because what is condensed is spoken language features, such as repetitions and false starts so-called 'intersemiotic redundancy'[3], i.e. Gottlieb (2001) claims that reduction in subtitling is neutralized and viewers miss less of the content of the film. The viewers can understand what is lost in the condensation of dialogue through other channels, i.e. the viewers are compensated through other channels (Pedersen 2011). Georgakopoulou (2009) states that apart from linguistic redundancy, there is also situational redundancy that works in favour of the subtitler since the visual information helps viewers process the subtitles, and to a certain extent compensate for the limited verbal information.

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[3] positive feedback from visuals and soundtrack (Gottlieb 2001)

Oksefjell-Ebeling (2012) states that one cannot determine what elements will disappear in going from film dialogue to subtitles, but acknowledges that certain communicative elements are more prone to disappearing than others. In her research it is hypothesized that the longer the utterance the more reductions. Elements that undergo reduction are typically elements with an interpersonal function such as vocatives or reaction signals, as well as typically conversational verbs (discourse markers) such as 'mean' or 'be'. Gottlieb (2001) claims that oral traits prone to condensation are colloquialisms, slang, cursing, pragmatic particles, and repetitions. Pedersen (2011) writes that only a few oral forms are retained in the subtitles and as a result the language is cleaned up meaning that hesitations, false starts etc. are excluded (what viewers read is on average about a third shorter than what people say). Georgakopoulou adds other elements of speech that are commonly omitted or edited as originally proposed by Kovačič (as cited by Georgakopoulou 2009: 26) which is based on a three-level hierarchy of discourse elements in subtitling:

a) the indispensable elements (must be translated)

b) the partly dispensable elements (can be condensed)

c) the dispensable elements (can be omitted).

First, the indispensable elements (a) are all the important elements of a film (plot-wise) and they carry the experiential meaning without which the viewers would not be able to follow the plot. Second, the partly dispensable elements (b) are elements such as repetitions, padding expressions (e.g. "you know", "well") or ungrammatical constructions which at times may be condensed rather than omitted since they may contribute to the character development. Third, the dispensable elements (c) are all the linguistic elements that many subtitlers would omit even if the spatio-temporal constraints of subtitling did not apply (Georgakopoulou 2009):

a) repetitions

b) names in appellative constructions

c) false starts and ungrammatical constructions

d) internationally known words such as 'yes', 'no', 'OK'

e) expressions followed by gestures to denote salutation, politeness, affirmation, surprise, negation, etc.

f) exclamations such as 'oh', 'ah', 'wow', etc.

g) instances of phatic expressions and padding, often empty of semantic load such as 'you know', 'well', 'naturally', 'of course', 'understandably', etc.

Georgakopoulou concludes that "the final aim is to retain and reflect in the subtitles the equilibrium between the image, sound and text of the original" (2009: 30).

6.2.Omission (deletion)

Same as the condensation, subtitling without using omission (or deletion[4]) is next to impossible. Even though Gottlieb (as cited in Schwarz 2003) distinguishes between different types of text reduction (condensation, decimation and deletion) they are overlapping and omission and deletion fall into the same category. For Gottlieb (2016: 110) deletion is "exclusion of part of the whole SL message, especially less important aspects", in practice this means deleting words, phrases or whole sentences and producing an incomplete TL message deprived of insignificant fillers, conjunctions or repetitions. Diaz Cintas and Remael (2007) argue that some omissions are language-bond. The example they give is when translating from English to target language (TL), claiming that it may not always be possible to translate question-tags since the TL probably will not have question-tags. Linguistic elements prone to omissions are usually modifiers (adjectives and adverbs) since they do no more than modify the information carried by the verb or noun (Diaz Cintas, Remael 2007). Furthermore, phatic words also tend to disappear from subtitles because usually they do not advance the action as well as interpersonal elements (greetings, interjections, vocatives etc.). Karamitroglou's categories of linguistic items that can be omitted are:

a) **padding expressions** (e.g. 'you know, 'well', 'as I say') since they are often empty of semantic load

b) **tautological cumulative adjectives/adverbs** (e.g. 'great big', 'super extra', 'teeny weeny') since they have an emphatic role which can be incorporated in a single-word equivalent ('huge', 'tiny')

c) **responsive expressions** ('yes', 'no', 'ok', 'please', 'thanks', 'sorry') as they have been found to be recognised and understood by the majority of the people; however, the author suggests that when they are not clearly uttered or when they are presented in a slang (e.g. 'yup, 'okey-dokey') they should be subtitled because they are not recognisable or comprehensive.

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[4] the term used to denote omission, in the literature they are the same strategy, except for Gottlieb who differentiates types of text reduction

According to Baker (as cited in Hosseinnia 2014) omission in translation, even though may sound drastic, does not distort the original message. So if the term or expression is not crucial enough to the development of the text and if it distracts the viewer with lengthy explanations, subtitlers can omit translating the mentioned term or expression. Baker also mentions that sometimes idioms may be omitted as well, especially if the idiom does not have close match in the TL. Diaz Cintas and Remael (2007) argue that it is not advisable to omit entire turns, sentences or clauses, but admit that sometimes that can be unavoidable. The authors gave an example when omission is not only acceptable but also wanted; for instance when the emphasis is more on creating an atmosphere rather than anything else, when the music is too loud for a dialogue to be audible or when several people are talking at the same time. Still, Diaz Cintas and Remael (2007) state that most fiction films make sure that dialogue that is really important is understood by the audience, meaning that it can be subtitled because time constraints will not be strict.

As it can be concluded, there is not much difference between condensation and omission in the terms of their categorization as special subtitling strategies since the term omission is frequently mentioned in condensation as well. In both strategies the subtitlers have to ask themselves which pieces of information to omit or reduce and this decision-making process depends on the information's contribution to the comprehension of the target film as whole (Karamitroglou 1998).

6.3. Decimation

Decimation is used to cope with a large speech volume due to fast speech pace (Schwarz 2003). Abridged expressions and a reduction in content are characteristic for this strategy and the message is conveyed through other channels (soundtrack and vision). Still, even though listed as a separate subtitling strategy, decimation, alongside condensation and omission, usually appears in combination with another strategy.

6.4. Simplifying syntax and vocabulary (normalization)

This strategy involves using simpler lexicon and syntax. Gottlieb (2001) defines normalization as the replacement of non-standard verbal elements by standard ones, resulting

in reduced text volume. For example, if very formal (to convey the relationship between two characters) and informal speech (to show that a character has had a poor education) is used and if the subtitler chooses to maintain this in the subtitles, it would hinder the readability (Lever n.d.). Furthermore, the same author claims that the common practice is to convert the subtitles into more standard varieties of the language. Similarly, Newmark (as cited in Schwarz 2003) claims that if the register is very far away from the standard language, subtitlers may have to produce a more standardised version for the sake of the audience.

Karamitroglou (1998) listed categories of complex syntactic structures that can be replaced by simplified ones:

a) active for passive constructions: e.g. "It is believed by many people." (30 characters) → "Many people believe." (20 characters)

b) positive for negative expressions: e.g. "We went to a place we hadn't been before." (41 characters) → "We went to a new place." (23 characters)

c) temporal prepositional phrases for temporal subordinate clauses: e.g. "I'll study when I finish watching this movie." (46 characters) → "I'll study after this movie." (28 characters)

d) modified nouns for the referring relative clauses: e.g. "What I'd like is a cup of coffee." (33 characters) → "I'd like a cup of coffee." (25 characters)

e) gapping for double verb insertion: e.g. "John would like to work in Germany and Bill would like to work in France." (73 characters) → "John would like to work in Germany and Bill in France." (54 characters)

f) straightforward question sentences for indicative pragmatic requests: e.g. "I would like to know if you are coming." (39 characters) → "Are you coming?" (15 characters)

g) straightforward imperative sentence for indicative pragmatic requests: e.g. "I would like you to give me my keys back." (41 characters) → "Give me my keys back." (21 characters).

