

Book Translation vs. Subtitling: A Case Study of The Great Gatsby

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Maja Matanov

**Usporedba prijevoda knjige i titlova na primjeru romana *Veliki
Gatsby***

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Mentor: izv. prof. dr. sc. Goran Schmidt

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Abstract

The Great Gatsby, written by F. Scott Fitzgerald, has been translated, besides Croatian, into many other languages. The novel also has several movie adaptations. Different types of written text require different translation strategies. The translation of a literary text differs from the translation of subtitles from a movie. The aim of this paper is to analyze and compare the Croatian book translation of *The Great Gatsby*, published in 2010, and the Croatian subtitles from the movie adaptation of the novel, released in 2013. The chosen excerpts are sorted in tables with their book and subtitle translations, and discussed.

Keywords: translation, literary text, subtitles, analysis

Sažetak

F. Scott Fitzgerald autor je romana *Veliki Gatsby* koji je preveden na mnoge jezike, a jedan od njih je i hrvatski jezik. Roman ima i nekoliko filmskih adaptacija. Postoje različite vrste pisanog teksta koje zahtijevaju različite strategije prevođenja. Cilj je ovoga rada analiza i usporedba hrvatskog prijevoda knjige *Veliki Gatsby* koji je objavljen 2010. godine i hrvatskih titlova filmske adaptacije romana koja je počela s prikazivanjem 2013. godine. Odabrani dijelovi teksta i njihovi prijevodi raspoređeni su u tablice i analizirani.

Ključne riječi: prevođenje, književni tekst, titlovi, analiza

Contents

1. Introduction	1
2. Literary translation vs. subtitling	2
2.1. What is translation?	2
2.2. Literary translation	4
2.3. Subtitling	5
3. F. Scott Fitzgerald and <i>The Great Gatsby</i>	8
3.1. <i>The Great Gatsby</i>	9
3.1.1. Summary of <i>The Great Gatsby</i>	9
3.2. Movie adaptations of <i>The Great Gatsby</i>	11
4. Book translation vs. subtitling – the case of <i>The Great Gatsby</i>	12
4.1. Analysis	13
4.2. Findings	29
5. Conclusion	32
6. References	Error! Bookmark not defined.

1. Introduction

With the help of translation, literary texts, alongside other types of texts, became available to the world. The famous American novel *The Great Gatsby*, written by F. Scott Fitzgerald, has been translated and retranslated into many languages, and one of them is the Croatian language. *The Great Gatsby* has been translated several times into the Croatian language. The most recent translation, or rather retranslation, was translated by Jelena Đorđević and published in 2022. Many well-received literary texts have one or more movie adaptations. *The Great Gatsby* has, in total, five movie adaptations, the latest released in 2013.

The aim of this paper is to analyze and compare the Croatian translation of *The Great Gatsby* translated by Šime Balen, published in 2010, and the Croatian subtitles from the latest movie adaptation of the novel, released in 2013. The process of translation of a literary text differs greatly from the process of translation and creation of subtitles. Translation of literary texts, just like translation of subtitles, has its own set of methods, strategies and criteria. The purpose of this paper is to analyze how these norms affect the translation, in general, and the translation of the same material in different media, in this case, the subtitles of a movie. The main body of the paper consists, besides the introduction, of three chapters, from Chapter 2 to Chapter 4, followed by a conclusion in Chapter 5.

Chapter 2, “Literary translation vs. subtitling”, includes an explanation of the most relevant terms related to translation and a short overview of the characteristics of literary translation and subtitling.

Chapter 3, “F. Scott Fitzgerald and *The Great Gatsby*”, includes facts about the novel and the summary, as well as information about the movie adaptations of the novel, in particular the 2013 adaptation.

Chapter 4, “Book translation vs. subtitling – the case of *The Great Gatsby*”, includes the analysis and findings. The analyzed excerpts are divided into four tables.

Chapter 5, “Conclusion”, summarizes the information from Chapters 2 and 3 and the analysis and findings from Chapter 4.

2. Literary translation vs. subtitling

Before the main task of this paper, i.e. the analysis and comparison of the book and movie translation of the novel *The Great Gatsby* from English to Croatian, it is necessary to explain what translation is, provide some translation strategies that translators use and, lastly, explain the different approaches that translators have when translating a literary text vs. when creating subtitles for a movie.

2.1. What is translation?

The word ‘translation’ has been defined by many scholars. Nida and Taber (1982:12) state that translating “consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” Newmark (1988:5) says that translation “often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text.” Almost all definitions of translation consist of the following two definitions:

The first definition is the replacement of one written text from one language to another in which the main goal of the translator is meaning. The second is the transference of a message communicated from one text into a message communicated in another, with a high degree of attaining equivalence of context of the message, components of the original text, and the semiotic elements of the text. (Said El-Shiyab, 1999:206-207)

Jakobson describes three different forms of translation: intralingual, interlingual and intersemiotic form of translation. Interlingual translation (rewording) is “an interpretation of verbal signs by means of other signs of the same language.” (Jakobson, 1959:233) This form of translation is used, for example, when translating dialects. Interlingual translation (translation proper) is “an interpretation of verbal signs by means of some other language.” (Jakobson, 1959:233) This form of translation is the classic translation from one language into another. Lastly, intersemiotic translation (transmutation) is “an interpretation of verbal signs by means of signs of nonverbal sign systems.” (Jakobson, 1959:233) With this form of translation, the text of the source language is transformed into a movie, a TV series or any other form that keeps the meaning.

There are two types of equivalence proposed by Eugene Nida (1982:22-24), formal and dynamic. Formal equivalence is connected to the form and content of the message (of the text). The point is to transfer as much context from the source language (SL) into the target language (TL). The problem with this method is that it can produce unnatural translations. On the other hand, dynamic equivalence focuses on delivering the same effect (principle of equivalent effect) of the TL in the SL. Creating complete equivalence is impossible because of the cultural gap between the SL and the TL. (Hilman, Ardiyanti and Pelawi, 2013:52)

To summarize, the aim of every translation is to produce a translation in the TL which accurately communicates the meaning of the SL. (Hilman, Ardiyanti and Pelawi, 2013:52) The target language should have the same impact on the reader as the source language. For example, when translating a suspense novel, the reader of the translation should feel the same emotions as the reader of the original. If the TL readers do not feel the tension and suspense of the original, it shows that “the translator is incapable of finding the equivalence when transferring the message into TL.” (Hilman, Ardiyanti and Pelawi, 2013:52)

There are different theories and systems of the translation process. One of them is Nida and Taber’s (1982:33) system which consists of three stages: analysis, transfer and restructuring. In the first step, analysis, the message of the SL is analyzed “in terms of the grammatical relationships and the meaning of the words and combination of words.” The second step, transfer, can be explained as the transfer of the analyzed material from the SL to the TL. In the last step, the now analyzed and transferred material is “restructured in order to make the final message fully acceptable in the receptor language.”

