Calques in Subtitling

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Kalkovi u titlovanju

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ABSTRACT

This paper focuses on a translation technique called calquing and a type of audiovisual translation called subtitling. Given that the vast majority of films and series are originally in English, a large number of these series are subtitled in Croatian. Therefore, the question is whether calques should be used to the extent that they are used, or whether a word or a phrase should be translated in the spirit of the Croatian language.

This thesis shows examples of calquing, which as a translation technique is becoming increasingly more common while innovation and the introduction of new words are being practiced less and less. The paper also defines translation and describes some translation techniques. Types of calques are also described and exemplified.

Keywords: audiovisual translation, translation, subtitling, calques

SAŽETAK

Ovaj rad usmjeren je na tehniku prevođenja koja se zove kalkiranje i na vrstu audiovizualnog prevođenja koja se zove titlovanje. S obzirom na to da je velika većina filmova i serija originalno na engleskome jeziku, velik broj tih serija se titluje na hrvatski jezik. Samim time pitanje je trebaju li se kalkovi koristiti u toj mjeri u kojoj se koriste ili se treba pronaći riječ ili izraz i prevesti u duhu hrvatskoga jezika.

Na temelju ovog rada možemo vidjeti primjere kalkiranja, koje kao tehnika prevođenja postaje sve češća, dok se inovacija i uvođenje novih riječi sve manje prakticiraju. Također u radu se pobliže opisuje što je to prevođenje i koje su tehnike prevođenja, u to su uključeni i kalkovi pa su samim time opisane i vrste kalkova te su daljnjim primjerima i prikazane te vrste.

Ključne riječi: audiovizualni prijevod, prevođenje, titlovanje, kalkovi

Abbreviations used

Source text – ST

Target text – TT

Source language – SL

Target language – TL

Hrvatski jezični portal – HJP

Audiovisual translation – AVT

Subtitling for the deaf and the hard-of-hearing - SDH

Audio description for the blind and the partially sighted - AD

Contents

1. Introduction

Throughout history, translation and audiovisual translation (AVT) have been a topic of many research papers, books etc., especially because of their complexity and challenges that every translator encounters. In the field of translation studies, researchers have studied how to convey meaning between languages. Subtitling is an important form of audiovisual translation that helps film and television content to be distributed around the world. Translators use many translation techniques and one of them is calquing, which includes situations in which linguistic components from the source language (SL) are directly translated into the target language (TL). Even though this phenomenon is not specific to subtitling, the limitations set by the temporal and spatial nature of subtitles make its appearance in this particular style of translation very interesting. Knowing how subtitles work is not only an academic exercise but can also be very practical and useful for both those who make and those who watch audiovisual content. As the demand for audiovisual content grows it is important to know and understand the distinctions of calques to be able to translate accurately and in line with the target culture.

The aim of this thesis is to firstly explain the terminology behind the research and to identify and categorize different types of calques that occur in subtitling and to explore the historical evolution and new trends that emerge in subtitling. Also, to show that calquing is a frequent occurrence in subtitling which is what the research part is based on. Research was conducted by analyzing various shows and movies where the examples were collected from and analyzed.

This paper is divided into four chapters. The first chapter is an introduction to translation, which is then further divided into sections which explain the different techniques of translation, such as borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation and omission. Each technique is explained and exemplified. In the first chapter, audiovisual translation is also briefly introduced. AVT includes subtitling, dubbing, voice–over, partial dubbing, narration, interpreting, subtitling for the deaf and hard of hearing and audio description for the blind and partially sighted. Chapter 2 describes subtitling as a type of translation in the audiovisual field which helps people understand foreign language content. It explores the concept of equivalence including formal and dynamic equivalence. This chapter also provides an insight into the research that has been done in subtitling, its history and the challenges that subtitlers face. It touches upon spatial, temporal and linguistic considerations of subtitling. The third chapter introduces calques, which is a type of linguistic borrowing

where meaning is copied from another language. Calques can be divided into semantic, lexical, lexical-phraseological, lexical-syntactical, phraseological, morphosyntactic and discourse calques. The last chapter shows some examples from various shows and movies. The examples are analyzed, which includes determining the type of calque, discussion about the adequacy of translation and possible alternatives. The main goal of this paper is to show that calques in Croatian subtitles are often used unnecessarily and in situations when there could have been provided a translation that is more in the spirit of the Croatian language. This leads to calques becoming more integrated in Croatian language because we translate directly without providing alternatives and this shows how greatly English language impacts the Croatian language.

2. Introduction to translation

Yoko Hasegawa (Hasegawa, 2016: 415) cites Catford, "The term translation is commonly understood as transformation of a text written in one language into an "equivalent" text in a different language, while retaining the meaning and function of the original text". The original text, referred to as the source text (ST), and the outcome of the translation called target text (TT) present a commonly understood concept. This definition raises a query of what constitutes equivalence. When a text is translated from a source language (SL) into a target language (TL), it transforms in form, but it is also anticipated to maintain a significant degree of equivalence. The question is: In what manner and to what degree must they resemble each other to be classified as translation? According to Halliday, McIntosh, and Stevens (1965:124), the question whether the ST the TT are translational equivalents or not may not be the best. They advise to examine the extent of dissimilarity between them. Typically, the acceptability threshold is determined based on factors such as the text's genre, the intended audience, and the purpose of the translation (Hasegawa, 2016: 415).

Jakobson (as cited in Hasegawa, 2016: 415) uses a definition of translation that has a wider scope. This definition includes not only the transfer of meaning between languages (interlingual translation) but also includes paraphrasing within a single language (intralingual translation) and the transformation of content between different symbolic systems (intersemiotic translation). An example of intersemiotic translation would be adapting a novel into a film. However, the term "translation" usually conveys the idea of interlingual translation, which is the transfer of meaning between two distinct languages. When the SL and TL are structurally and culturally different a large number of adaptations are needed. (Hasegawa, 2016: 415)

In the next section of this paper, 8 translation techniques will be explained for the purpose of understanding what challenges and difficulties translators go through when translating and how translators manage to make the final text not look like a translation, but rather a text that was written in the target language.