Gottlieb (2001) argues that normalization may serve audience well by explicating ambiguous points in the original, but that it can make the text predictable. Furthermore, Gottlieb claims that through the strategy of normalization the subtitler moves the text away from its original and pulls it into a position which is less extreme. To continue, both at a general level (the entire text) and at a more specific (e.g. the individual sentence) 'ambiguous' originals are sucked inward, toward the centre of the genre in question (the *centripetal effect*
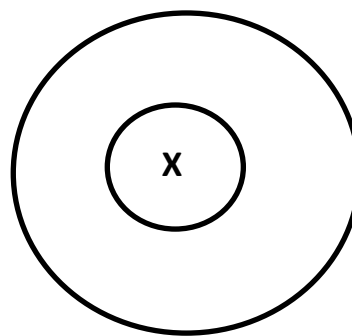
in translation). This can be presented in the Illustration 1 by Gottlieb (2011) where the 'X' represents the text in question:

Illustration 1

Original position in the genre: New position in the genre:
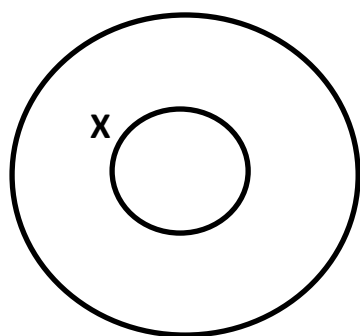
The result of this effect, according to Gottlieb (2011) is that subtitled products often come out as less emotional, less ambiguous and less bizarre than their original counterparts, i.e. what we read in the subtitles is less personal, less insulting or less funny.

6.5. Fonts and figures

Fonts and figures, according to Schwarz (2003), are another way to reduce the text volume, i.e. the subtitler uses numbers instead of letters for figures so the lengthy word can be reduced to merely two characters (e.g. I only get 23 roubles a month vs I only get twenty-three roubles a month), but Karamitroglou (1998) points out that numerals should be used to indicate numbers over twelve. Schwarz (2003) emphasizes that this strategy does not only help to reduce the text volume but it also facilitates reading. Furthermore, the author explains that the reduction of text can even be found on the level of single letters, i.e. 'i', 'l' or 't' are narrow, while 'm' and 'w' are much wider, and this can influence the choice of lexicon, but also limit the subtitler's freedom of choice

7. Analysis and findings

This chapter, and the following sections, analyse the collected data that consist of examples in which one of the shortening strategies was used. The data were collected from a popular family comedy movie *Home Alone 2: Lost in New York*, the movie on the DVD and the recorded version on TV. The main aim is to see why shortening occurred in these examples and which lexical elements are most frequently omitted (reduced/deleted) or condensed (shortened/paraphrased) and to try to give a possible explanation(s) why is that so. The examples from the TV version will be compared with DVD examples to give a better insight as to why something was shortened in TV subtitles and not in DVD subtitles.

7.1. Methodology and corpus

Even though subtitling is a type of translation that is constrained in a more complex way than other types of translation, and condensation has become a common feature of subtitling, there is not much research on shortening strategies in subtitling. This qualitative corpus analysis is based on a comedy movie *Home Alone 2: Lost in New York*, a sequel to a popular first movie *Home Alone*. The English movie subtitles were obtained through the Internet, the Croatian subtitles were screen captured since there is no Croatian script of this movie. The rationale behind choosing this movie is its appeal to a wide spectrum of viewers (children, adults and the elderly), and this wide spectrum of viewers influences subtitler's choice in using strategies as the translation needs to satisfy almost all age groups (the literacy and age have to be taken into consideration as important factors in the subtitler's decision making process). Therefore, it is to expect that the language the subtitler used when translating TV version of the movie is quite simple, without usage of slang or other words that could impede readability or understanding of the movie. In order to achieve this goal of satisfying all age groups, it is also to expect that the shortening strategies are mostly used in a TV version of the movie. Since the viewers who choose to watch a movie on DVD made a conscious decision to buy a subtitled movie on DVD, the subtitles can be longer considering that DVD subtitling tends not to condense the original dialogue as much as television, i.e. DVD subtitles tend to stay closer to the SL than subtitles for television. Some of the representative examples will be presented in the following section in such way that the original dialogue will be provided alongside with the translation from the TV version of the movie and the DVD version. The aim is to see why some lexical elements are shortened and which lexical elements are more

prone to shortening. Using descriptive qualitative approach, possible explanations as to why something was shortened in the TV version of the movie and not on the DVD version will be given. The analysis takes into account the strategies, constraints and standards presented in the previous chapters.

7.2. Analysis

The analysis of the movie *Home Alone 2: Lost in New York* will cover the issue of shortening strategies used in subtitling. More precisely, examples found in the movie will be presented to demonstrate why shortening occurred in the collected data, which elements are prone to shortening, i.e. which lexical elements are mostly omitted (reduced/deleted) or condensed (shortened/paraphrased) alongside with possible explanation(s) below the Tables 3-10.

Table 3 Decimation

ORIGINAL	RTL	DVD
MULTIPLE CHARACTERS: *- Hey, Rod, do they have nude beaches in Florida?* *- Where are my magazines?* *l'm sure l left them here somewhere.* *- Leslie! Leslie, what'd you do with my gol-darn golf balls?* *- Fifteen and a half sun*	/	/

block.		
- Father, could l get a string bikini in Florida?		
- Make sure you pack your beach towel.		
-Nobody can order pizza in this house.		
-Where are my golf balls?		
-You know why? 'Cause l'm the only guy...		
-Check in your pockets.		

In the example in Table 3 the scene shows the family's house, there is a soundtrack in the background with multiple voices overlapping. Since this dialogue is not relevant to the plot, but it is more about creating the atmosphere of hastiness, the translation is not necessary and it could be overwhelming for the viewer having to read this much of text volume, that is not relevant, at the very beginning of the movie. Therefore, the whole section is decimated, and as Schwarz points out the decimation is used to cope with a large speech volume due to fast speech pace, and the message is conveyed through other channels (soundtrack and vision). The subtitler can assume that the audience is probably already familiar with the plot of the first movie which has the same beginning as the sequel, they know what they are about to see - a family getting ready for a trip.

Table 4 Omission (adjectives)

ORIGINAL	RTL	DVD
ADJECTIVES		
SONDRA: Has anyone seen *my* sunblock?	SONDRA: Je li tko vidio kremu za sunčanje?	SONDRA: Je li tko vidio moju kremu za sunčanje?
KEVIN: I'd like a hotel room please, with *an extra large* bed (...)	KEVIN: Želim sobu s velikim krevetom (…)	KEVIN: Želio bih jednu sobu s ekstra velikim krevetom (…)
CONCIERGE: Do bundle up. It's *awfully* cold outside.	CONCIERGE: Utoplite se, hladno je.	CONCIERGE: Dobro se zagrnite. Vani je užasno hladno.
BUZZ: If Kevin hadn't screwed up in the first place again... then we wouldn't be in this *most perfect and huge* hotel room with a truckload of all this free stuff.	BUZZ: (…) Ne bismo bili u ovom savršenom hotelu s gomilom darova.	BUZZ: (…) Ne bismo bili u ovoj savršenoj divovskoj hotelskoj sobi s hrpetinom ovih besplatnih stvari.
KEVIN: This is *a* vacation.	KEVIN: Ovo je odmor.	KEVIN: Ovo je pravi odmor.
HOST: Guests of The New Celebrity Ding-Dang-Dong stay at the *world-renowned* Plaza Hotel, New York's most exciting hotel experience.	HOST: Gosti kviza odsjedaju u slavnom hotelu Plaza (…)	HOST: Slavni gosti emisije Ding-Dang-Dong odsjedaju u svjetski poznatom Plaza hotelu (…)

Linguistic elements prone to omission are usually modifiers. As already mentioned, DVD subtitles tend to stay closer to the SL than TV subtitles therefore all the adjectives are translated unlike in TV subtitles. Possible reason for omitting adjectives in TV subtitles is not

to exceed the character number and to save space for possibly more important lexical elements. Possessive adjective '*my*' is omitted in the TV subtitle in order not to exceed the character number. The tautological cumulative adjective '*extra-large*' is shortened in a TV subtitle to '*velik*' as opposed to DVD's translation as '*ekstra velik*' i.e a single word adjective is used to provide the same information. Similarly, the descriptive adjective '*world-renowned*' is translated as '*slavan*' in a TV subtitle whereas DVD subtitle used two word adjective and the translation is '*svjetski poznat*'. The same applies to the TV translation of the '*most perfect and huge*'. The example in which the subtitler's decision is not quite clear is the one with an article as an adjective (This is *a* vacation.). The message is still clear, but the subtitler has enough space to translate the said article like it is translated in a DVD subtitle. All in all, in provided examples the audience got all the elements necessary to comprehend the message. The time and space constraints play a big role, and therefore TV subtitles do not have a possibility to translate modifiers. There is quite a number of examples from the movie where modifiers are omitted, so the conclusion that can be drawn is that TV subtitles tend to omit modifiers in favour of saving space since they do not affect the original message, and the audience can understand the message even without the modifiers. The number of characters that TV subtitles allow is less than the number of characters that DVD subtitles allow, therefore omitting modifiers is an appropriate technique used to convey the message without compromising the original.