Different translation methods (or procedures) have been proposed by several scholars. The best known are the seven basic translation procedures defined by Vinay and Darbelnet. They are borrowing, *claque*, literal translation, transposition, modulation, equivalent and adaptation:

1. Borrowing is “the simplest of all translation methods.” It is used to “overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept).” (Vinay and Darbelnet, 2000:85)

2. Calque is “a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.” (Vinay and Darbelnet, 2000:85)
3. Literal translation is “the direct transfer of a SL text into grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL.” (Vinay and Darbelnet, 2000:85)
4. Transposition “involves replacing one word class with another without changing the meaning of the message.” (Vinay and Darbelnet, 2000:88)
5. Modulation is “a variation of the form of the message, obtained by a change in the point of view.” (Vinay and Darbelnet, 2000:89)
6. Equivalent is a translation procedure where “one and the same situation can be rendered by two texts using completely different stylistic and structural methods.” (Vinay and Darbelnet, 2000:90)
7. Adaptation is an extreme method of translation and it is used “in those cases where the type of situation being referred to by the SL message is unknown in the TL culture.” (Vinay and Darbelnet, 2000:91)

2.2. Literary translation

The main difference between literary and non-literary texts are the esthetic values specific only to literary works. Literary texts, as opposed to non-literary ones, attract their readers not only with their message but also with their expression. A writer of literary texts uses “a special kind of language, a language of his own” in his work, i.e. the language of a literary text is far from ordinary. To achieve this, a writer can, for example, use metaphors or collocations that are not frequent in other texts. The style of a literary text is a reflection of the writer’s character. (Said El-Shiyab, 1999:208)

Literary translation is the translation of literature, i.e. literary texts. As mentioned, when translating literary works, the translator, besides the translation of words and ideas, has to focus on translating and conveying the emotions, the cultural and other specifics of the original, etc. All

of these elements should be carefully conveyed, “conforming to the writer’s original work.” (Said El-Shiyab, 1999:209) Some scholars argue that the translation of literary texts is the most difficult and demanding type of translation because of its unique language. This type of translation experiences a number of challenges on the syntactic, semantic, phonological, pragmatic and stylistic levels. (Yousef, 2012:54) Every translator of a literary text will have to make compromises when translating and decide which aspects of the original text he has to preserve and which he will have to sacrifice. To help with this decision, the translator has to consider the nature and purpose of the source text, the purpose of the target text, the audience of the target text, etc. In addition, the translator should use the above-mentioned translation methods or any other that will help him in the translation process of a literary text.

2.3. Subtitling

Gottlieb (2012:37) defines subtitling as “diamesic translation in polysemiotic media (including films, TV, video and DVD) in the form of one or more lines of written text presented on the screen in sync with the original verbal content”. ‘Diamesic translation’, as opposed to ‘isomesic translation’, where the language mode of the original is kept, is a type of verbal transfer where writing is transformed into speech or speech into writing, as is the case in subtitling. Subtitling can be divided into ‘intralingual’ subtitling and ‘interlingual’ subtitling. Intralingual subtitling stays within the domestic language. Interlingual subtitling means transforming foreign speech into domestic writing. (Gottlieb, 2012:43) This paper will further explain interlingual subtitling since it will later analyze Croatian subtitles of an English speech.

As has already been established, subtitling involves the transformation of speech into writing. Spoken and written language “have different esthetic norms, including a different categorization of certain stylistic features on the axes correct-incorrect and formal informal.” (Gottlieb, 2012:54) Like every other type of translation, subtitling faces a number of challenges and one of them is transferring the message of the spoken SL into the written TL. Different types of discourse in different media introduce different constraints. As Gottlieb (2012:50) puts it:

Subtitling a feature film, for instance, does not differ from translating a novel in that it constrains the translator, but rather because the constraints of an audiovisual context are different than those of the patient, yet impotent paper.

To eliminate the possible problems in subtitling, “all relevant linguistic, esthetical and technical means should be utilized, and dialogue, film and viewers must all be considered.” (Gottlieb, 2012:50)

When it comes to the technical aspects of subtitling, the translator (or subtitler) must take the reading speed and subtitle design into account. (Gottlieb, 2012:53) Time plays an important part when creating a subtitle. The subtitler has to determine the time slots and durations of each subtitle (when each subtitle appears and disappears) as well as the exposure time of each subtitle (how long a subtitle stays on screen). (Gottlieb, 2012:40) A necessary strategy used when dealing with the constraints of subtitling is ‘condensation’:

- a) no more than some alphanumeric characters can be fitted into one 37 subtitle line, and
- b) in order to give viewers enough reading time, subtitles should be presented at a pace not exceeding 12 characters per second. (Gottlieb, 2012:53)

These numbers can change depending on the demands of the company or the client the subtitler is working for.

In subtitling, the subtitler “decides both macro and micro segmentation.” (Gottlieb, 2012:41) In macro segmentation, the subtitler separates the running dialogue into subtitle blocks. In micro segmentation, each block is shaped into one or two lines and line breaks are inserted. After that, the subtitler creates a specific set of time codes for each subtitle, making sure that the created subtitle blocks are “in sync with the shot changes and follow the rhythm of the original dialogue, and that subtitles are unobtrusive and easy to read.” (Gottlieb, 2012:41)

Unlike literary translation, where the translator has to focus only on written words, in subtitling the subtitler has to take into account “verbal intentions and the corresponding paraverbal and visual features.” (Gottlieb, 2012:50) Because of this, the subtitler can integrate nonverbal clues into the subtitles and create more meaning than the words alone. The nonverbal semiotic channels can help when choosing the right linguistic register to recreate the speech acts. (Gottlieb, 2012:50)

Subtitling is an overt type of translation, which means that the audience is “aware that they are watching an edited version of the original production.” (Gottlieb, 2012:48) Subtitles co-exist with the original soundtrack and are, therefore, more exposed to criticism from anyone with the

slightest knowledge of the original language. The speech on screen is often spontaneous (or presented as such), which means that it can be full of pauses, interruptions, false starts, self-corrections, unfinished sentences, slips of tongue, ambiguities, overlapping speech, etc. Furthermore, the characters' original language can contain "dialectal or sociolectal features" that have no equivalent in the target language. (Gottlieb, 2012:51-52) Because of time and space constraints (condensation), subtitles are 'fragmentary', i.e. "they only represent the lexical and syntactic features of the dialogue." (Gottlieb, 2012:51) The above mentioned speech features are often removed. This suggests that the characters' monologues and dialogues on screen can become more "clean", and the audience won't know that they come from different social or economic backgrounds. Hence, the translator should try and keep as many characteristics from the original as possible. In addition, subtitles, unlike literary texts, cannot rely on literary devices such as footnotes, author's remarks, stage directions, etc. Besides the words in the subtitles, the audience "must turn to the original acoustic and visual clues in order to grasp the meaning". (Gottlieb, 2012:52)

Gottlieb states that a strategy called 'explicitation' is becoming a frequent element in every type of translation, especially in subtitling, making implicit elements in the source text explicit in the target text:

A recurring element in this global normalization strategy - common in all types of translation - is the local strategy of explicitation, frequently encountered in subtitling. By making 'obscure' points in the original explicit - sometimes beyond recognition - translators may serve their audiences well, but this strategy may also imply sheer banalization of the text. The translated text, *in casu* the subtitles, may end up losing the very qualities that fascinated the source-language audience and justified the translation in the first place. (Gottlieb, 2012:52)

As a result of explicitation, the subtitle translation is often less ambiguous, emotional and bizarre than the original work. Furthermore, the subtitles often do not reflect the intensity of an act, with words that are less funny, insulting or personal than what can be seen on screen. (Gottlieb, 2012:52)

As mentioned above, the reason for using explicitation in the process of translating subtitles is the target audience. In order for the imported TV series or movie to be accepted, the ‘raw’ dialogue must be modified, i.e. ‘mainstreamed’, for the target viewers. (Gottlieb, 2012:53) According to Gottlieb (2012:59-60), many TV viewers still need subtitles more than the average person, i.e. a significant share of TV viewers in subtitled countries are people without any foreign-language skills, often senior citizens, who “should not be exposed to fast and complex subtitles”.