2.1. Translation techniques

2.1.1. Borrowing

Borrowing is the simplest translation technique and it deals with the absence of a near equivalent in the target language (TL). (Hasegawa, 2016: 417)

It involves using foreign phrasing in the TL.

Newmark (as cited in Thawabteh, 2014: 243) refers to borrowing as "the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc. — into English. The word then becomes a 'loanword". Some authorities deny that this is a translation procedure, but no other term is appropriate if a translator decides to use an SL word for his text, say for English and the relevant language." (Thawabteh 2014: 243)

2.1.2. Calque

A calque, also referred to as loan translation is a unique form of borrowing where components of an expression from the source language (SL) are literally translated into the TL. (Hasegawa, 2016: 417)

For example, in the context of English to Croatian translation we can see some instances such as „black box" being translated directly as *crna kutija*.

2.1.3. Literal translation

Literal translation is a technique that involves replacement of words while staying close to the syntax of the SL. This method is more common between languages that share the same origin than between unrelated languages. It can sometimes benefit readers who aim to learn the structure of the SL, especially when studying a foreign language. (Hasegawa, 2016: 417)

For example, "I have a lot on my plate." can be literally translated as „*Imam puno na mom tanjuru.*"

2.1.4. Transposition

Transposition, replacing one part of speech with another while retaining the original meaning, is a versatile translation technique.

For example, Waliński (2015:61) shows the usefulness of this technique in translating terms like "elven" or "elvish" from English to Polish, as there may not be a direct equivalent in Polish. Phrases such as *"miecz elfów"* (elven sword) and *"księżniczka elfów"* (elf princess) are preferred over awkward constructions such as *"elfowy"* (elfin) or *"elficki"* (elvish*)*, which may not resonate with Polish speakers. A transposed expression can sometimes have a different stylistic value compared to the base expression, allowing the translator to fine-tune the elegance of the text. Such an approach not only preserves the meaning of the original text, but also improves the literary quality of the translation by capturing specific stylistic nuances.

2.1.5. Modulation

Modulation is a technique that changes the form of the message through changes in the perspective. (Hasegawa, 2016: 419)

For example, *gozitu-hikikae-ken* 'ticket for a later day' ↔ rain check

2.1.6. Equivalence

Equivalence aims to create texts that are the same as the ST by using structural or stylistic methods that are distinctive from those used in the original text. Usually, greetings and situational expressions are substituted with practically equivalent expressions. Proverbs, idioms and others are replaced with equivalent expressions. (Hasegawa, 2016: 419)

For example, *"atarii!"* (meaning 'correct') may be translated as "bingo!"

2.1.7. Adaptation

Adaptation is used when the situation in the ST is completely unfamiliar or odd to the target language. If an explanation becomes too long it should be replaced with a different but similar situation. (Hasegawa, 2016: 419)

Adaptation is also a technique that substitutes the original text with something that is more suitable to the culture of TL.

For example, indentured servant → *detti* 'an apprenticed boy.'

2.1.8. Omission

Omission as a technique is sometimes very useful because there are some situations when the source text is overly repetitive or when information is already known to the readers. To avoid repeating, omission is used to completely leave out the irrelevant information. (Hasegawa, 2016: 420)

For example: computer science – *računarstvo/informatika*

This will conclude this chapter and in the continuation of this paper the definition of audiovisual translation will be provided as it is important in this paper because subtitling is a part of audiovisual translation.

2.2. Audiovisual translation

According to one definition, "AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images." (Cintas, Remael, 2007: 12).

According to Perez-Gonzalez (2020: 30-34), "Audiovisual translation focuses on the practices, processes and products that are involved in or result from the transfer of multimodal and multimedial content across languages and/or cultures."

Forms of AVT include subtitling, dubbing, voice-over, partial-dubbing, narration and interpreting, but recently some new forms have emerged such as subtitling for the deaf and the hard-of-hearing (SDH) and audio description for the blind and the partially sighted (AD).

Audiovisual translation helps in breaking language barriers and promoting multicultural communication which is very important in today's media-oriented world. Many television shows, movies, mostly American and British, or video games are becoming globally available due to audiovisual translation. During the 20th century audiovisual translation rapidly emerged and became a popular research topic. Since the development of television, movies, videogames and other media the need for AVT increased.

Perez-Gonzalez (2020: 30-34) states that there are rapid developments in technology assuring that media becomes accessible to sensory – impaired viewers.

> "Since the turn of the century, the combined effect of technological and statutory developments has prompted a significant and rapid expansion in the provision and study of assistive forms of audiovisual translation that aim to facilitate access to media content for sensory-impaired viewers. In assistive translations, the meaning conveyed in the source text through acoustic or visual signifying means is re-encoded in written or spoken language in subtitles for the hard of hearing and audio description for the blind, respectively. Concerned with intersemiotic rather than interlingual transfers of meaning, accessibility-driven practices have significantly widened the scope of audiovisual translation as a field of professional practice and domain of scholarly enquiry." (Perez – Gonzalez, 2020: 30-34)

A definition of subtitling will be provided in the next section, since subtitling is a form of audiovisual translation and the crucial part of this thesis.

3. Subtitling - definition

According to Cintas and Remael "Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)." (Cintas, Remael, 2007: 8).

It is well known that subtitling is a type of translation in the audiovisual field. In other words, TV shows and movies are translated in a way that makes it easy for people to understand languages that are unfamiliar to them. The predominant methods of translating audiovisual content in Western cinema involve subtitling and dubbing. Other cultures may employ additional techniques, such as in-person narration alongside the screen. On the other hand, television offers a broader range of options for presenting foreign content, although dubbing and subtitling continue to be the primary methods. (Sokoli, 2000: 26)

According to Sokoli (2000: 33) subtitling and dubbing have always been seen as a form of equivalence. Even though something like total equivalence is simply not possible there are different types of equivalence. The most famous example would be Nida's (as cited in Sokoli, 2000: 33) formal vs dynamic equivalence. Formal equivalence focuses on the sameness of the form of the message and dynamic focuses on the sameness of effect.