Table 5 Condensation and omission (interjections (exclamations), internationally known words, phatic expressions, names)

ORIGINAL	RTL	DVD
DISCOURSE MARKERS, NAMES		
UNCLE FRANK: **Hey, hey**, easy on the fluids, **pal**. The rubber sheets are packed.	FRANK: Manje pij! Već smo spakirali gumene plahte.	FRANK: Lakše s pićem, stari. Ponijeli smo gumene plahte.
HARRY: **OK**, **kid**. You want to throw bricks? Go ahead.	HARRY: Želiš bacati cigle? Bacaj!	HARRY: Hoćeš bacati cigle, mali? Samo naprijed! Baci

Throw another one!		još jednu.
HARRY: How do you like the ice, *kid*?	HARRY: Voliš li ti led?	HARRY: Kako ti se sviđa led, klinjo?
MARV: American don't fly to the promised land, *little buddy*.	MARV: *American* ne leti u Obećanu zemlju!	MARV: American ne leti do obećane zemlje, mali.
HARRY: We were wrong, *little buddy*.	HARRY: Ali nismo!	HARRY: Pogriješili smo, maleni.
KATE: *Oh*, did you see what grandma Penelope sent you for the trip? KEVIN: *Oh, let me guess*. Donald Duck slippers.	KATE: Jesi li vidio dar od bake Penelope? KEVIN: Papuče s Paškom Patkom?	KATE: Jesi li vidio što ti je baka Penelope poslala za put? KEVIN: Daj da pogodim. Papuče u obliku Patka Paško?
KATE*: Kevin*, what is it with you and Christmas trees? KEVIN: How could you have Christmas without a Christmas tree, *Mom*?	KATE: Zašto toliko voliš drvca? KEVIN: Što je Božić bez božićnog drvca?	KATE: Kevine, zašto si toliko zapeo za ta božićna drvca? KEVIN: Kako može biti Božić bez drvca, mama?
MARV: Right, *right*.	MARV: Tako je!	MARV: Tako je, tako je.
FLIGHT ATTENDANT 2: *Okay*, board him, but make sure he locates his family before you leave him. FLIGHT ATTENDANT 1: *Okay.*	FLIGHT ATTENDANT 2: Uvedi ga. Ali neka nađe obitelj prije polijetanja. FLIGHT ATTENDANT 1: /	FLIGHT ATTENDANT 2: Dobro, neka se ukrca, a ti se pobrini da nađe svoju obitelj. FLIGHT ATTENDANT 1: U redu.
KEVIN: If I don't see you again, I hope everything turns	KEVIN: Ako vas više ne vidim, nadam se da će sve	KEVIN: Ako se više ne vidimo, nadam se ćete biti

out ok. PIGEON WOMAN: *Thank you.*	biti dobro. PIGEON WOMAN: /	dobro. PIGEON WOMAN: Hvala ti.
PETER: *Thank you*. Hurry up, it's the last gate.	PETER: Požurite se! Idemo na zadnji izlaz.	PETER: Hvala. Požurite se. Ti su zadnja vrata.
FLIGHT ATTENDANT 1: *Hi, Marry*. We're the last one off the plane. FLIGHT ATTENDANT: 2: *Okay, thank you.*	FLIGHT ATTENDANT 1: Mi smo zadnje iz aviona. FLIGHT ATTENDANT 2: /	FLIGHT ATTENDANT 1: Zdravo, Mary. Mi smo zadnji iz zrakoplova. FLIGHT ATTENDANT 2: U redu, hvala.
KEVIN: That's very responsible of you. MR. DUNCAN: *Oh, well*, thank you.	KEVIN: Baš ste odgovorni. MR. DUNCAN: Hvala.	KEVIN Vidim da ste odgovorni. MR. DUNCAN: Da, hvala.
KATE: *You know, Kevin*, last time we all tried to take a trip, we had a problem that started just like this.	KATE: Lani smo imali problem koji je baš ovako započeo.	KATE: Znaš, zadnji put kad smo svi išli na put, problem su počeli na isti način.
HARRY: We don't have the equipment to pull off anything big... *you know*, banks, jewelry stores. We don't want goods.	HARRY: Nemamo opremu za nešto veliko. Banku ili draguljarnicu.	HARRY: Nemamo opremu da izvedemo neki veliki posao. Znaš, banke, draguljarnice. Ne želimo robu.
WOMAN: *Yes,* sir. You'll need a major credit card upon check-in.	WOMAN: Trebat ćete karticu za prijavu.	WOMAN: U redu, gospodine. Kada dođete, dat ćete nam kreditnu karticu.
CONCIERGE: Cedric? CEDRIC: *Yes*?	CONCIERGE: Cedric! CEDRIC: /	CONCIERGE: Cedriče? CEDRIC: Da?

CONCIERGE: Don't count your tips in public. CEDRIC: *I'm sorry*.	CONCIERGE: Ne broj napojnice u javnosti! CEDRIC: /	CONCIERGE: Ne broji napojnice, javno. CEDRIC: Oprostite.
HARRY: Come on, *Marv*. Get up. He's out of bricks. He's out of them.	HARRY: Ustaj! Nema više cigli!	HARRY: Hajde, Marv, ustani. Nema više cigli. Ponestalo mu.
MARV: I'm coming, *Harry*! MARV: *Harry*! KEVIN: *Hey*, guys, smile.	MARV: / MARV: / KEVIN: Dečki! Smiješak!	MARV: Stižem, Harry! MARV: Harry! KEVIN: Hej, dečki! Smiješak!
PETER: *Gosh*! KATE: *Peter*!	/	PETER: Ajoj! KATE: Petere!
BUZZ: *Dad*, what gate it is? PETER: H17, *Buzz*. Come on*, Kevin.*	BUZZ: Koji? PETER: H17.	BUZZ: Koja vrata, tata? PETER: 17, Buzz. Hajde, Kevine.
KEVIN: *Wow*!	/	KEVIN: Opa!
KATE: Turn that down! *Hello*?	KATE: Stišaj!	KATE: Stišaj to! Halo?
CEDRIC: Nice family. *Really*.	CEDRIC: Divna obitelj!	CEDRIC: Krasna obitelj. Uistinu.
FLIGHT ATTENDANT: *Please* Ma'am, you have to board.	FLIGHT ATTENDANT: Morate se ukrcati.	FLIGHT ATTENDANT: Molim vas, ukrcajte se.

KATE: Excuse me. ***Please, help me***. This boy right here, have you seen him? ***Please***.	KATE: Oprostite! Jeste li vidjeli ovog dječaka?	KATE: Oprostite. Molim vas, pomozite mi. Jeste li vidjeli ovog dječaka? Ovog tu. Molim vas.
KEVIN: What city is that over there? FLIGHT ATTENDANT: That's New York, sir. KEVIN: ***Yikes***, I did it again.	KEVIN: Koji je to grad vani? FLIGHT ATTENDANT: New York, gospodine. KEVIN: Opet sam to učinio!	KEVIN: Koji je to grad vani? FLIGHT ATTENDANT: New York, gospodine, KEVIN: Joj, opet sam uprskao.
KEVIN (after losing his swimsuit): ***Yikes***!	KEVIN: /	KEVIN: Joj!
KEVIN: ***Hello***? DRIVER: ***Hello***?	/	KEVIN: Halo? DRIVER: Halo?
KEVIN: ***Hello***! Uncle Rob? Aunt Georgette? Anybody home? ***Hello***?	KEVIN: / (…) /	KEVIN: Zdravo! (…) Halo?

As Kovačič stated, there are the indispensable elements which must be translated, the partly dispensable elements that can be condensed and the dispensable elements that can be omitted. Examples in Table 5 are either the partly dispensable elements or the dispensable elements. Interjections (exclamations) like ***OK, hey, oh, thank you, please, really, well, yikes, wow, hello, Gosh, yes, right*** and conversational phrases like ***you know, let me guess, I'm sorry*** are the dispensable elements and very often omitted by many subtitlers. Consequently there is no need to translate the exclamations as they do not add anything to the plot or to the understanding of the dialogue, i.e. they are empty of semantic load and their function is purely communicative. They are phatic expressions which do not offer any information of value, and the viewer can hear them from the soundtrack and understand what they mean. TV subtitling tends to omit these elements a lot more than DVD subtitling, probably not to exceed the number of characters. The same could apply for the omission of the main character's name,

Kevin, in the TV subtitle mainly because it would exceed the norm of 37 characters, and since there are only two characters conversing, the audience knows who the mother is adressing. The same applies for the omission of **Mom** and other characters' names.