It is important to note that copying foreign syntax when creating subtitles is not recommended because it can lead to unidiomatic language, “which in the present media landscape is almost equivalent to anglicized language.” (Gottlieb, 2012:61) Gottlieb (2012:61) also notes that “this tendency toward echoing (English) word patterns of the source dialogue remains a bone of contention in subtitling studies.”

3. F. Scott Fitzgerald and *The Great Gatsby*

Francis Scott Fitzgerald (born September 24, 1896 – died December 21, 1940) was an American novelist and short-story writer. He was famous for his depictions of the Jazz Age, especially in his most brilliant novel, *The Great Gatsby* (published in 1925). *The Great Gatsby* was published in 1925 by Charles Scribner's Sons. Even though it was commercially unsuccessful when first published, *The Great Gatsby* is now considered a classic of American literature and is often called the Great American Novel. (Martinez)

3.1. *The Great Gatsby*

The Great Gatsby follows the story of a young, self-made millionaire called Jay Gatsby and his pursuit of Daisy Buchanan, a married woman with whom he fell in love five years ago. The readers learn about their story and other events that happened in the summer of 1922 through a first-person narrator, Nick Carraway. The story starts when Nick moves to New York, next to Jay Gatsby's mansion. His descriptions of people, parties, and other events are presented through a series of flashbacks not always in chronological order. As mentioned above, *The Great Gatsby* is full of depictions of the Jazz Age (The Roaring Twenties), showing the reader the lavish parties, the excessive alcohol abuse and the promiscuous characters, all traits connected to that period. The next chapter will present a more detailed summary of the novel.

3.1.1. Summary of *The Great Gatsby*

In the spring of 1922, Nick Carraway moves to New York and rents a house “at eighty a month” in the village of West Egg. (Fitzgerald, 1970:5) He finds out that his “weather-beaten cardboard bungalow” is situated among the mansions by people with ‘new money’. (Fitzgerald, 1970:5) Across the water is another village called the East Egg, where his cousin Daisy and her wealthy husband Tom Buchanan live. Unlike the West Egg, the East Egg is full of people with ‘old money’. One day, Daisy invites Nick to dinner, where he meets Jordan Baker, a well-known golf champion. During dinner, Nick discovers that Tom has a mistress and that Daisy is very unhappy with her life. Later, when returning home, he sees his mysterious neighbor (Jay Gatsby) standing in the dark and looking at the green light at the end of Tom and Daisy's dock.

Tom invites Nick to go with him to the city, where he introduces him to his mistress, Myrtle Wilson. Myrtle lives with her husband, George, in the industrial part of New York, and they own a car repair shop. Later, Nick goes with Tom and Myrtle to their apartment in Manhattan. At the

apartment, they decide to have a party with some other friends, including Myrtle's sister, Catherine. Nick describes that day with the following statement: "I have been drunk just twice in my life, and the second time was that afternoon". (Fitzgerald, 1970:28)

Nick begins to notice the music and the lights coming from Gatsby's house every Saturday night. One night, he is invited by Gatsby himself, which Nick states never happened before. He describes the party as being full of interesting people, with never-ending alcohol and a jazz orchestra. At the party, he runs into Jordan and, while having a conversation with other people about the host of the party, he is approached by Gatsby, who introduces himself only later in the conversation. Later, Gatsby invites Jordan to talk in private.

One day, Gatsby invites Nick to have lunch with him in the city. While driving to the city, Gatsby tells Nick about his life before coming to the East Egg. Gatsby explains that he comes from a wealthy family who, like him, all went to Oxford and that he visited many European capitals before becoming a war hero and acquiring many medals: "Even Montenegro, little Montenegro down on the Adriatic Sea!" (Fitzgerald, 1970:71) Later, at lunch, Nick is introduced to Gatsby's business partner, Meyer Wolfsheim, who, as Nick later finds out, is a gambler. That afternoon, Nick meets Jordan at tea, where she finally tells him what she spoke about with Gatsby. Gatsby and Daisy had known each other for five years. They first met in Louisville, where they fell in love, but it did not last long because Gatsby had gone away to fight in the war, and Daisy married Tom. Gatsby is still in love with her, and he moved to the West Egg (right across from her house) to be close to her. Jordan also tells Nick that Gatsby wants him to invite Daisy to tea so he can see her, to which Nick agrees.

At tea, Daisy is in shock to see Gatsby after five years. At first, their meeting is uncomfortable, but eventually, they start to talk, both full of emotions. Later in the day, Gatsby invites them to go to his house so he can show Daisy his impressive mansion full of rooms and "such beautiful shirts". (Fitzgerald, 1970:99) After their encounter, there were no more parties at Gatsby's house, only him and Daisy.

One hot afternoon, at Tom and Daisy's house, Jordan, Nick, Gatsby, Daisy, and Tom were eating lunch when Daisy asked if they could go to town. Tom refuses at first, but, after noticing the weird and too intimate compliments that Daisy gave Nick, insists on going. Tom drives Nick

and Jordan in Gatsby's yellow car, while Gatsby leaves with Daisy in Tom's blue car. On the road, Tom confesses to Nick and Jordan that he knows about Daisy and Gatsby. Later, they stop at Wilson's car repair shop to get more gas, but also Tom finds out that Wilson plans to leave New York with Myrtle.

In the Plaza Hotel, everyone complains about the unbearable heat. After some time, Tom finally confronts Gatsby about his relationship with Daisy. Daisy tries to avoid the topic, but Gatsby insists that Daisy loves him and that she never truly loved Tom. Gatsby begs Daisy to confirm this, but she stays silent and indecisive. During their fight, Tom reveals that he knows who Gatsby really is – a man from a poor family who made money selling illegal alcohol with Mr. Wolfsheim. After this revelation, Daisy loses all hope of her future with Gatsby. They all decide to go home, Daisy and Gatsby in his yellow car and Tom, Nick, and Jordan in Tom's blue car.

On their way back, Tom, Nick and Jordan see something happening in front of Wilson's car repair shop, and Tom decides to stop. There, they find out that someone has run over and killed Myrtle, who ran out on the street while trying to get away from her husband. Later, while talking to Gatsby, Nick discovers that Daisy ran over Myrtle in his yellow car and that Gatsby will take the fault if need be.

The next day, Nick visits Gatsby to tell him to move before they trace his car. Gatsby refuses, saying that he will wait for a call from Daisy. Nick decides to go to work. Later in the day, George Wilson arrives at Gatsby's house with a gun, full of hate and revenge, after talking to Tom, who told him that Gatsby killed his wife. Wilson shoots Gatsby in the swimming pool, and then he shoots himself. Nick, in shock, tries to contact Daisy, only to find out that the Buchanans left the East Egg. Nick arranges Gatsby's funeral, but almost nobody comes. Nick decides to leave New York.