Tornqvist (as cited in Khalaf, 2016: 123) in his book "The problem of subtitling" mentioned four main differences between translating written texts and subtitling, which can be stated as the criteria of subtitling field and he states:

1- The reader of translated text does not compare the source text with the target, while in the subtitle, this comparison happens automatically, especially if the viewer speaks the source language.

2- The translator of written text has more space to add explanations, footnotes, etc. when there is something difficult in the source text while the subtitler cannot do this.

3- The inter-textual translation involves translation from written text to written one, but subtitling involves the translation from spoken language into written text.

4- In subtitling, extended messages have to be condensed to subtitling requirements so written texts have space to present them. (Khalaf, 2016: 123)

Depending on the initial criteria chosen, a variety of subtitle categories can be defined. Subtitling is closely linked to technology, and one of the primary challenges in forming permanent classification for subtitles is the fast pace of technological advancements. As one type of subtitles is established, new ones come out on the market. Types of subtitles will be described in more detail in Section 3.4. of this paper. (Cintas, Remael, 2007: 13).

3.1. Spatial considerations

The idea that subtitles should just pop on and off the screen at the same time as the sound and that they should not distract the viewer and be as unnoticeable as possible is very common in the industry. Subtitles are usually placed at the bottom of the screen, presented horizontally (though some, like in Japan, are vertical), and limited to two lines. If it is necessary, they may be positioned differently when the main action happens at the screen's bottom or when the background makes subtitles hard to read. At some film festivals, subtitles are shown on a separate display under the screen so it would not interfere with the visuals.

Even though there are many digital possibilities, professional subtitles usually use sans-serif fonts such as Arial or Helvetica. Character limits per line are usually from 35 to 39 for Roman-alphabet languages, 12 to 16 for Chinese and Japanese and around 35 for Cyrillic and Arabic texts. Netflix for example has a limitation of 42 characters per line in Croatian subtitles. However, in some cases due to recent technical advancements it is allowed to have flexible character limitations because of font size and screen space. It is normal to find longer subtitles even up to 60 characters per line in internet subtitling, but more research on this topic is needed to determine the viewers' ideal reading speed.

Some changes are also occurring in the number of subtitle lines and their placement. Normally, the standard has been two lines at the bottom so that interference with the images would be minimal, but recently there have been some cases of three, four and even five lines in the internet subtitling. More research is needed to determine whether these challenges have an impact on viewers. (Cintas, 2012: 274)

3.2. Temporal considerations

When we talk about technical aspects of subtitling, timing is a critical element. It is very important to synchronize the subtitles with the spoken dialogue because of the viewers' experience. It is very important to be accurate because premature or delayed subtitles can cause confusion and interfere with the viewing experience. Ideally, subtitles should appear when the

person starts speaking and disappear when they stop which is a process known as spotting, cueing, timing. It is typically done by a translator or subtitling technicians who use a precise timecode for in and out cues.

For example, in the following subtitle:

0021 00:02:20:07 00:02:23:21

The fact that Pudgie the parrot smokes a cigarette is morally irresponsible.

Subtitle number: 0021

In time: 00:02:20:07

Out time: 00:02:23:21

Duration: 3 seconds and 14 frames

The period of time that the subtitles stay on the screen should be in pace with the original dialogue. However, some rules should be followed: subtitles should not stay on screen longer than it takes for the viewer to read, the recommended maximum for a two-line subtitle of around 70 characters is six seconds and periods longer than six seconds should be divided. On the other hand, the minimum exposure time of the subtitles is usually set at one second, but it can depend on the target language and set limitations from various streaming services.

The amount of text in a subtitle also depends on the viewers' reading speed, which can vary based on many factors such as vocabulary complexity and the presence of action. Distribution channels like television, cinema, DVDs and online can influence subtitle duration and content. Television usually aims to a less prepared audience and the reading speed is lower than for the cinema and DVD, this may not be the situation for online subtitling because research has not been conducted and there is no way to verify it.

To make sure everyone can read at the same speed, subtitlers use different methods. Usually, "the six second rule" is used to read two lines of around 35 characters in six seconds or less. But the industry is moving to reading faster, around 15 characters per second. They are also doing DVD and online subtitles at a faster rate.

Industry standards may not always align with modern viewing habits, despite advancements in technology and subtitling practices. (Cintas, 2012: 275)

3.3. Linguistic considerations

Subtitling is difficult because the original dialogue has to be translated accurately and within certain time and space limitations. Because of these limitations, written subtitles are typically a shorter version of what is said in the movie. Subtitlers are forced to summarize the content when original speech is delivered quickly. Preservation of important information must come first when using reduction strategies, such as partial (condensation) or total (deletion) approaches.

Overlapping speech presents difficulties as well and forces subtitlers to make difficult choices about what to include.

The simultaneous use of the original soundtrack and subtitles adds to the challenges of the translation process, particularly when translating from a language that is fairly familiar to the audience, such as English, or from one that is closely related to the target language. This is because viewers may notice "obvious" differences between spoken and written texts. In order to reduce this impact, subtitlers usually translate words that are very similar in the two languages while also trying to be as close to the source text's syntactic structure. This helps to maintain the same chronology of events and strengthen synchronization.

Information segmentation is crucial for improving readability and coherence. In order to prevent ambiguities, subtitles should be written in a way that makes them semantically and syntactically self-contained to ensure that the subtitles can be easily understood.

When it is possible, words that are closely related by logic, semantics, or grammar should be together on the same line or subtitle for both line-breaking and spotting. Each subtitle should ideally have a distinct structure, stay clear of any unnecessary ambiguities, and function as a complete sentence on its own. Of course, this is not always possible, which is when spotting becomes too long and sentences should be divided into smaller ones.

The shift from oral to written mode means that some typical spoken language features do not make it into the subtitles, which raises the question of non-standard speech such as accents and some colloquial characteristics. Emotional language such as swear words and other are very vulnerable because people believe that written language has more power than spoken language.

In modern times a more common practice is using English as a language for translating content from less spoken languages to more globally spoken ones (evident in Japanese anime), which

raises questions regarding mistakes and misunderstandings to other languages. (Cintas, 2012: 277)

3.4. Types of subtitles

In the field of prerecorded programs, subtitles normally simply pop-on or pop-up, appearing as blocks somewhere on the screen and are visible for a specific period of time before new subtitles appear. Live events use roll-up or scroll subtitling where words appear from left to right, scrolling up to give room for the new lines and erasing the top line.