Sokoli (2011) states that repetitions, calls, addressess and exclamations are redundant elements which are often excluded from subtitles since the omitted redundant elements can possibly be recovered by the image and the sound. Furthermore, to give a possible explanation as to why these elements are frequently omitted in subtitling, Sokoli (2011) indicates that subtitlers and authors refer to them as expressions that do not convey information using terms like interjections, connectives, fillers, appellatives (or vocatives), phatic expressions, response signals etc. Therefore the term that can cover these words and expressions is discourse markers. By using this definition of discourse markers, response signals (*yes, no, okay, right, please, thank you, sorry*) and greetings (*hello*) can also be considered as discourse markers (Sokoli, 2011). Also, Sokoli (2011) writes that phrases considered recognizable are names of characters, response signals and greetings. Following this rationale, it could be possible to explain the subtitler's motivation to omit these elements in the TV subtitles in order to save space, unlike in the DVD subtitles which allow a greater number of characters, and DVD subtitles tend to stay closer to the SL than subtitles for television.

Table 6 Condensation (reformulation/paraphrase)

ORIGINAL	RTL	DVD
PARAPHRASE		
FLIGHT ATTENDANT: *Ladies and gentlemen, in order for the captain to push back from the gate, we need all passengers to be seated with their seat belts securely*	FLIGHT ATTENDANT: Mole se putnici da sjednu i vežu se.	FLIGHT ATTENDANT: Dame i gospodo, kako bismo mogli poletjeti molimo sve putnike da sjednu i pričvrste pojaseve.

fastened.		
KEVIN: *Why do we have to go to Florida? There's no Christmas trees in Florida.*	KEVIN: Što ćemo na Floridi bez božićnih drvaca?	KEVIN: Zašto moramo na Floridu? Tamo nemaju božićna drvca.
KEVIN: My tie's in the bathroom. *I can't go in there 'cause Uncle Frank's taking a shower.* He says *if I walked in there* and saw him naked, *I'd grow up* never feeling like a *real* man.	KEVIN: Kravata mi je u kupaonici, a Frank se tušira. Kaže ako ga vidim golog, nikad se neću osjećati kao muškarac.	KEVIN: Kravata mi je u kupaonici. Ne mogu unutra jer se stric Frank tušira. Kaže da se, ako uđem i vidim ga golog, nikada neću osjećati kao pravi muškarac kad odrastem.
PETER: *Yeah, that's why my wife meant when she said it's becoming a McCallister family travel tradition.*	PETER: To je *obiteljska tradicija*.	PETER: Da, na to je mislila moja supruga spominjajući tradiciju.
PIGEON WOMAN: *People pass me in the street.* They see me, but they *try* to ignore me.	PIGEON WOMAN: Na ulici me ljudi vide, ali ignoriraju.	PIGEON WOMAN: Ljudi na ulici prolaze kraj mene. Vide me, ali me nastoje ignorirati.
CONCIERGE: We'd like to offer you *a complimentary suite while you're here. It's a penthouse with a view of the park.*	CONCIERGE: Nudimo vam besplatan apartman s pogledom na park.	CONCIERGE: Željeli bismo vam dati dodatnu sobu dok ste ovdje. To je apartman s pogledom na park.
PETER: *I'm gonna go down to the police station and make sure they're doing*	PETER: Idem vidjeti što policija poduzima.	PETER: Idem do policijske postaje kako bih se uvjerio da čine sve da nađu Kevina.

everything in their power to find Kevin.	

The strategy used in these examples is reformulation since two sentences are joined into one, and one big sentence is condensed to a shorter, concise one (TV subtitles). Seeing that the reading time is higher for the DVD, the DVD subtitle can have both sentences translated as they are, especially since the number of characters per line is also greater than the maximum number of characters allowed on a one line TV subtitle. However, the audience did not miss any elements of the original message in the TV subtitle except that it is a shorter version of what was said. DVD subtitlers do not use many shortening strategies since DVD translation tends to stay as close to the original as possible. Also, DVD movies tend to have more subtitles since the subtitles are split if there are two characters (or even just one) speaking and there is usually only one line on the screen which allows the full translation of the original dialogue.

Table 7 Omission (repetitions)

ORIGINAL	RTL	DVD
REPETITIONS		
HARRY: Serves you right. *Come on, let's go.*	HARRY: Tako ti i treba!	HARRY: Tako ti i treba. Hajde, idemo.
HARRY: *Come on*, let's get him.	HARRY: Zgrabimo ga!	HARRY: Hajde, zgrabimo ga.
HARRY: Marv, *Marv*, come on. *Let's go.*	HARRY: Marv! Hajdemo!	HARRY: Marv, Marv. Hajde, idemo.
HARRY: *Come on. Come on!* Help me. MARV: *I got you. I got you.*	HARRY: / MARV: /	HARRY: Hajde! Hajde! Pomozi mi. MARV: Imam te.

CEDRIC: No, *no, no*! Wait, *wait*!	CEDRIC: Ne! Čekaj!	CEDRIC: Ne, ne, ne. Čekaj, čekaj.
HARRY: Get out of here! *Go on*! Get out of here! Beat it! *Beat it! Get out of here!*	HARRY: Mičite se! Mičite se! Magla!	HARRY: Maknite se odavde! Hajde! Gubite se! Marš! Nestani, gubi se! Odlazi!
HARRY: *Marv*! *Marv, you want to* shut up?	HARRY: Šuti!	HARRY: Marv? Marv. Hoćeš li začepiti?

With repetitions there is so called 'intersemiotic redundancy', as explained by Gottlieb, meaning that there is a positive feedback from visuals and soundtrack, and there is no a qualitative loss of information. Similarly, Kovačič classifies repetitions as the partly dispensable element meaning that they could, but do not have to be translated. Sokoli (2011) writes that phrases with low or no lexico-semantic value are not subtitled such as interjections *come on*, *here*, *no* which are frequently omitted in the presented examples. DVD subtitling does translate repetitions, but TV subtitling does not. The reason is not quite clear as to why some of the repetitions are not translated in TV subtitles, even though the translation would not exceed the number of characters allowed per line. The subtitler probably relied on other channels, mainly sound channel but visual as well, to compensate for untranslated pieces of information. Still, there is no qualitative loss of meaning since the words left out are easily comprehensible.

Table 8 Condensation (figures and symbols)

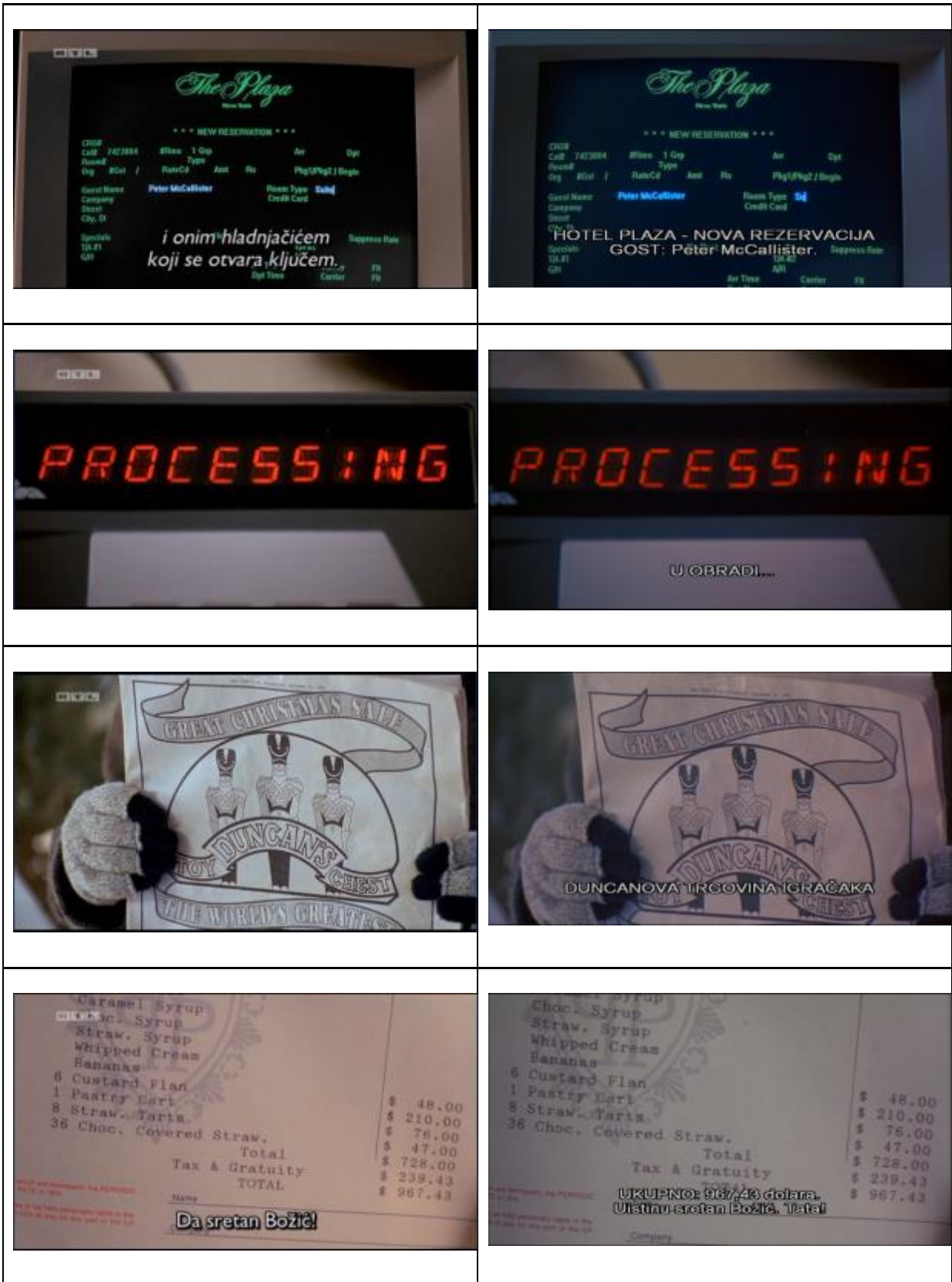| ORIGINAL	RTL	DVD
FIGURES and SYMBOLS		
KEVIN: I'm *10* years old. TV's my life.	KEVIN: 10 mi je godina. TV mi je život.	KEVIN: Deset mi je godina. Televizija mi je život.
HARRY: I never made it to	HARRY: Nisam došao do 6.	HARRY: Nisam došao do