3.2. Movie adaptations of *The Great Gatsby*

The Great Gatsby has several movie adaptations, the first done in 1926 (now lost), then in 1949, in 1974, in 2000 (made for TV), and finally, in 2013. This paper will analyze and compare the Croatian subtitles from the 2013 version with the Croatian book translation published in 2010.

The 2013 movie adaptation (“The Great Gatsby”) was co-written and directed by Baz Luhrmann and stars Tobey Maguire (Nick Carraway), Leonardo DiCaprio (Jay Gatsby), Carey Mulligan (Daisy Buchanan), Joe Edgerton (Tom Buchanan), Elizabeth Debicki (Jordan Baker), Isla Fisher (Myrtle Wilson) and Jason Clarke (George Wilson). The movie had a \$105 million production budget. It received mixed reviews, both praise and criticism, for the screenplay, direction, performances, visual style, soundtrack, as well as interpretation of the novel. The movie was nominated for Best Production Design and Best Costume Design at the 86th Academy Awards and won in both categories.

Lastly, before the analysis, it is important to note that, although there are differences between the movie and the book, the movie shows all the important events of the novel. The dialogues in the movie are either similar or identical to those in the book (word for word). Even Nick’s inner thoughts are presented on the screen. Because of these similarities, it is possible to analyze and compare the Croatian subtitles and the Croatian book translation.

4. Book translation vs. subtitling – the case of *The Great Gatsby*

This paper aims to analyze and compare the Croatian book translation and the Croatian subtitles from the movie adaptation of the novel *The Great Gatsby*. The Croatian book translation

(Veliki Gatsby) was translated by Šime Balen and published in 2010. The Croatian subtitles are from the 2013 movie adaptation, and they are available on Google Play, i.e. YouTube; however, the translator's name is not listed.

The first part will be the analysis and comparison of the book translation and the subtitles of the novel *The Great Gatsby*. The selected sentences (or parts of sentences) from the original, as well as the book translation and the subtitles, are presented and divided into four tables. Table 1 contains excerpts and the translations influenced by the media format. Table 2 includes excerpts with different speech features and their translations. Table 3 contains excerpts and the translations that differ in language formality. Table 4 includes excerpts with different translation solutions.

Before the analysis of the chosen examples, a few technical things must be noted. The following excerpts were chosen because each of them shows a new set of differences (or similarities) between the book translation and the subtitle translation. Of course, more examples can be found, but the following will be enough for the analysis. Furthermore, the chosen excerpts are sentences, parts of sentences, phrases or words that are identical or almost identical to the original. If they are not completely identical, only those parts of the sentence or certain phrases and words that are identical are analyzed. Lastly, the subtitles were written as they were shown on screen (considering line breaks). There is an empty line between each new subtitle.

4.1. Analysis

Each excerpt from each table is analyzed separately. The findings of the whole analysis are presented in the next section.

Table 1 – Translation in different media

Book (English) version	Book (Croatian) version	Movie (Croatian) version
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Nick: “It’s a libel. I’m too poor.”	Nick: To je obično podmetanje. Presiromašan sam za to.	Nick: Kleveta. Nemam tog novca.
Daisy: “He reads deep books with long words in them.”	Daisy: Sve čita neke dubokoumne knjige, pune nekakvih dugačkih riječi.	Daisy: Čita učene knjige s dugim riječima.
Jordan: “(…) with more pomp and circumstance than Louisville ever knew before.”	Jordan: (…) i to uz takve kerefekke kakve Louisville nikada prije nije vidio.	Jordan: …u najvećoj raskoši koju je Louisville ikada vidio.
Tom: “You think I’m pretty dumb, don’t you?” (…) “but I have a—almost a second sight, sometimes, that tells me what to do. ”	Tom: Mislite da sam prilično slijep, je l’ da? (…) ali katkada imam ja još… da tako kažem , još jedan vid, koji mi govori što trebam napraviti.	Tom: Sigurno mislite da sam prilično glup. Pa, katkad sam dovoljno vidovit da znam kako treba.

One noticeable difference in the chosen examples is the length, i.e. number of words between the book translation and the subtitles. When comparing the original and the book translation, it becomes clear that they are similar in length. On the other hand, the subtitles are much shorter than both the original and the book translation. The reason is that the book translator had more freedom to write the translated sentences as long as the original or even longer, adding words that do not necessary exist in the source text. The subtitler had to create the subtitles

according to the established criteria. All words deemed unnecessary for the context had to be removed. This table contains excerpts that confirm this argument.

The first excerpt is Nick's answer to Tom and Daisy's question about having a fiancé: "It's a libel, I'm too poor." (Fitzgerald, 1970:23) The book translation is longer than the original with the added word "obično." (Fitzgerald, 2010:23) On the other hand, the subtitles are shorter than the original and the book translation, with only the words necessary to transfer the message. Although they differ in word count, both translations convey the meaning of the original.

The next excerpt is Daisy's comment about Tom and his new hobby. Like the first example, the book translation has added words "neke" and "nekakvih" (Fitzgerald, 2010:17) that do not appear in the original, while the subtitles are shorter. Again, both translations convey the meaning of the original despite their difference in length.

In the third excerpt, Jordan describes Tom and Daisy's wedding to Nick. Like the previous two examples, the book translator added words that do not appear in the source text, while the subtitler had to shorten the original. Both translations are acceptable.

The last excerpt, however, proves that condensation can cause problems. Tom says that he, sometimes, has a second sight "that tells [him] what do to." (Fitzgerald, 1970:129) In the book translation, that part of the sentence is translated as: "koji mi govori što trebam napraviti." (Fitzgerald, 2010:119) The translation, like in the previous examples, has added words, in this case: "da tako kažem." (Fitzgerald, 2010:119) This translation is understandable and it kept the meaning of the original. On the other hand, the translation in the subtitles is "da znam kako treba." (*Veliki Gatsby*, 1:31:50-1:31:52) The subtitles are again shorter than the original and the book translation, but they are also incoherent and hard to understand without the source text.