From a technical point of view subtitles can be open or closed. Open are integrated to the audiovisual program and cannot be removed from the images, and closed are not integrated and are optional for the viewers as it is on most DVDs. The merging of subtitles with images has progressed and methods like laser and electronic approaches have been used, with burning subtitles on the celluloid and electronic projection at film festivals.

Subtitles can be categorized as pre-prepared or offline, which means that they have been prepared before the program is released, and (semi) live which means they have been generated at same time with the program's broadcast. Real-time subtitling usually involves stenotyping or a pool of subtitlers with dual keyboards, while today's modern innovations include speech recognition-based subtitling, known as respeaking. Respeaking is gaining popularity for live subtitles because of its cost-effectiveness and increased accessibility for the deaf and hard-of-hearing.

Linguistically, intralingual subtitles or captions, match the language of the audiovisual dialogue. Interlingual subtitles involve translating the original program's message into a different language. Bilingual subtitles are a subset of interlingual and are more common in multilingual regions and international film festivals.

Intralingual subtitles designed for the deaf and hard-of-hearing (SDH) are a tool for social integration, and they offer a bigger spectrum of audiovisual content for individuals with sensory disabilities. For example, they can change color depending on the person who is talking, subtitles can be left or right so that the person can be identified and to show which side the sound is coming from. They also incorporate sounds that deaf people cannot hear such as steps, knocks, intonation, music… (Cintas, 2012: 279)

3.5. Research in subtitling

The very first research studies in subtitling was dispersed in various publications, cinema and translation journals, newspapers, magazines. That made the history of subtitling hard to find in the beginning. Many researchers were dealing with work that had already been dealt with, but had no way of knowing. That being said we still do not have a proper historiography of subtitling.

Even though the field of subtitling has been present for a long time, since the beginning of cinema it remained a relatively unknown research area until the late 20th century. A big turning point was digital revolution which lead to a huge flow of academic studies focused on subtitling.

"Subtitling has oomph and now, more than ever, there is a need for engaging in serious research, away from trite, uninspired topics, in an effort to ensure that the field is covered from a plurality of angles." (Cintas 2012: 280)

Subtitling studies were delayed at first because of the challenges with multimedia texts and the historical focus on printed text translation. Some considered subtitling to be an adaptation rather than normal translation due to spatial and temporal constraints, cueing. In recent years things have been changing and translation has been acknowledged as a flexible and inclusive concept, and it no longer fits the old term that has been invented long before cinema and television existed. Subtitling has grown significantly and it has expanded its impact on viewers providing new possibilities in audiovisual communication.

Subtitling has been studied from a professional perspective, and the emphasis is on understanding subtitling and dubbing as translational practices that deserve critical attention. Mechanics, technical issues, and descriptive translation studies have been explored. Recent research studies have also been looking into sociocultural dimensions considering the impact on social constructs like race, gender, economic status and class.

Researchers are now employing new methodologies, such as eye-tracking to gain insight into the readers' abilities in reading the subtitles. Historically, most studies have been on fiction movies, but it is starting to expand and include other genres and programs.

Subtitling has become a dynamic field of study with many dimensions, and subtitling has expanded beyond promoting multilingualism and multiculturalism. It has become a tool for

learning foreign languages. Future research should explore sociocultural impact, reception of the audience and evolving in audiovisual communication. (Cintas, 2012: 282)

3.6. Challenges in subtitling

Due to technical advancements in recent years, subtitling has been reshaped and evolved. New forms of audiovisual translation have been born. Because subtitling is very depending on technology it is susceptible to the impact of technical advancements which affects both the translators and the viewers.

The digital era which is known for digitization and subtitling software, has come with the beginning of translational practices like fansubbing. Fansubbing is "a new subtitling-based mediation phenomenon postulated by anime fans (and hence amateur subtitlers), was born to provide fellow fans worldwide with the fullest and most authentic experience of anime action and the Japanese culture which embeds it". (Gonzalez, 2006: 260)

These practices have questioned the old terms of subtitling. Every individual is free to deliver their own subtitles which is pushing boundaries and challenging traditional norms.

Recent technological developments such as voice and speech recognition have introduced respeaking for live programs. Google introduces auto-captioning using speech-to-text technology on platforms like YouTube.

Even though this field has been researched since the late 1990s it still requires many different approaches that are exploring subtitling in theory and practice and its many dimensions. So, to gain a much better understanding of this field, researchers must continue to address this field. (Cintas, 2012: 283)

4. Introduction to calques

Borrowing involves the complete transfer of a foreign language element which is typically a lexical item or a loanword.

"A calque, and the verb to calque, on the contrary, will be used here in the sense of 'loan-translation' and 'substitution', i.e. reproducing the meaning of an item in another language through imitation, employing the target language's signifiers or linguistic elements." (Alberdi Larizgoitia 2010: 15).

Interference is a concept that originates from the North America and it refers to contact phenomena between languages and involves restructuring of language patterns because of the introduction of unfamiliar elements. It includes the transfer of unfamiliar elements, mutual identification and restricting of subsystems in TL.

Calques and loanwords are the consequences of cultural and linguistic diffusion and represent different forms of branched and complex ways of linguistic borrowing. Linguistic borrowing usually occurs with bilingual speakers who, due to intellectual, social and psychological factors, take expressions from foreign languages that are mainly used to denote new concepts. In the case of loanwords, the transfer process always refers to the level of expression and the level of content. (Turk, 1997: 85)

Garzia (as cited in Alberdi Larizgoitia, 2010: 16) states "In some uses, the term interference has come to connote (or even to denote) a pejorative sense, and a similar tendency may be discerned with calque, which although it possesses a neutral, descriptive meaning per se, is often employed in the sense of incorrect calque".

"Indeed, the word calque has become so contaminated with this pejorative idea that it is rarely counted as a valid resource for lexical creation, and in discussions of neologistic creation when calques are mentioned at all they are treated with suspicion and circumspection." (Alberdi Larizgoitia, 2010: 16).