the *sixth* grade, kid. And it doesn't look like you're going to either.	razreda. Čini se da nećeš ni ti.	šestog razreda, a očito nećeš ni ti.
MR. DUNCAN: *That'll be $23.75*.	MR. DUNCAN: 23,75 $.	MR. DUNCAN: To je 23,75 dolara.
KEVIN: I'm not supposed to spend this money, but I have *$20* from shovelling snow in a jar in our garage, where my brother can't find it. I'll pay my mother back with that.	KEVIN: Ne bih smio ovo potrošiti, ali imam 20 $ od čišćenja snijega koje sam sakrio od starijeg brata. Vratit ću mami od toga.	KEVIN: Ne bih smio potrošiti ovaj novac, ali imam 20 dolara ušteđevine od čišćenja snijega u staklenci u garaži, gdje ga moj brat neće naći, pa ću moći vratiti mami.
HARRY: We spent *nine months* in jail, thinking we had the worst luck in the universe. We were wrong, little buddy.	HARRY: Bili smo 9 mj. u zatvoru i mislili da smo pehisti. Ali nismo!	HARRY: Proveli smo devet mjeseci misleći kako imamo najšugaviju sreću u svemiru. Pogriješili smo, maleni.

As already mentioned by Schwarz (2003) in above section, figures are another way to reduce the text volume, i.e. this strategy helps to save space, but it also facilitates reading. Even though numerals should be used to indicate numbers over twelve, TV subtitling uses numerals to indicate number below twelve as well. The reason is probably to save space as in one case the subtitler would exceed the number of characters allowed, but also to facilitate reading. The same applies when translating currencies - *$* is a dollar sign and it is known worldwide so the subtitler in some cases decided to use the symbol and save the space instead of translating it as *dolar* as it is the case in DVD subtitles.

Table 9 Omission (visual and verbal channel as a support of the translation)

RTL	DVD
REDUNDANT ELEMENTS IN RELATION TO THE IMAGE	
	 PLAZA, NAJUZBUDLJIVIJI HOTEL U NEW YORKU.
	 BOŽIĆNA ZABAVA VEČERAS U 19:00
 Mokri banditi *pobjegli iz zatvora*	 "MOKRI RAZBOJNICI POBJEGLI IZ ZATVORA ZA VRIJEME NEREDA"

DVD subtitling tends to translate what is written in the pictures unlike TV subtitling which does not translate anything that is not relevant to the plot, and that can easily be recovered

from the image channel, i.e. the translation would be redundant in relation to the image. It is also a case of intersemiotic redundancy.

Table 10 Omission (honorifics)

ORIGINAL	RTL	DVD
HONORIFICS		
MR. DUNCAN: Let me see. You shopping alone? KEVIN: In New York? *Sir,* I'm afraid of my own shadow.	MR. DUNCAN: Kupuješ sam? KEVIN: U New Yorku? Bojim se svoje sjene!	MR. DUNCAN: Da vidimo. Kupuješ sam? KEVIN: U New Yorku? Gospodine, pa bojim se vlastite sjene.
WOMAN: A reservation for yourself? KEVIN: *Ma'am*, my feet are hardly touching the ground.	WOMAN: Rezervacija za tebe? KEVIN: Stojim na prstima.	WOMAN: Rezervacija za tebe? KEVIN: Gospođo, noge mi jedva dodiruju pod.
KATE: Turn that down! Hello? POLICE OFFICER: *Ma'am* we found your son.	KATE: Stišaj! POLICE OFFICER: Našli smo Kevina.	KATE: Stišaj to! Halo? POLICE OFFICER: Našli smo vam sina, gospođo.
CONCIERGE: With all due respect, *Madam*, your son is lost in one of the biggest cities in the world.	CONCIERGE: Ali luta po jednom od najvećih gradova na svijetu!	CONCIERGE: Oprostite, gospođo, ali vaš se sin izgubio u jednom od najvećih gradova na svijetu.
CONCIERGE: *Madam*, there	CONCIERGE: Vani ima na	CONCIERGE: Gospođo,

are hundreds of parasites out there, armed to the teeth.	stotine parazita naoružanih do zuba.	vani su stotine parazita naoružanih do zuba.
FLIGHT ATTENDANT: *Ladies and gentleman*, in order for the captain to push back from the gate, we need all passengers to be seated with their seat belts securely fastened.	FLIGHT ATTENDANT: Mole se putnici da sjednu i vežu se.	FLIGHT ATTENDANT: Dame i gospodo, kako bismo mogli poletjeti molimo sve putnike da sjednu i pričvrste pojaseve.

TV subtitling uses omission when faced with honorifics mostly because translating them would exceed the number of characters. Honorifics like *sir*, *Madam*, *ladies and gentleman* are considered recognizable so leaving them out does not compromise the message. Also honorifics used in this movie could be considered as internationally known words.

7.3. Findings

The possible answer to the research question as to why some lexical elements, words, phrases or whole sentences are shortened and which lexical elements are more prone to shortening, after the analysis of the collected data, is that the constraints and standards determine what will be left out and which elements are more prone to shortening. DVD subtitling allows a greater number of characters than TV subtitling which is in the most of the examples the reason for omission or condensation in TV subtitles. DVD subtitling also has more subtitles and it is possible to say more and to stay closer to the SL than TV subtitling. Furthermore, TV subtitling has to satisfy all age groups, meaning that the language has to be simple and concise. Modifiers like adjectives are usually omitted. Words or phrases recognized by the audience are also omitted, i.e. recognizable words or phrases such as names, calls, addresses, greetings, discourse markers (interjections/exclamations, response signals, phatic expressions, appellatives or vocatives). Furthermore, there is also an intersemiotic redundancy (e.g. repetitions) where the redundant elements are often excluded from subtitles since they can be recovered by the image and the sound. The same applies for not translating what is said in the pictures shown on the screen. Paraphrasing is also one feature used mostly by TV subtitling

where two sentences are joined into one or one big sentence is condensed to a shorter, concise one. When it comes to figures and symbols, TV subtitling tends to use numerals to indicate numbers below twelve even though the authors like Schwarz (2003) and Karamitroglou (1998) argue that the numerals should be used to indicate numbers above twelve. Also, TV subtitling does not translate symbols (e.g. a dollar sign). Honorifics are also omitted in TV subtitling probably because they fit into the category of internationally known words.

8. Conclusion

With the development of technology, translation for the screen has become more important. Subtitling, as one of the three main categories of AVT, stands out because of its value and importance in people's daily lives since we are surrounded by screens wherever we go. However, subtitling, unlike any other type of translation, is considered to be 'constrained translation' since the medium imposes constraints that can make the process of subtitling difficult. It is not strange that subtitling developed its own strategies and techniques for dealing with the problems subtitlers can come across. One of these strategies are shortening strategies which most people, when they hear the word 'shortening', frown upon. Shortening (condensation, omission or decimation) is not a property of subtitling but it is just so common due to the mentioned constraints that it is impossible to talk about subtitling without mentioning shortening. The research question of the thesis is based on the claim that shortening is a property of subtitling:

> "Why and which lexical elements, words or phrases are condensed, omitted or decimated in subtitling?"