Table 2 – Translation of speech features

Book (English) version	Book (Croatian) version	Movie (Croatian) version
<p>Myrtle: “Get some chairs, why don’t you, so somebody can sit down.”</p>	<p>Myrtle: Daj stolice, zašto ne doneseš da ljudi mogu sjesti?</p>	<p>Myrtle: Idi, donesi stolice... ... da ljudi mogu sjesti.</p>
<p>Drunk Guy: “Wha’s matter?” (...) “Did we run outa gas?”</p>	<p>Drunk Guy: Što je? Zar smo ostali bez benzina?</p>	<p>Drunk Guy: Što je bilo? Nestalo goriva?</p>
<p>Mr. Wolfsheim: “I understand you’re looking for a business gonnegtion.”</p>	<p>Mr. Wolfsheim: Čini mi se, tražite poslofnu fesu?</p>	<p>Mr. Wolfsheim: Kako čujem, treba vam... ...poslovna veza.</p>
<p>Daisy: “Tell ’em all Daisy’s change’ her mine.</p>	<p>Daisy: Rec’ im svima da se Daisy preddomislila.</p>	<p>Daisy: Reci im... ...da se Daisy predomislila.</p>
<p>Policeman: “She ran out ina road. Son-of-a-bitch didn’t even stopus car.”</p>	<p>Policeman: Istrčala je na cestu. A pas’i sin ni da bi zaustavio kola.</p>	<p>Policeman: Istrčala je na cestu. Gad nije ni zaustavio auto.</p>

The Great Gatsby is a novel filled with characters with different backgrounds. The first distinction is the division between West Egg and East Egg. West Egg is a village where people with “new money” live, i.e. people who had to earn all that they own. East Egg, on the other hand, is inhabited by people who inherited their wealth; they represent “old money”. Jay Gatsby and Nick Carraway live in West Egg, while Tom and Daisy Buchanan live in East Egg. Furthermore, the novel introduces characters who live in the industrial part of New York and who struggle every day, Myrtle and George Wilson. Since these characters have lived and still live different lives, their manner of speaking is also different. Their speech has unique features that differ from the standard, and every translation should reflect them. This table contains excerpts that confirm this argument.

The first excerpt is the first time Myrtle Wilson appears in the novel. She is George Wilson’s wife and Tom Buchanan’s mistress. Myrtle and George live in, as Nick describes it, “a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air.” (Fitzgerald, 1970:26) The Wilsons own a car repair shop, and they have just enough money to survive. They did not come from wealthy families and did not have the education Nick and Tom, for example, had. This is not said directly, but one can conclude from the descriptions of their home as well as their speech. Where Nick is well-read, Myrtle is not. Her speech is informal and direct. In the book translation, the distinction between, for example, Nick or Daisy’s speech and Myrtle’s speech is visible. In this case, the original is translated in the book as: “Daj stolice, zašto ne doneseš da ljudi mogu sjesti?” (Fitzgerald, 2010:27) On the other hand, her speech in the subtitles is neutral and identical to that of the other characters: “Idi, donesi stolice da ljudi mogu sjesti.” (*Veliki Gatsby*, 16:08)

In the second excerpt, while leaving Gatsby’s party, Nick witnesses a car accident in the front yard. A drunken man known as Owl Eyes crashed his car with another car. The man was so intoxicated that he did not understand why his car stopped moving, so he asked if the car ran out of gas: “Wha’s matter?” (...) “Did we run outa gas?” (Fitzgerald, 1970:60) Since he was under the influence, his words were overlapping, clipped and hard to understand. The same scene is presented in the movie adaptation. Both the book translation and the translation in the subtitles

failed to show this change in speech. In both cases, the speech is standard, without any mistakes that would indicate that the man was drunk.

In the next excerpt, Mr. Wolfsheim asks Nick if he is looking for a “business gonnection.” (Fitzgerald, 1970:76) Mr. Wolfsheim is working with Gatsby and he thinks that Nick wants to join the business. He is unable to correctly pronounce the word “connection” so it sounds (or it is written to sound as) “gonnection”. One of the reasons can be speech impairment or if he is a foreigner still learning to pronounce English words. In the book translation, this “mistake” is shown with the replacement of the letter “v” with the letter “f” so, instead of saying “poslovna veza”, he says “poslofna fesa.” (Fitzgerald, 2010:69) On the other hand, in the subtitles, the “mistake” is not presented in any way: “Kako ćujem, treba vam poslovna veza.” (*Veliki Gatsby*, 42:07-42:08)

Daisy Buchanan was born and raised in Louisville, Kentucky. She moved to the East Egg after marrying Tom Buchanan. In the novel, Daisy’s speech is formal and elevated, reflecting her high status and wealth, for example: “Now see here, Tom (...) if you’re going to make personal remarks I won’t stay here a minute. Call up and order some ice for the mint julep.” (Fitzgerald, 1970:135) The excerpt in Table 4, however, is quite different. While talking to Nick about Daisy’s past, Jordan explains that Daisy received a letter from Gatsby on the day she was to marry Tom. Daisy cried and refused to marry after reading the letter, saying that she changed her “mine.” (Fitzgerald, 1970:82) It is apparent that her speech had features influenced by her hometown, which she decided to erase after marrying Tom and moving to New York. In the book translation, the features from the excerpt are pointed out by the unfinished word “rec” and the stuttering “preddomislila.” (Fitzgerald, 2010:75) The translation in the subtitles, on the other hand, completely disregards these features, and her speech is the same as in the later years when she moved to New York.

In the last excerpt, a policeman explained to Tom and Nick that the person who ran over Myrtle did not even stop the car after hitting her: “She ran out ina road. Son-of-a-bitch didn’t even stopus car.” (Fitzgerald, 1970:149) The policeman’s speech is filled with unfinished, overlapping words and foul language. Like in the previous example, the book translation does show these characteristics with informal language and the translation of “son-of-a-bitch”: “Istrčala je na cestu.

A pas'i sin ni da bi zaustavio kola.” (Fitzgerald, 2010:137) In the subtitles, however, the whole excerpt is again translated without any of the mentioned features.

Table 3 – Formal/informal language in translation

Book (English) version	Book (Croatian) version	Movie (Croatian) version
<p>Gatsby: “Your face is familiar,” (...) “Weren’t you in the Third Division during the war?”</p>	<p>Gatsby: Vaše mi je lice poznato. (...) Niste li za vrijeme rata služili u Prvoj diviziji?</p>	<p>Gatsby: Poznat si mi odnekud. Bio si u Trećoj diviziji u ratu?</p>
<p>Gatsby: “Look here, old sport,” (...) “what’s your opinion of me, anyhow?”</p>	<p>Gatsby: Slušajte, stari druže, što vi, onako, mislite o meni?</p>	<p>Gatsby: Čuj, stari moj. Koje je uopće tvoje mišljenje o meni?</p>
<p>Tom: “Even that’s a lie,” (...) “She didn’t know you were alive. Why – there’re things between Daisy and me that you’ll never know, things that neither of us can ever forget.”</p>	<p>Tom: I to je laž (...). Ona nije znala ni da ste živi. Osim toga – između Daisy i mene ima stvari koje vi nikada nećete saznati, stvari koje ni jedno od nas ne može nikad zaboraviti.</p>	<p>Tom: Čak je i to laž! Nije znala jesi li živ! Između mene i Daisy ima stvari... ...za koje ti nikada nećeš znati.</p>

		Stvari koje se ne mogu zaboraviti.
Nick: “They’re a rotten crowd,” (...) “ You’re worth the whole damn bunch put together.”	Nick: Sve je to pokvarena družina (...) Vi sami vrijedite više nego sva ta prokleta bagra zajedno!	Nick: Truli su svi oni. Ti vrijediš više od svih tih pokvarenjaka zajedno.

Another apparent difference between the book translation and the subtitles is the use of formal/informal language, i.e. forms of address. The personal pronoun “you” can be translated in two ways in the Croatian language, as the formal “Vi/vi” or the informal “ti”. The formal “Vi/vi” is used, for example, when a person is addressing a stranger or someone they have a professional relationship with. On the other hand, the informal “ti” is used, for example, when talking to a family member or friend. This distinction does not exist in the English language; therefore, the translator has to consider the context, the relationship between the characters, how long they have known each other, how close they are, etc. when choosing the correct form of address. This table contains excerpts that confirm this argument.