In sections 4.1 to 4.7 below, a typology of calques is presented according to Alberdi Larizgoitia (2010: 17-31)

4.1. Semantic calques

Alberdi Larizgoitia in his paper (2010: 17) concluded that semantic calques contrary to lexical calques involve modifications at the level of word meaning rather than morphological structure.

Unlike lexical calques which create new compounds, semantic calques change the existing meaning of a word in the target language which normally widens its sense.

Examples:

(1) a. Eng conventional (weapon) 1 'usual'; 2 'non-atomic'

b1. Fr *conventionnel* 1 'usual' >

b2. Fr *conventionnel* 1 'usual'; [Eng >] + 2 'non-atomic'

(2) a. Eng butterfly 1 'a kind of insect'; 2 'a swimming stroke'

b1. Fr *papillon* 1 'a kind of insect' >

b2. Fr *papillon* 1 'a kind of insect'; [Eng >] + 2 'a swimming stroke'

In semantic calques it is necessary that the SL word and the TL word share the same basis or semantic feature. This is often deliberate and artificial. Some researchers have differentiated between semantic loans and semantic calques.

"a. Semantic loan (analogue): when there is formal and conceptual resemblance.

b. Semantic calque (homologue): when there is only conceptual resemblance, so that the lexeme must be translated as in a calque." (Alberdi Larizgoitia, 2010: 17).

Widening is a broader concept than semantic calques and is considered as a means to create new words. Meaning is frequently expanded with the influence of model languages.

Even though semantic calques play a role in the creation of new words, linguistic and semantic factors should be carefully considered. (Alberdi Larizgoitia 2010: 17).

4.2. Lexical calques

Calques impact various language levels and they primarily influence vocabulary. Lexical calques involve translating the structure of a word from SL into TL.

Betz (as cited in Alberdi Larizgoitia, 2010: 24) stated that a lexical calque is a new word that is created under external influence and it involves the analysis of the foreign word and

component replacement. Gusmani (as cited in Alberdi Larizgoitia, 2010: 25) determines that conditions for a successful calque include the foreign model to be polymorphic and to have a descriptive meaning. These conditions simplify the calquing, where the TL makes a new word with the same semantic motivation and structure as the model.

Example:

Gk *eu-logein* 'bless' (lit. 'well-say') >

a. Lat *bene-dicere*

b. It *bene-dire*

c. Sp *ben-decir*

Formal and semantic transparency is crucial for successful calquing. Calquing compares to translation which is often described as loan-translation that has many challenges in idiomatic expressions or when literal translations result in different meaning. The word triggering lexical calque must be polymorphemic to allow for structural translation.

Ex.

Gk *prolepsis [pro-lepsis]* > Lat *anticipatio [anti-cipatio]*

b. Lat *expressio [ex-pressio]* > Germ *Ausdruck [aus-druck]*

Betz (as cited in Alberdi Larizgoitia, 2010: 24) divided lexical calques into 3 main subclasses:

a) Literal lexical calque is the most faithful to the original and it translates using the closest equivalent in TL.

E.g. Eng basketball > Bq *saskibaloi*

b) Near calque or imperfect lexical calque translates only one part of the original truthfully.

E.g. Lat *patria* > Germ *Vaterland* ('father-land')

c) Lexical calque induced by a foreign model is the least truthful equivalent. The word is created independently and has been influenced by an external source. (Lewandowski 1990)

E.g. Fr automobile > Germ *Kraftwagen* (Alberdi Larizgoitia 2010: 24).

4.3. Lexical – phraseological calques

In lexical and lexical-phraseological calques the replication does not necessarily involve copying the morphological structure of the SL word or phrase, but rather it is the construction that is just translated into TL.

E.g. Sp *fin de semana* > Bq *asteburu* 'weekend' (i.e. 'week-end' and not *astearen buru* 'end of week', as in Spanish),

Sp *mesa de noche* > Bq *gau-mahai* 'bedside table' (i.e. 'night-table', not *gaueko mahai* 'table of night' as in Spanish),

Sp hockey *sobre hierba* > Bq *belar*-hockey 'field hockey' (lit. 'grass hocky', not *belar gaineko* hockey 'hockey on grass' as in Spanish) (Alberdi Larizgoitia 2010: 25)

Gomez Capuz (as cited in Alberdi Larizgoitia, 2010: 27) stated that in Spanish literature instances where compound or derived words are translated by syntactic units are usually presented as examples of lexical calques.

E.g. a. Eng brainwashing > *Sp lavado de cerebro*

b. Eng service station > *Sp estación de servicio*

c. Eng mountain-bike > *Sp bicicleta de montaña*

d. Eng contact lenses > *Sp lentes de contacto*

These instances of calques are literal translations because the morphological forming in each case is faithfully delivered morpheme by morpheme. This contrasts with close calques or bad

calques because it is simply an automatic replication of the morphological structure of the SL form. (Alberdi Larizgoitia, 2010: 25).

4.4. Lexical – syntactic calques

There is a distinctive characteristic related to some semantic calques where they show a specific syntactic pattern or argument structures which need a special kind of grammatical pattern.

Occasionally a semantic calque contains not only the lexical aspect but also the syntactic characteristics of a word.

While these calques are typically categorized under morphosyntactic calques because they incorporate both morphosyntactic and lexical attributes, Alberdi Larizgoitia (2010: 28) proposes to identify them as a distinct subset of lexical calques known as lexical-syntactic calques.

Ex. To kick the bucket. – *Šutnuti kantu.*

4.5. Phraseological calques

Corpas (as cited in Alberdi Larizgoitia, 2010: 29) has stated that every language has its own phrases and idiomatic sayings which cannot be translated literally. This is not to say that phrases cannot be translated, but that languages often do not agree in form and figurative sense of the phrases.

Phrases can be divided into:

a) Idioms e.g. break the ice – *probiti led*
b) Collocations e.g. keep a promise – *održati obećanje*
c) Conversational formulae e.g. Thank you so much! – *Hvala puno!*
d) Proverbs e.g. Where there's smoke there's fire. – *Gdje ima dima ima i vatre.*

Phrasal calques occur by forming a new expression with words from the TL that imitate the SL. Many expressions have been calqued from different languages.