The main aim was to see why shortening occurred in the collected data, which lexical elements were more prone to shortening, and to try to give a possible explanation(s) taking into account the strategies, constraints and standards presented in the thesis. After a qualitative corpus analysis of the family comedy movie *Home Alone 2: Lost in New York*, the findings showed which lexical elements are frequently omitted as shown in the Table 11:

Table 11 Frequently omitted lexical elements

LEXICAL ELEMENTS, WORDS AND PHRASES FREQUENTLY OMITTED
MODIFIERS (adjectives)
RECOGNIZABLE WORDS (names, calls, addresses, greetings)
DISCOURSE MARKERS (interjections, exclamations, response signals, phatic expressions)

PARAPHRASE (adjectives, names, recognizable words, repetitions)
REPETITIONS (intersemiotic redundancy)
REDUNDANT ELEMENTS IN RELATION TO THE IMAGE (visual and verbal channel as a support of the translation)
FIGURES AND SYMBOLS
HONORIFICS

The possible explanations as to why these lexical elements were shortened are mostly connected to the constraints, the spatial and temporal parameter (e.g. the number of characters allowed per line in a TV subtitle and in a DVD subtitle, the reading time), the use of language and vocabulary (TV has to satisfy all the age groups unlike DVD), and the medium's tendency to stay close to the SL (e.g. DVD subtitling has the tendency to stay closer to the SL than TV subtitling).

To conclude, the subtitles cannot render everything and subtitles' purpose is not to render everything that has been said but to deliver the message that contains all the important elements for understanding the original dialogue without impending legibility or distracting the audience from the action. Channels also play an important role here because the verbal subtitle sign interacts with the visual and oral signs, i.e. visual and verbal channel can work as a support of the translation. Moreover, there are no rules that can be given as to when to condense or omit. It is up to subtitler to decide what is important for the plot and what is redundant and can be condensed, omitted or in rare cases decimated, taking into account technical constraints as well as the co-text, context and its connections with what went before. Shortening strategies in subtitling are not instructions but suggestions of way to go about reducing text without losing too much content. The recommendation for further study would be to conduct interviews with the subtitlers or to give them questionnaires to fill in to see what exactly they often decide to leave out and reasons for doing so.

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10. Appendix

ORIGINAL	RTL	DVD
MULTIPLE CHARACTERS: *- Hey, Rod, do they have* *nude beaches in Florida?* *- Where are my magazines?* *l'm sure l left them here somewhere.* *- Leslie! Leslie, what'd you do with my gol-* *darn golf balls?* *- Fifteen and a half sun block.* *- Father, could l get* *a string bikini in Florida?* *- Make sure you pack your beach towel.* *-Nobody can order pizza in this house.*		

-Where are my golf balls? *-You know why? 'Cause l'm the only guy...* *-Check in your pockets.*		
SONDRA: Has anyone seen my sunblock? MEGAN: What's the point of going to Florida *if you gonna put on sunscreen?*		

UNCLE FRANK: *Hey, hey*, easy on the fluids, *pal*. The rubber sheets are packed.	
KATE: *Oh*, did you see what Grandma Penelope *sent you for the trip*? KEVIN: *Oh, let me guess*. Donald Duck slippers?	

KEVIN: Why do we have to go to Florida? **There's no Christmas trees in Florida.**

KATE: Kevin, what is it with you and Christmas trees*?*

KEVIN: How could you have Christmas without a ***Christmas*** tree, ***Mom***?

KATE: Find a nice, fake silver *one*. Or decorate a palm tree.

SIGN: ***Plaza Hotel, New York's most exciting hotel experience.***		PLAZA, NAJUZBUDLJIVIJI HOTEL U NEW YORKU.
DING DANG HOST: Guests of ***The New Celebrity Ding-Dang-Dong*** stay at the ***world-renowned*** Plaza Hotel (...)	Gosti kviza odsjedaju u slavnom hotelu Plaza,	Slavni gosti emisije Ding-Dang-Dong odsjedaju u svjetski poznatom Plaza hotelu,

PETER: *Honey*, do you know where the battery for this camcorder is? KATE: *Yeah*, I put in the charger.		
KEVIN: My tie's in the bathroom. *I can't go in there 'Cause Uncle Frank's taking a shower*. He says if I walked in there and saw him naked, *I'd grow up never* feeling like a real man.		

SIGN: ***CHRISTMAS PAGEANT TONIGHT – 7:00 PM***		
LESLIE: ***It's not funny, Frank. Quiet!***		
KEVIN: I'm not sorry! ***I did what I did*** 'Cause Buzz humiliated me! Since he gets away with everything, I let him have it. ***And since you're all so stupid*** to believe him, I don't care if your ***idiotic*** Florida trip gets wrecked or not.		

A kako mu svi vjerujete, briga me
ako vam propadne put na Floridu!

Inače se uvijek izvuče,
pa sam mu pokazao.

A kako ste vi toliko glupi da
vjerujete njegovim lažima,

briga me hoće li vam se put
na Floridu pokvariti ili neće.

KATE: *Hi.*		Bog.
KATE: *You know, Kevin*, *last time we all tried to take a trip*, we had a problem that started just like this.	Lani smo imali problem koji je baš ovako započeo.	Znaš, zadnji put kad smo svi išli na put, problemi su počeli na isti način

KEVIN: Yeah, with me getting crapped on. KATE: *I don't care for your choice of words.*	 Da, posrali ste me. -Pazi na rječnik!	 - Ne marim za tvoj izbor riječi. Nije bilo tako zadnji put.
KEVIN: *Yeah*, then he called me a trout sniffer. *He didn't mean what he said*. He was sucking up to you.	 A onda me nazvao smrdljivcem. Samo vam se ulizivao!	 Da, a onda me nazvao balavkom. Nije se iskreno ispričao. Samo ti se htio dodvoriti.

KATE: When you're ready to apologize *to Buzz and to the rest of the family*, you can come down.

KEVIN: I'm not apologizing *to Buzz*.

KEVIN: *I can't trust anybody* in this family. *And do you know what*? If I had my own money, I'd go on my own vacation. Alone.		
SIGN: 'Wet Bandits' escape *during prison riot.*		

| KATE: *Our McCallisters* in the first van, *the other McCallisters* in the second *van*. | | |
| UNCLE FRANK: *I know I shouldn't complain about free trip, but geez*, you guys give the worst wake-up calls. | | |

KATE: *Frank*, do you have the tickets? LESLIE: I've got them. ***Here's your family's.*** ***I've got my family's***.	 Imaš li karte? -Ove su vaše.	 Frank, imaš li karte? -Imam ih ja. Ovdje su od tvoje obitelji. Ja imam ove od moje obitelj.
KATE: How many do you have? LESLIE: *Seven*. KATE: We have *seven*. BOTH: *14*!	 Koliko ih ti imaš? -Sedam. -Sedam. -14!	 Koliko ih imaš?

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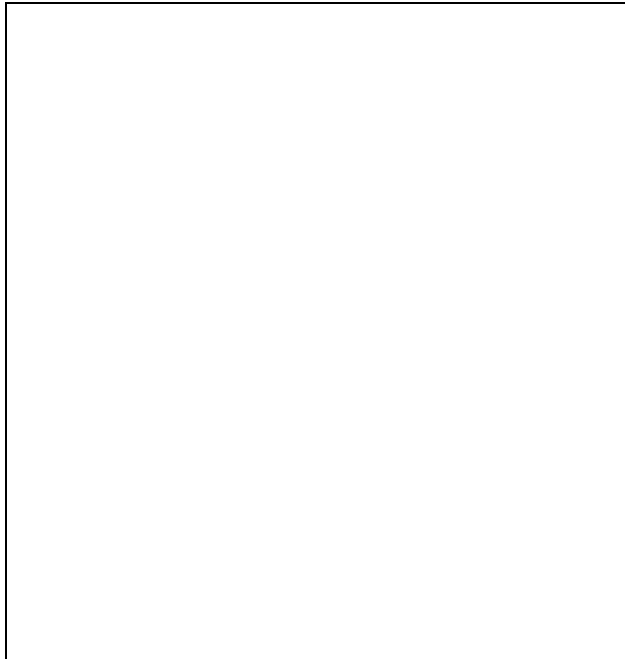
MEGAN: How come we aren't sitting together? KATE: *At this time of the year*, we're lucky to get on the same plane.		