The first excerpt is the first time Gatsby directly addresses Nick, i.e. this is their first interaction. The sentence “Your face is familiar” (Fitzgerald, 1970:52) is translated as “Vaše mi je lice poznato” (Fitzgerald, 2010:48) in the book translation and as “Poznat si mi odnekud” (*Veliki Gatsby*, 29:23) in the subtitles. Considering that they do not know each other and are just getting acquainted, the use of the formal “vi” in the book translation is the more acceptable solution.

The next excerpt is Nick and Gatsby’s second meeting when Gatsby asks Nick what he knows, i.e. what he heard from others about him. The question “what’s your opinion of me anyhow?” (Fitzgerald, 1970:70) is again differently translated regarding the use of formal/informal language. In the book translation, the question is translated as “što vi, onako, mislite o meni” (Fitzgerald, 2010:63), while, in the subtitles, it is translated as “Koje je uopće tvoje mišljenje o meni.” (*Veliki Gatsby*, 36:40) Like the previous example, Gatsby and Nick know nothing or very little about each other and the use of the formal “vi” in the book translation is more appropriate.

The third excerpt is from an event almost at the end of the novel. Tom is finally confronting Gatsby about his love affair with his wife, Daisy. The original sentence “She didn’t know you were alive” (Fitzgerald, 1970:142) is translated as “Ona nije ni znala da ste živi” (Fitzgerald, 2010:130) in the book translation, while it is translated as “Nije ni znala jesi li živ” (*Veliki Gatsby*, 1:39:34) in the subtitles. Unlike the first two excerpts, where the use of the formal “Vi/vi” was more suitable, here the informal “ti” from the subtitles is more acceptable. The reason is that, at this point in the novel, Tom and Gatsby have gotten to know each other. Tom even revealed that he secretly made an investigation about Gatsby’s former life. Furthermore, they did not respect each other, even despised one another, so the use of the formal language in the book translation does not fit well with the situation.

The last excerpt shows Nick’s disappointment with his friends and the way they treated Gatsby, which is revealed at the end of the novel. At this point, Nick and Gatsby have spent a lot of time together; they have become so close that Gatsby decided to tell Nick the truth about his family and his former life. Here, again, formal language is used in the book translation, while informal language is used in the subtitles. Like in the previous example, the use of the informal “ti” is more appropriate. Gatsby and Nick were now friends, i.e. Nick was Gatsby’s only friend, and he knew that. This excerpt is also the last thing Nick ever says to Gatsby and the only compliment he ever gives him. Hence, the informal “ti” is the more acceptable version.

Book (English) version	Book (Croatian) version	Movie (Croatian) version
<p>Jordan: “I’ve been lying on that sofa for as long as I can remember.”</p>	<p>Jordan: (...) ležim na toj sofi već cijelu vječnost.</p>	<p>Jordan: Ne pamtim koliko već dugo... ...ležim na toj počivaljci.</p>
<p>Tom: “Civilization’s going to pieces,” (...) Have you read ‘The Rise of the Colored Empires’ (...)</p>	<p>Tom: Civilizacija se raspada (...). Jesi li pročitao <i>Uspon obojenih naroda</i> (...)?</p>	<p>Tom: Civilizacija se raspada! Čitao si... (...) ...Uspon obojenih carstava?</p>
<p>Jordan: “Things went from bad to worse,”</p>	<p>Jordan: Bivalo je sve gore i gore.</p>	<p>Jordan: Išlo je iz zla u gore.</p>
<p>Nick: The city seen from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world.</p>	<p>Nick: Kad s mosta Queensboro gledaš u grad, čini ti se uvijek kao da si ga ugledao prvi put sa svim onim njegovim prvobitnim strastvenim obećanjima svih tajni i ljepota ovoga svijeta.</p>	<p>Nick: Ali pogled na grad s Queensboro Bridgea... ...uvijek je prvi pogled na grad... ..u svome prvom, divljem obećanju svih tajni... ...i sve ljepote...</p>

		...ovog svijeta.
Gatsby: “Your face is familiar,” (...) “Weren’t you in the Third Division during the war?”	Gatsby: Vaše mi je lice poznato. (...) Niste li za vrijeme rata služili u Prvoj diviziji ?	Gatsby: Poznat si mi odnekud. Bio si u Trećoj diviziji u ratu?
Jordan: “(…) and here I am tantalizing you.”	Jordan: (…) a ja vas, evo, mučim .	Jordan: Ali ja te tu draškam ...
“ Major Jay Gatsby,” (...) “For Valour Extraordinary.”	» Majoru Jayu Gatsbyu« (...) »za izvanrednu hrabrost.«	“ Bojniku Jayu Gatsbyju... ...za čojnost.”
Waiter: “ Highballs? ”	Waiter: Highball? * *piće od viskija i sode	Waiter: Špricere , g. Gatsby?
caravansary	karavanseraj	karavansaraj

When creating translations in any media, the translator must consider both the source language and the target language and not just literally translate words. Literal translation can, in some cases, cause confusion when the readers (the audience) have access only to the translated text or if they understand only the target language. Every translator should think of the readers (the audience) and how they would understand the translated text. Furthermore, if the translator decides not to literally translate a certain word or phrase, he must be careful and choose a word or phrase

with the same meaning, i.e. he should not change the meaning of the original. This table contains excerpts that confirm this argument.

The first excerpt shows the marked word “sofa”. (Fitzgerald, 1970:13) In the *Cambridge Dictionary*, the definition of a sofa is “a long, soft seat with a back and usually arms, on which more than one person can sit at the same time.” It is important to mention that, in the movie, Jordan does really sit on a sofa, i.e., a soft seat on which more than one person can sit. The book translation of the marked word is also “sofa” (Fitzgerald, 2010:14), while the subtitle translation is “počivaljka.” (*Veliki Gatsby*, (08:07) In the online searches of these two translated versions, the word “sofa” is used in Croatian websites for furniture as described in the *Cambridge Dictionary* definition. On the other hand, the word “počivaljka” is less commonly used and often for furniture meant for one person. Although both examples are correct, the book translation is more precise and frequently used.

In the next excerpt, Tom mentions the title of a book he is reading. When translating the title of a book or any other media that already has an official translation in that target language, it is important not to create a new translation, but to use the official one. In this case, *The Rise of the Colored Empires* (Fitzgerald, 1970:16) is the title of a fictional book, made up by Fitzgerald. This title has no official translation in the Croatian language, so both the *Uspon obojenih naroda* (Fitzgerald, 2010:16) i *Uspon obojenih carstava* (*Veliki Gatsby*, 09:15) are acceptable.

In the third excerpt, Jordan says: “Things went from bad to worse.” (Fitzgerald, 1970:17) To “go from bad to worse” is an idiom in the English language with the definition: “If a situation goes from bad to worse, it was difficult and unpleasant, and is becoming even more so.” (*Cambridge Dictionary*) The Croatian language has the phrase “sve gore i gore” with the same definition: “stanje se pogoršava.” (*Hrvatski jezični portal*) In the book translation, “sve gore i gore” (Fitzgerald, 2010:18) is used, while, in the subtitles, a similar phrase is presented: “iz zla u gore.” (*Veliki Gatsby*, 09:01) Both translations are correct, but the book translation is more acceptable due to it being an established phrase in the Croatian language.