4.6. Morphosyntactic calques

Morphosyntactic calques are calques that include issues on the level of noun phrase, verb phrase and sentence. Syntax is the easiest to influence and to be interfered with. Syntactic calques are the most common calques where the function of the SL form is given to the construction of the calques in TL.

Syntactic calques are not very constructive and do not contribute to language innovation. (Alberdi Larizgoitia, 2010: 30).

Example: 'about, concerning', cf. *Sp acerca de*

4.7. Discourse calques

This category includes those calques that are outside of the previous six categories. In most cases a structure or phrase within the TL needs a new significance or discourse function by imitating an element from the SL. (Alberdi Larizgoitia, 2010: 31).

Example: *era berean* 'in the same way, likewise'

There do not seem to exist many discourse calques that are considered correct.

In the next chapter examples of calques collected from subtitles of various shows and movies are described and analyzed in detail.

5. Examples of calques from various subtitled programs, analysis and discussion

5.1. Semantic calques

1. Young Sheldon S02E02 – 12:07

Original:

"This is my <u>computer</u>. That's my <u>mouse.</u>"

Subtitles:

"Ovo je moje <u>računalo</u>. Moj <u>miš.</u>"

Computer in this case *„računalo"* is a semantic calque where the basic meaning of the word *„računalo"* is *„sprava ili uređaj koji služi za računanje i obrađivanje brojčano iskazanih podataka"* and the calqued definition is *"osobno računalo kompjuter za osobnu uporabu s operacijskim sustavom za jednog korisnika"* (HJP)

Mouse in this case *„miš"* is also a semantic calque where the basic definition is *"kućni glodavac (Mus musculus) iz porodice miševa"* (HJP) and the calqued definition is *"inform. vanjska računalna komponenta koja upravlja kursorom (strelicom ili sl.) na ekranu, služi za komunikaciju korisnika sa softverom". (HJP)*

It is important to state that this type of calque is not a problem for translators and it is an example of a "good" calque because it is rooted in Croatian language and would not be said any differently.

5.2. Lexical calques

1. Young Sheldon S4E7 – 1:16

Original:

"It's not a cartoon. It's a live action <u>science fiction</u> show."

Subtitles:

"To nije crtić, nego znanstvenofantastična serija."

This is a lexical calque induced by a foreign language where both words have been translated into TL under the influence of SL. In this example it is also important to state that this type of calque would not be considered a negative calque because in Croatian language it would also be said in this way.

5.3. Phraseological calques

1. The Good Wife S01 E08 –

   Original:

00:01:49 – „*To address the elephant in the room*"

   Subtitles:

00:01:49,500 --> 00:01:54,600 – „*Ponosim se njima. -Obećao sam spomenuti „slona" u sobi pa moram to sada.*"

Suggestion: „*spomenuti ono o čemu svi razmišljaju*"

This is a phraseological calque because the elephant does not represent a real elephant but rather some big thing nobody wants to talk about. In Croatian language this is not a good way to translate this phrase, it is redundant because there is already a good way to translate like the one mentioned above.

2. Domino

   Original:

09:33 – "That's called the best of both worlds."

   Subtitles:

09:33 – „Ima najbolje od oba svijeta."

Suggestion: „*dobro je kako god okreneš*" / „*u svakom slučaju je dobro*"

This phrase is an example of a phraseological calque – a literal translation from a foreign language that does not resonate well with Croatian grammatical norms. Actually, using it frequently may sound strange or unnatural. Fortunately, there are other much more suitable options to consider when translating which preserve linguistic flexibility and accurately convey the intended meaning in the context of Croatian language.

3. The Great Debaters

Original:

08:00 – "*Some are teethed on a silver spoon, with the stars strung up for a rattle.*"

Subtitles:

00:08:00,445 --> 00:08:05,384 – „*Rođeni sa srebrnom žlicom i zvijezdom nad glavom.*"

Suggestion: „*nisu svi rođeni bogati*" / „*nisu svima roditelji bogati*"

This calque would not be very popular in Croatian language because there are other appropriate alternatives. Croatian speakers prefer linguistic terms that convey the message more naturally and efficiently which is why this calque is unlikely to be used in regular communication or translation.

4. Magic in the moonlight

Original:

00:50:10 – "*Penny for your thoughts.*"

Subtitles:

00:50:01,987 --> 00:50:04,190 – „*Peni za tvoje misli.*"

Suggestion: „*O čemu razmišljaš?*"

Using this translation in Croatian language is not recommended for many reasons. For a start, it does not represent Croatia's current currency which is the euro (the kuna was formerly used until 2023). This may lead to not fully understanding the meaning of the phrase. Secondly,

there are some better alternatives that effectively express the message that are also culturally more suitable.

5. Mission impossible II (2000)

Original:

01:20:21 – "*I suggest you advise her to pick up the injection gun and bring it to me.*"

01:20:26 – *"Ball's in your court, Hunt."*

Subtitles:

01:20:28,543 --> 01:20:31,504 – „*Loptica je na tvom djelu terena, Hunt.*"

Suggestion: „*ti si na redu*" / „*ti odlučuješ*"

Again, this example would probably not be adopted in Croatian translations. There are better options that fit into the Croatian language structure more naturally and in this example the expression refers to one's turn or decision rather than a real ball. Using something that is more contextually correct would be the better option.

6. The king's speech

Original:

00:51:05 – "*And your daughter, Elizabeth, would then succeed you.*"

00:51:12 - *"You're barking up the wrong tree now, Doctor, Doctor."*

Subtitles:

00:50:39,035 --> 00:50:43,074 – „*Sjedate na krivo drvo, doktore, doktore...*"

Suggestion: „*na pogrešnom ste tragu*" / „*tražite na krivom mjestu*"

This phrase was translated literally which completely changed the meaning. Instead of showing someone sitting on a tree it should represent someone who does not know what they are talking

about. The translation fails to connect with native speakers and the lack of contextuality makes it unsuitable.