U ovo doba godine imamo sreće
što smo u istom zrakoplovu.

PETER: Come on, Kevin.

KEVIN: **Dad**, I need batteries.

PETER: Well, I've got some batteries in my bag. **I'll give them to you on the plane.**

Brže, Kevin! -Trebam
baterije. -Imam ih u torbi.

Hajde, Kevine.
-Tata, trebam baterije.

Imam ih u torbi.
Dat ću ti ih u zrakoplovu.

PETER: Hurry up, it's the last gate. BUZZ: *Dad*, what gate it is? PETER: H17, *Buzz*. *Come on, Kevin.*		
PETER: Kevin, you going to take my bag? *You gonna take my bag*? Come on, *come on*.		

PETER: Everybody here? **You mad it? All right.**		
FLIGHT ATTENDANT: **Please Ma'am**, you have to board. **The plane is ready to leave**. KATE: **Let me just make sure** everyone gets on.		

FLIGHT ATTENDANT 1: That's all right. Are you on this flight? KEVIN: Yeah, *so is my family*. They're already on the plane, *and I don't want to be left behind.*		
FLIGHT ATTENDANT 2: We have to close up here. *They're ready to go.* FLIGHT ATTENDANT 1: He dropped his boarding pass. KEVIN: *This plane can't leave. This happened to me last year and almost wrecked my Christmas.*		
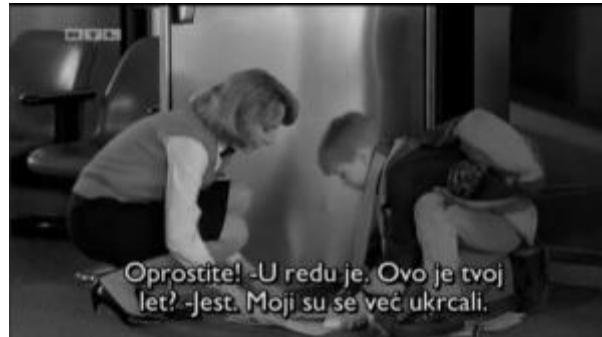
FLIGHT ATTENDANT 2: Are you sure your family's *on this flight?*

FLIGHT ATTENDANT 2: *Okay*, board him, *but make sure* he locates his family before you leave him.

FLIGHT ATTENDANT 1: *Okay. Come on*.

FLIGHT ATTENDANT: *Ladies and gentlemen*, *in order for the captain to push back from the gate*, *we need all passengers to be seated witht their seat belts securely fastened.*		

		molimo sve putnike da sjednu i pričvrste pojaseve.
FLIGHT ATTENDANT 1: **Hi, Marry**. We're the last one off the plane. FLIGHT ATTENDANT: 2: **Okay, thank you.**	Mi smo zadnje iz aviona.	Zdravo, Mary. Mi smo zadnji iz zrakoplova. -U redu, hvala.

FLIGHT ATTENDANT: That's New York, sir. KEVIN: *Yikes*, I did it again.		
POLICE OFFICER: What's the child's name? KATE: Kevin. *K-E-V-I-N*.		

POLICE OFFICER: Did everyone get through security?

KATE: I don't know. *Peter*...

PETER: *We were in a hurry*. We had to run *all the way to the gate*.

KATE: It's becoming sort of a **McCallister** family travel tradition**.**	Postalo je tradicija obiteljskih putovanja.	To ulazi u tradiciju putovanja obitelji McCallister.
PETER: **Funnily enough**, we never lose our luggage.	Ali nikad ne gubimo prtljagu!	Smiješno je što prtljagu nikada ne gubimo.
PETER: **Yeah, that's what my wife meant when she said it's becoming a McCallister family travel tradition.**	To je *obiteljska tradicija*.	Da, na to je mislila moja supruga spominjući tradiciju.

HARRY: Serves you right. ***Come on, let's go***.		
KEVIN: ***Wow***!		
KEVIN: ***Howdy-do***. This is Peter McCallister, the father. I'd like a hotel room please, with ***an extra large*** bed (...)		

	Želim sobu s velikim krevetom, TV-om	Želio bih jednu sobu s ekstra velikim krevetom,
WOMAN: Plaza Hotel reservations. *May I help you*?	Hotel *Plaza*, rezervacije	Hotel Plaza, rezervacije. Kako vam mogu pomoći?
SIGN: *THE PLAZA HOTEL - NEW RESERVATION* *GUEST NAME: Peter McCallister.*	i onim hladnjačićem koji se otvara ključem.	HOTEL PLAZA - NOVA REZERVACIJA GOST: Peter McCallister.
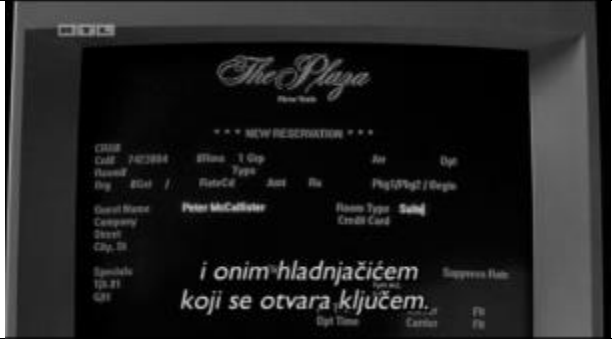
WOMAN: *Yes, sir*. You'll need a major credit card upon check-in.		
WOMAN: A reservation for yourself? KEVIN: *Ma'am*, my feet are *hardly touching* the ground.		
POLICE OFFICER: Did you have credit cards in the wallet? PETER: *Credit cards, money*...		

POLICE OFFICER: *If your son has the cards*, we can get a location on him *when and if* he uses them.		

CONCIERGE: Cedric? CEDRIC: *Yes*? CONCIERGE: Don't count your tips in public. CEDRIC: *I'm sorry*.		
CEDRIC: *Up here to your* left.		

CEDRIC: *Is everything* alright, *sir*? Is the temperature in the room OK?		
KEVIN: I'm *10* years old. TV's my life.		
KEVIN: *Yikes*!		

KEVIN: This is *a* vacation.	Ovo je odmor!	Ovo je pravi odmor.
JOHNNY: You was here last night, too, *wasn't you*? WOMAN: I was singin' at the Blue Monkey *last night*.	I sinoć sam te vidio. -Pjevala sam u Plavom majmunu!	I sinoč si bila tu, zar ne? Sinoć sam pjevala u "Blue Monkeyju".

CEDRIC: No, *no, no*! Wait, *wait*!	Ne! Čekaj!	Ne, ne, ne. Čekaj, ćekaj
SIGN: *PROCESSING.*	PROCESSING	PROCESSING U OBRADI...
MAN: Morning, Mr. McCallister. KEVIN: *Good morning*.	Dobro jutro, g. McCallister.	Dobro jutro, g. McCallister. -'Jutro.

KEVIN: *Hello*? DRIVER: *Hello*?		
HARRY: Get out of here! *Go on*! Get out of here! Beat it! *Beat it! Get out of here!*		
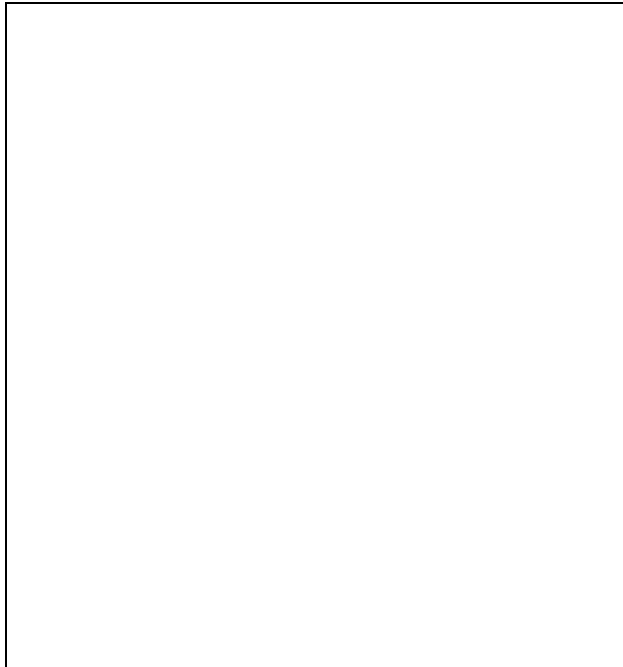
MARV: *Would you like* a scarf?

HARRY: Forget the scarf, *Marv*. We got to talk. We don't have the equipment to pull off anything big... *you know*, banks, jewlery stores. *We don't want goods.*

Nemamo opremu za nešto
veliko. Banku ili draguljarnicu.