Before further analysis of the chosen examples, a short digression is necessary. A large part of *The Great Gatsby* are Nick’s inner thoughts about the events and characters of the story. These thoughts are written in long sentences. The fourth excerpt shows Nick’s thoughts while

driving to the city with Gatsby, written in one long sentence. Both the book translation and the subtitle translation are also written in one sentence. Although these translations kept the one-sentence form of the original, this does not have to be the case when translating. If a translator finds a sentence too difficult to translate and write in the same manner as in the source language, the sentence can be divided into two or more sentences. Furthermore, when comparing the book translation and the subtitles, three dots and the beginning and the end of each subtitle between the first and last subtitle can be noted. These dots show that the subtitle on the screen is just a part of a sentence. They are not standard and can create problems because they take up the space that can be used for other characters (words).

Furthermore, in the fifth excerpt, the phrase “wild promise” is highlighted. The book translation is “strastvena obećanja” (Fitzgerald, 2010:67) and the subtitle translation is “divlje obećanje.” (*Veliki Gatsby*, 39:39) The subtitler decided to literally translate the phrase, while the book translator opted to use another word that creates the same meaning in the target language. In this case, both translations are correct because they both indicate the nature of the events that will happen in the following chapter; untamed and sensual behavior.

The next excerpt was chosen for its unique translation problem, a problem that can occur when translating different book editions. The “Third Division” (Fitzgerald, 1970:52) from the original is, at first glance, correctly translated in the subtitles as “Treća divizija” (*Veliki Gatsby*, 29:23) but incorrectly translated in the book as “Prva divizija” (Fitzgerald, 2010:48), meaning “First Division.” However, both are correct. The screenwriter of the movie adaptation “The Great Gatsby” used the original edition from 1925 when writing the screenplay, or any other edition where “Third Division” is written. On the other hand, in some later editions, a Vintage edition from 2016, for example, Nick was a part of the “First Division.” (Fitzgerald, 2016:40) In conclusion, Šime Balen used one of the editions where the “Third Division” was, most likely on accident, changed into the “First Division.”

In the following excerpt, Jordan says that she is “tantalizing” Nick after her talk with Gatsby. The verb “tantalize” means “to make someone feel excited or attracted by an offer or a suggestion of something that is, in fact, unlikely to happen.” (*Cambridge Dictionary*) Jordan tells Nick multiple times that she learned something amazing, but she can’t tell him what it is, so she is “tantalizing” him. (Fitzgerald, 1970:58) In the book, the verb “tantalize” is translated as “mučiti”

(Fitzgerald, 2010:53) and in the subtitles as “draškati.” (*Veliki Gatsby*, 33:32) The verb “mučiti” in the Croatian language can be understood, aside from the obvious meaning, as “smetati, dosađivati, zaokupljati, opsjedati.” (*Hrvatski jezični portal*) Hence, the book translation is correct. On the other hand, the verb “draškati” has also more than one definition and one of them is “pomalo dražiti [*draškati na kašalj*]; izazivati, poticati.” (*Hrvatski jezični portal*) This translation is also acceptable.

The next excerpt provides the information that Gatsby's rank in the military is “major.” (Fitzgerald, 1970:72) In the subtitles, “major” is translated as “bojnik” (*Veliki Gatsby*, 37:35), however, in the book translation, it stayed “major.” (Fitzgerald, 2010:66) Although both translations indicate “najniži od viših časničkih činova u vojsci Republike Hrvatske, čin iznad satnika, a ispod pukovnika” (*Hrvatski jezični portal*), the term “bojnik” is now used in the Croatian military. (*Narodne novine*)



Picture 1 The Croatian translation of the term “major”

In Chapter 4, Nick and Gatsby go to the city to have lunch. When they arrive, the waiter asks them if they want “highballs.” (Fitzgerald, 1970:75) A “highball” is “a drink that consists of a small quantity of a spirit (= a strong alcoholic drink) mixed with a larger quantity of a mixer (= a drink without alcohol), and ice, served in a tall glass”. (*Cambridge Dictionary*) In the book translation, the name of the drink remained, but the translator (Šime Balen) wrote an explanation in the footnote “piće od viskija i sode.” (Fitzgerald, 2010:69) On the other hand, the subtitler decided to translate “highballs” into “špriceri.” (*Veliki Gatsby*, 41:05) “Špricer” is, in the Croatian

language, described as “bijelo vino pomiješano sa sodom.” (*Hrvatski jezični portal*) In this case, the solution in the book translation is better since “viski” is a strong alcoholic drink, while “bijelo vino”, i.e. “white wine” is not.

In the last excerpt, Nick describes Gatsby’s grand mansion always filled with people as a “caravansary.” (Fitzgerald, 1970:121) A “caravansary” is “an inn surrounding a court in eastern countries where caravans rest at night.” (*Merriam-Webster*) In the book, the word is translated as “karavanseraj” (Fitzgerald, 2010:112) and in the subtitles as “karavansaraj.” (*Veliki Gatsby*, 24:49) However, the correct spelling of “caravansary” in the Croatian language is “karavan-saraj.” (*Hrvatski jezični portal*) During the process of translation, the translator should always check the spelling of a certain word, especially if the word is of foreign origin.

4.2. Findings

Table 1 contains excerpts with the translations influenced by the media format; the book translation and the subtitle translation. The comparison of the original excerpts and their book translations shows that the book translations contain words (phrases) that do not appear in the original, such as “obično”, “neke”, “da tako kažem”, etc. These additional elements in the book translation do not change the meaning of the original. They were chosen by the translator in order to emphasize what is implied in the original. For example, the excerpt “(...) with more pomp and circumstance than Louisville ever knew before” (Fitzgerald, 1970:82) is translated in the book as “(...) i to uz takve kerefeke kakve Louisville nikada prije nije vidio.” (Fitzgerald, 2010:74) The words “takve” and “kakve” do not change the original, rather, they empathize that Jordan does not think highly of Tom and his obvious boasting about wealth and status. When translating a literary text, in this case a novel, the translator has the freedom to add elements in the target text that do not exist in the source text as long as they do not change the meaning or message of the source text. On the other hand, the comparison of the original excerpts and their subtitle translations shows that the subtitle translations contain fewer words than the original, for example, the excerpt “It’s a libel. I’m too poor” (Fitzgerald, 1970:23) is translated in the subtitles as “Kleveta. Nemam tog novca.” (Fitzgerald, 2010:23) The reason for this are the time and space constraints of subtitles, i.e. condensation. However, the subtitle translations of the chosen excerpts are acceptable in most cases, “It’s a libel” and “Kleveta” contain the same amount of information. Condensation does not have to cause problems if the subtitler is able to write a small number of words that convey a lot of information. In addition, unlike literary translation where the translator has only words, the subtitler has audiovisual context that helps to communicate what the words cannot. For example, Daisy’s comment: “He reads deep books with long words in them” (Fitzgerald, 1970:16) is translated in the subtitles as “Čita učene knjige s dugim riječima.” (*Veliki Gatsby*, 09:34) The words in themselves do not imply any emotion; however, the audience can see Daisy’s expression and movements on the screen and conclude that she is making fun of him.