7. Alex & Emma

Original:

01:16:57 – *"Not to mention, Never bite off more than you can chew."*

Subtitles:

{109230}{109320} – „*Da ne spominjem, Nikada ne grizi više nego što možeš prožvakati*"

Suggestion: „*uzeti preveliki zalogaj*" / „*uzeti više nego što možeš napraviti*"

Like in the previous example this translation is not adequate in the Croatian language. There are better options that blend into Croatian conversational language.

8. Gigi (1958)

Original:

00:13:24 – "*Life is thrilling as can be*"

00:13:26 – "*Simply not my cup of tea*"

Subtitles:

00:13:24,790 --> 00:13:28,124 – „*Život je buran do kraja… "*

- „*Nije to moja šalica čaja…*"

Suggestion: „*to nije po mom ukusu*" / „*to mi se ne sviđa*"

This is a very clear example of inappropriate usage of Croatian language. This translation not only fails to accurately convey the message, but it also leads to confusion and misinterpretation by the viewers.

9. Happy new year (2014)

Original:

02:40:07 – *"And we will just leave her and go?"*

02:40:08 – *"You have lost the plot."*

02:40:10 – *"If we go back then everyone gets arrested!"*

Subtitles:

0,2:40:08.75,2:40:10.04 – *„Vi ste izgubili zemljište."*

Suggestion: *„pogubili ste se"/ „izgubio si živce"*

In the given context this translation is completely inappropriate. The phrase's intended meaning is distorted. The literal translation suggests a physical loss of a land or property while the original phrase's intended metaphorical sense is someone losing their grasp on reality or losing their mind. This translation could be very misleading and cause confusion amongst viewers.

10. Birdman or (The unexpected virtue of ignorance) 2014

Original:

01:22:42 – *"...in your own propaganda piece"*

01:22:43 – *"without coming through me first."*

01:22:46 – *"Ah. So break a leg"*

Subtitles:

01:22:42,248 --> 01:22:46,448 – *„u djelu svoje samopropagande, a da vas najprije ja ne pripustim."*

„Zato slomite nogu."

Suggestion: *„želim vam svu sreću" / „sretno"*

This calque has found its way into the Croatian language. But it does not justify its usage, especially in cases where there are better substitutes. Even though this calque has already been used it is not a good idea to depend on it when translating because it does not accurately convey the original meaning.

11. Hit by Lightning (2014)

Original:

01:12:12 – *"You know, I'm surprised you're still single."*

01:12:15 – *"You're a <u>real catch."</u>*

Subtitles:

01:12:12,913 --> 01:12:17,335 – „*Znaš, iznenađen sam da si još uvijek samac. Stvarno si <u>prava lovina.</u>*"

Suggestion: „*prava si prilika*"

Here is another example of a calque that simply should not be used because there already is a translation that is more suitable for this situation.

12. Fracture

Original:

01:08:23 – "*well, it may not seem like it now, Willy...*"

01:08:25 – "*but it's really a blessing in disguise.*"

Subtitles:

01:08:22,067 - 01:08:24,271 – „*Pa, možda ti se sada ne čini tako, Willy,*"

01:08:24,338 - 01:08:26,576 – „*ali to je stvarno zamaskirani blagoslov.*"

Suggestion: „*sreća u nesreći*"

This example, much like others is not really what would normally be used in Croatian language when translating.

13. La bamba

Original:

01:34:10 – "*Sure wish I was there.*"

01:34:12 – "*But you can't have your cake and eat it, too.*"

Subtitles:

01:38:08,095 --> 01:38:09,806 – „*Volio bih da sam tu.*"

01:38:10,473 --> 01:38:13,350 – „*Ali, ne možeš imati svoju tortu i da je jedeš.*"

Suggestion: „*ne možeš imati i ovce i novce*"

Because it does not resonate with native Croatian speakers, this example is not very likely to be used in translations. It also sounds really strange, especially because there already is a good translation that can be used.

14. Daddy Day Care

Original:

00:18:50 – "*What do you both know about running a day care?*"

00:18:52 – "*It's not rocket science.*"

Subtitles:

00:19:38,800 --> 00:19:41,100 – „*Što vas dvojica znate o vođenju dječjeg vrtića?*"

00:19:41,200 --> 00:19:42,700 – „*Nije to raketna nauka.*"

Suggestion: „*znanstvena fantastika*" / „*nije to uopće teško*"

As previously said, there is already a perfectly good translation that may be used, so there is no need to translate in this way.

15. Son of Rambow

Original:

00:33:35 – *"I'm rescuing you, Father! We're going to escape!"*

00:33:38 – *"I need to spend a penny first."*

Subtitles:

00:33:35,480 --> 00:33:38,480 – „*Spasiti ću te, oće! Pobijeći ćemo!*"

00:33:38,560 --> 00:33:41,040 – „*Moram prvo potrošiti novce.*"

Suggestion: „*ići u toalet*"

This is a perfect illustration of how the entire phrase can be misunderstood and confuse TT viewers. Such misinterpretations can distort the intended meaning and prevent communication.

16. Million-dollar Baby

Original:

00:59:17 – *"Round after round, I kept getting Frankie to patch me up."*

00:59:21 – *"He's talking about throwing in the towel,"*

Subtitles:

01:01:33,433 --> 01:01:37,631 – „*Runda za rundom, Frankie me krpao.*"

01:01:37,938 --> 01:01:40,054 - „*Govori da će baciti ručnik,*"

Suggestion: „*predati se*"

As in the example above, it can be seen that the whole meaning of the phrase has been altered, in this way Croatian speakers would probably not understand the correct meaning.

17. Saving Mr. Banks

Original:

01:51:02 – *"Wow!"*

01:51:03 – *"You look like a million bucks!"*

Subtitles:

01:51:30,260 --> 01:51:31,602 – „*Opa!*"

01:51:31,718 --> 01:51:33,102 – „*Izgledate kao milijun dolara!*"

Suggestion: „*izgledate odlično*"

While speakers of the target language may understand this translation, it is not translated as it would normally be said in Croatia, therefore other alternatives should be used.

18. The Dark Knight Rises

Original:

00:39:36 – *"...you should hear the rumors surrounding Bane."*

00:39:38 – *"l'm all ears."*

Subtitles:

00:39:32,745 --> 00:39:36,081 – „*Ako zaista razmišljate o povratku...*"

00:39:36,248 --> 00:39:39,459 - - „*...trebali biste čuti glasine o Baneu. - Pretvorio sam se u uho.*"

Suggestion: „*Slušam.*"

As in the previous example, this phrase would probably be understood among Croatian speakers, but there are more suitable translations.