Zaboravi na šal, Marv.
Moramo razgovarati.

Nemamo opremu da izvedemo
neki veliki posao.

Znaš, banke, draguljarnice.
Ne želimo robu.

MARV: ***How about, uh, hotels***? Tourist carry lots of cash. HARRY: There's no guarantees. ***I got a better idea***.		
HARRY: ***The only stores*** that gonna have ***cash on hand*** are ones that deal in ***moderate-priced goods***. MARV: Right, ***right***.		

SIGN: *DUNCAN'S TOY CHEST.*		

MARV: ***That's brilliant, Harry***. Brilliant!		
HARRY: ***Marv***. Marv!		
MR. DUNCAN: ***Let me see***. You shopping alone? KEVIN: In New York? ***Sir***, I'm afraid of my own shadow.		

		U New Yorku? Gospodine, pa bojim se vlastite sjene.
MR. DUNCAN: *That'll be* $23.75.	23,75 $.	To je 23,75 dolara
KEVIN: *This is a really* nice store.	Krasan dućan! Jedan od najboljih koje sam ikad vidio.	Ovo je jako lijepa trgovina

KEVIN: Mr. Duncan must be *a pretty nice guy*, letting kids come into his store and *play with his toys*.	Hvala. -G. Duncan je sigurno faca kad daje djeci da se igraju.	G. Duncan je sigurno jako dobar čovjek kad pušta da se djeca igraju sa svim njegovim igračkama.
KEVIN: I'm not supposed to spend this *money*, but I have $20 from shoveling snow *in a jar in our garage*, *where my brother can't find it*. I'll pay my mother back with that.	Ne bih smio ovo potrošiti, ali imam 20 $ od čišćenja snijega	Ne bih smio potrošiti ovaj novac, ali imam 20 dolara

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	koje sam sakrio od starijeg brata. Vratit ću mami od toga.	ušteđevine od čišćenja snijega u staklenci u garaži, gdje ga moj brat neće naći, pa ću moći vratiti mami
HARRY: Look who it is, *Marv*. *Come on*, let's get him.	Vidi tko je ovo, Marv.	Vidi tko je to!

KEVIN: You got to help me! *There's two guys after me*!	
HARRY: Get up! *Get up*! *Let's go get him*!	

	Za njim!	Hajde, idemo za njim.
MARV: American don't fly to the promised land, *little buddy*.	Neće ti trebati. -*American* ne leti u Obećanu zemlju! -Hajdemo!	American ne leti do obećane zemlje, mali.
HARRY: We *spent nine months* in jail, thinking we had t*he worst luck in the universe*. *We were wrong, little buddy*. MARV: We busted *out of the clink*, and we're doing fine. We'll be doing even better, *because we're not robbing houses anymore*. Now we're robbing toy stores.	Bili smo 9 mj. u zatvoru i mislili da smo pehisti.	Proveli smo devet mjeseci misleći kako imamo

Sad pljačkamo
trgovine s igračkama.

| HARRY: *Marv*! *Marv*, *you want to* shut up?

MARV: *What's the difference*? He's not going to talk to anybody. |

Šuti! -Zašto?
On neće nikomu reći. |

Marv? Marv.
Hoćeš li začepiti?

U čemu je razlika?
On neće nikomu reći. |

MARV: Hey, *Harry*, I got him.

HARRY: Let me see. That ain't him. *Put him down. That ain't him*.

KATE: Turn *that* down! *Hello*?		
POLICE: *Ma'am, we found your son*.		

KEVIN: *Hello*! Uncle Rob? Aunt Georgette? Anybody home? *Hello*?		
		Zdravo!
		Halo?
PIGEON WOMAN: I'm like the birds *I care for*.	Ja sam kao ptice.	Ja sam poput ptica za koje se brinem.

PIGEON WOMAN: *People pass me in the street*. They see me, but they *try* to ignore me.		
PIGEON WOMAN: I had a job, I *had* a home, I *had* a family. KEVIN: *Did you have any kids*? PIGEON WOMAN: No. I wanted them...		

		Jeste li imali djece? -Nisam. Ali željela sam ih.
PIGEON WOMAN: *But the man I loved fell out of love with me. That broke my heart.*	Ali ostavio me voljeni muškarac i slomio mi srce.	Ali čovjek koje sam voljela prestao me je voljeti. To mi je slomilo srce.

KEVIN: Your heart might still be broken, *but it isn't gone*. *If it was gone*, you wouldn't be this nice.	\n\nIako vam je srce slomljeno, imate ga. Inače ne biste bili tako dragi.	\n\nMožda ti je srce još slomljeno, ali još je tu.\n\nDa ga nema, ne biste bili tako dobri. -Hvala
KEVIN: *That's okay*. You're really good at it. You're not boring. You don't mumble or spit *when you talk*.	\n\nDobro vam ide! Niste dosadni, ne mumljate i ne pljuckate.	\n\nTo je u redu. Dobro vam ide. Niste dosadni.

		 Ne mumljate ni ne pljujete dok govorite. Činite to češće.
KEVIN: *I don't know if I'll have enough time to erase all the bad deeds I did*.	 Ne znam imam li vremena za toliko dobrih djela.	 Već je kasno. Ne znam hoću li imati dovoljno vremena za sva dobra djela kojima bih izbrisao sva ona loša.

KEVIN: If I don't see you again, I hope everything turns out ok. PIGEON WOMAN: *Thank you.*	 Ako vas više ne vidim, nadam se da će sve biti dobro.	 Ako se više ne vidimo, nadam se da ćete biti dobro. Hvala ti.
CONCIERGE: We'd like to offer you *a complimentary suite while you're here*. *It's a penthouse with a view of the park*.	 Nudimo vam besplatan apartman s pogledom na park.	 Željeli bismo vam dati dodatnu sobu dok ste ovdje.

KATE: Why did you let him leave? CONCIERGE: *When we attempted to confront him, he ran*.		
PETER: *I'm gonna go down to the police station and make sure they're doing everything in their power to find Kevin*.		

		da čine sve da nađu Kevina.
CONCIERGE: *With all due respect, Madam*, your son is lost in one of the biggest cities in the world.	Ali luta po jednom od najvećih gradova na svijetu!	Oprostite, gospodo, ali vaš se sin izgubio u jednom od najvećih gradova na svijetu

CONCIERGE: *Madam*, there are hundreds of parasites out there, armed to the teeth... Do bundle up. It's *awfully* cold *outside*.		
HARRY: Marv, *Marv*, come on. *Let's go*.		

MARV: *I'm coming, Harry*!		 Stižem, Harry!
MARV: *Harry*!		 Harry!
KEVIN: *Hey*, guys, smile.	 Uganuo sam gležanj na daski. -Gdje je? -Dečki! Smiješak!	 Hej, dečki!

HARRY: *Come on. Come on! Help me.* MARV: *I got you. I got you.*		

		Imam te.
HARRY: *OK, kid*. *You want to throw bricks*? Go ahead! *Throw another one!* MARV: *No, no!*	 Želiš bacati cigle? Bacaj!	 Hoćeš bacati cigle, mali? Samo naprijed. Baci još jednu. Nemoj! Nemoj!

HARRY: *Come on, Marv*. Get up. He's out of bricks. *He's out of them.*		
HARRY: *That did it*! Nobody throws bricks at me and *gets away with it*! *Come on, Marv,* get up.		

MARV: *Harry*? You wearing aftershave? HARRY: *That's not aftershave*. That's kerosene.		
HARRY: How do you like the ice, *kid*?		

HARRY: I never made it to the *sixth* grade, kid. And it doesn't look like you're going to either.		
POLICE OFFICER: *Jeez*, it looks like the 4th of July! We'll take the bridge. *You guys get the tunnel*. *Let's go. Come on*!		

POLICE OFFICER: Excuse me, *Mr. Duncan*. *I found this note*. Looks like a kid broke your window.	 Oprostite, čini se da vam je izlog razbilo dijete.	 Oprostite, g. Duncan. -Da? Našao sam ovu poruku. Čini se da je dječak razbio prozor.
KATE: Excuse me. *Please, help me*. This boy right here, have you seen him? *Please*.	 Oprostite! Jeste li vidjeli ovog dječaka?	 Oprostite. Molim vas, pomozite mi.

PETER: *Gosh*! KATE: *Peter*!		

BUZZ: If Kevin hadn't screwed up in the first place again... ***then we wouldn't be in this most perfect and huge hotel room with a truckload of all this free stuff***.		
PIGEON WOMAN: ***Oh***, Kevin. Thank you.		

CEDRIC: Nice family. ***Really***.		
SIGN: ***TOTAL : $967.43***		