Table 2 includes excerpts with different speech features and their translations. The comparison of the chosen excerpts and their book translations shows that, in most cases, the sociolectal and dialectal features of speech present in the dialogue of some characters in the original are represented in the book translation. For example, “Tell’em all Daisy’s change’ her

mine” (Fitzgerald, 1970:82) is translated in the book as “Rec’im svima da se Daisy preddomislila.” (Fitzgerald, 2010:75) Complete equivalence is not possible because of the cultural gap between the source language and target language. The dialect from the source language (English) does not exist in the target language (Croatian) so the translator had to use other features in order to produce a similar effect of the source speech in the target speech. In this case, “Tell’em” is translated as “Rec’im” and “change’s her mine” is translated as “preddomislila”. Furthermore, the comparison of the chosen excerpts and their subtitle translations shows that the subtitle translation does not contain any dialectal or sociolectal features, i.e. all those features from the original are ignored in the subtitles. For example, “Wha’s matter? (...) Did we run outa gas?” (Fitzgerald, 1970:60) is translated in the subtitles as “Što je bilo? Nestalo goriva?” (*Veliki Gatsby*, 34:13) The reason for this omission can be related to the media format. As mentioned above, the subtitles appear on the screen with audiovisual context. From the words alone, the audience would not be able to tell that the speaker is intoxicated, but they would see that he is holding an empty martini glass and that his glasses are askew, indicating that he has been drinking. However, most other features, for example Daisy’s accent, cannot be presented in any other way than through written words.

Table 3 contains excerpts and the translations that differ in language formality. The comparison of original excerpts and their book translations shows that, in all cases, the language in the book translation is formal, i.e. the characters use the formal “Vi/vi” when addressing each other. For example, Nick and Gatsby share an emotional moment just hours before Gatsby’s murder when Nick tells Gatsby “They’re a rotten crowd,” (...) “You’re worth the whole damn bunch put together.” (Fitzgerald, 1970:164) This statement is translated in the book as “Sve je to pokvarena družina (...) Vi sami vrijedite više nego sva ta prokleta bagra zajedno!” (Fitzgerald, 2010:151) On the other hand, the comparison of the original excerpts and their subtitle translations shows that the language in the subtitles is informal, with the use of informal “ti”. For example, “Your face is familiar,” (...) “Weren’t you in the Third Division during the war?” (Fitzgerald, 1970:52) is translated in the subtitles as “Poznat si mi odnekud. Bio si u Trećoj diviziji u ratu?” (*Veliki Gatsby*, 29:23) This difference in language formality between the book translation and the subtitles is a consequence not only of the translator’s choice but also of the different purposes of the translated texts. The book translation presents Fitzgerald’s greatest work to Croatian readers who want the same experience when reading the translation as the readers of the original had. However, the formal language in the book translation may have been overused in some instances.

For example, the translation “Ona nije ni znala da ste živi” (Fitzgerald, 2010:130) is more formal than the original excerpt “She didn’t know you were alive” (Fitzgerald, 1970:142) when considering the speaker and the situation; Tom comes from a wealthy family and he had the same education as Nick, but both his dialogue and behavior are simple and crude. Furthermore, the subtitle translation is presented to viewers who may or may not know that *The Great Gatsby* is a movie adaptation of a novel with the same name and to whom this difference in language formality is not as important as the information that is necessary for understanding the plot of the movie. Nonetheless, by using only informal language, i.e. only formal language, the readers/viewers do not get the full experience of the original.

Table 4 includes excerpts with different translation solutions. These solutions are a result of the translator’s choice, the media format and the target audience. For example, the different translations of the book titled “The Rise of the Colored Empires” (Fitzgerald, 1970:16) are the result of the translator’s choice, but they are both acceptable. Furthermore, the different translation solutions of the drink “highball” (Fitzgerald, 1970:75) are a result of the media format in which the translation is written. In the book translation, the name of the drink was not translated, but the translator added a footnote with additional information about it: “piće od viskija i sode” (Fitzgerald, 2010:69). This solution is not possible when creating subtitles for a movie, so the subtitler decided to change the drink with a similar drink that is popular in Croatia and that does not need further explanation. The different translation solutions of “highball” are also influenced by the target audience. As mentioned above, translating and transferring details from the source language into the target language is more important in the book translation. In the subtitle translation, however, the replacement of a drink consisting of soda and whiskey, or some other strong liquor, with a drink consisting of soda and white wine will not change the plot or affect the viewers.

5. Conclusion

Almost every translation definition consists of two elements. The first is the replacement of the written text in the source language with the written text in the target language, with the intention of keeping the meaning. The second is the transference of a message from the source text into the target text, with the aim of preserving as many elements from the source text as possible. Jakobson differentiates three forms of translation: intersemiotic, interlingual and intralingual. Eugene Nida proposes two types of equivalence: formal and dynamic. Nida and Taber's system of the translation process consists of three stages: analysis, transfer and restructuring. Vinay and Darbelnet introduce seven basic translation procedures: borrowing, claque, literal translation, transposition, modulation, equivalent and adaptation.

Literary texts appeal to the readers because of their expression and esthetic values. The language of literary texts differs from the standard, i.e. it reflects the writer's mind. Literary translation is, besides the translation of words, the translation of emotions and moods of the source text.

Subtitling is the transfer of writing into speech in polysemiotic media through lines presented on the screen together with the original verbal content. Subtitling can be divided into interlingual and intralingual subtitling. Subtitles are often fragmentary as a result of time and space constraints, i.e. condensation. Stylistic and pragmatic elements are often removed, while only lexical and syntactic features of the original remain.

F. Scott Fitzgerald was an American novelist and short-story writer who wrote the novel *The Great Gatsby*. *The Great Gatsby* was published in 1925 and is now considered a classic of American literature. The novel follows the events of the summer in 1922 and tells the story of a young and wealthy man, Jay Gatsby, who is in love with a married woman, Daisy Buchanan. The story is told by Nick Carraway. *The Great Gatsby* has been translated into many languages and it has several movie adaptations.

This paper analyzed and compared the Croatian book translation of *The Great Gatsby*, published in 2010, and the Croatian subtitles from the movie adaptation of *The Great Gatsby*, released in 2013. The excerpts from the novel were presented and divided into four tables together with their book and subtitle translations. The analysis of the chosen excerpts and the book and

subtitle translations from Table 1 showed that the translations differ in length, i.e. that the book translations are longer and more complex than the subtitle translations. The main reason for this difference is the necessary condensation of the written text in the subtitles. However, the audiovisual material on the screen provided information that was lost in the subtitle translation. The analysis of the excerpts and the translations from Table 2 showed that the dialectal and sociolectal features present in the characters' speech do not exist in the subtitle translation, while they do in the book translation. Without those differentiating features, social and economic differences between the characters become far less prominent. The analysis of the excerpts and the translations from Table 3 showed that the translations differ in language formality, i.e. the language in the book translation is formal, while the language in the subtitle translation is informal. However, the use of only one language register can diminish the differences between the characters' personalities and relationships. Finally, the analysis of the chosen excerpts and their book and subtitle translations from Table 4 showed that, besides the already mentioned media format and audience, the translator plays the most important role in any type of translation.

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