19. Vacation (1983)

Original:

00:27:40 – *"She was born without a tongue, Clark."*

00:27:43 – *"But don't worry about her. She whistles like a bird and eats like a horse."*

Subtitles:

00:27:47,031 --> 00:27:50,696 – *„Ali, ne brini o njoj. Cvrkuće kao ptica i jede kao konj."*

Suggestion: *„jede jako puno"*

While this phrase may be relatively clear, there are better alternatives to take into account when translating.

20. Departed

Original:

01:30:11 – *"Have a good one."*

01:30:36 – *"I smell a rat."*

Subtitles:

01:30:15,485 --> 01:30:19,238 – *„Odlazim. Ugodnu večer želim."*

01:30:42,344 --> 01:30:44,512 – *„Njušim štakora."*

Suggestion: *„nešto nije u redu" / „nešto mi smrdi"*

While this translation may be understandable to Croatian audience, it is important to state that there are better options available that would be more suitable.

21. Sunset Blvd.

Original:

00:12:24 – *"telling them where to pick up the jalopy."*

00:12:30 – *"It was a great big white elephant of a place..."*

Subtitles:

00:12:57,277 --> 00:13:01,198 – „*da im kažem gdje mogu pokupiti auto.*"

00:13:02,950 --> 00:13:06,286 – „*Mjesto je bilo kao veliki, bijeli slon.*"

Suggestion: „*velika raskošna kuća*" / „*bacanje novca*" / „*beskorisno*"

This calque shows how different cultural backgrounds can cause misunderstandings. Croatian viewers may fail to understand the intended meaning because it is not familiar within their cultural context.

22. The Bank Job

Original:

00:13:12 - - *"Cause even Sonia's can be raided. - Yeah, you would do that, wouldn't you?"*

00:13:15 – *"You'd kill the goose that lays you golden eggs."*

Subtitles:

00:13:13,062 --> 00:13:16,164 – „*Jer možemo napraviti sranje.*"

00:13:16,165 --> 00:13:18,100 – „*A ubili biste gusku koja nosi zlatna jaja?*"

Suggestion: „*gristi ruku koja te hrani*" / „*koka koja nese zlatna jaja*"

From this example, the viewer would probably understand the message that is being carried, however there is already a phrase in Croatian that could be used instead.

23. Gossip Girl (High Infidelity)

Original:

00:36:09 – *"Pencil skirts or peplum?"*

00:36:12 – *"The only look you have now is egg on your face."*

Subtitles:

00:36:08,704 --> 00:36:12,332 - <i> „*Brzo razmisli, B. Nacrtane suknje ili tunike?*"

00:36:12,374 --> 00:36:17,374 - <i> „*Jedino sto ti je sada ostalo je jaje na licu.*"

Suggestion: „*sada si se osramotila*"

The translation clearly creates an image of a girl with egg on her face which does not adequately convey the intended message. Instead, the phrase should reflect that the girl is embarrassed. It is important for translators to go beyond literal interpretation to be successful in conveying the message.

24. The World's End

Original:

00:21:52 – "*We, sir, are doing the Golden Mile and you...*"

00:21:55 – *"have the honor of drawing first blood"*

Subtitles:

00:21:50,435 --> 00:21:52,315 - - „*Molim? - - Gostiju.*"

00:21:52,350 --> 00:21:57,050 – „*Krenuli smo u pohod na Zlatnu milju. Imaš čast da pustiš prvu krv.*"

Suggestion: „*napadaš prvi*"

In this example, we see how a direct translation changes the intended meaning of the phrase. In Croatian this phrase would not be translated in this way, which is why contextual adaptation is important.

25. Young Sheldon S03E10

Original:

"Smart. Short. And weird. That's the whole package right there."

Subtitles:

„Pametan, nizak i čudan. Kompletan paket.“

Suggestion: *„on ima sve“ / „on je savršen“*

In this case the meaning is a sarcastic expression that a person has everything to be 'perfect'.

26. Lucifer S06E4 29:25

Original:

"Well actually, I'm about to be Supreme Being, and she's about to be *First Lady to all things.“*

Subtitles:

„Zapravo, ja ću biti vrhovno biće, a ona će biti prva dama svega.“

This is an example of a phraseological claque but this phrase is familiar in Croatian language and it can be translated in this way.

Examples of: lexical – phraseological, lexical – syntactic, morphosyntactic and discourse calques have not been found.

6. Conclusion

The aim of this paper was to explore calquing in subtitling, in other words to examine the typology of calques, which type of calques is frequently used and the hardest to translate. First, it was necessary to examine the theoretical aspect and the history of translation. Since calquing is a special technique used in translation, it was important to explain what it really is and also to show what other translation techniques exist. It was also important to provide an overview of AVT, because subtitling is a form of audiovisual translation. AVT is very important for breaking language barriers and promoting cultural communication. During the years many researchers conducted research in the field of translation and subtitling which is where information about challenges in subtitling was found. There are many ideas of what subtitling is and in this paper challenges of subtitling have been reviewed. This information was important for understanding the challenges of subtitling and the role of calques in this field. The theoretical background provided the basis for the analysis of calques in real subtitling situations using various movies and shows.

This paper showed that there are different types of calques in language, such as semantic, lexical, phraseological, morphosyntactic and discourse calques, and how they are used in speech. In the last chapter of this thesis where an analysis of calques can be seen, it is examined which types of calques are "problematic" and hardest to translate. In the analysis a description of the calques is provided with suggestions of what would be a better solution of the translation. The analysis was conducted by watching movies and shows and using Opensubtitles.com to search for subtitles.

In conclusion, this thesis shows that phraseological calques are most frequently used and can be challenging to translate. When translating phrases, it is important to keep in mind the cultural background of the target language. Some instances in ST are very common and familiar for native speakers of that language, but when translated literally it may be very confusing for TT native speakers because of their cultural differences. Phraseological calques should be avoided when possible.

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