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**MULTIMODAL SCENE AND SEQUENCE ANALYSIS:
CONDENSATION AND REDUCTION STRATEGIES IN THE
SUBTITLES OF THE DARK KNIGHT**

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| Tiivistelmä – Abstract | | | |
| <p>The aim of this study is to examine the relationship between the most often used subtitling strategies, namely the various condensation and reduction strategies, and the multimodal nature of a subtitled movie. Audiovisual texts utilize various meaning construction channels or modes to create the whole message. Audiovisual texts compose of the visual mode (the pictorial mode and the written mode) and the audio mode (the spoken mode, the mode of music and the mode of sound effects). All of these modes contribute to the meaning construction and affect the subtitling strategies used by the subtitler. The purpose of this study is to examine relationships between the modes and how these relationships affect the use of condensation and reduction strategies in the subtitling.</p> <p>The approach to the study of subtitling is multidisciplinary, because audiovisual translation is often studied mainly from a linguistic viewpoint to the exclusion of the other meaning construction modes. The theory section of this study includes information about audiovisual texts and particularly about one form of audiovisual translation, subtitling. Various condensation and reduction strategies studied and categorized by for example Gambier (2010) and Gottlieb (1992) are introduced and discussed. Theories behind seeing and hearing are presented and the term multimodality is examined, as well as various existing methods to study it presented.</p> <p>The material of this study composes of three scenes and three sequences of the movie <i>The Dark Knight</i> (2002). These movie sections are analyzed in order to find out how the multimodal nature of audiovisual text affects the use of condensation and reduction strategies in subtitling. There are various methods to study the interaction between the modes, yet none of the existing methods suit the purpose of this study. Therefore, a new method, Multimodal Scene and Sequence Analysis, is developed and tested. The new method was created in order to link the condensation and reduction strategies used by the subtitler and the modes which affected their use. Relationships between the modes studied by for example Bogucki (2013) and Gambier (2013) were used to analyze these links.</p> <p>The results suggest that the modes affect the use of subtitling strategies and can for example help the subtitler to adhere to the time and space constraints of subtitles. The results also indicate that it is important that the subtitler has knowledge of the interaction of the modes as well as access to all the modes in order to utilize them in the subtitling process. Further studies are, however, still needed in order to gain deeper understanding of the interplay between the multiple modes of audiovisual texts. For example reception studies might give more information about how audiences utilize the modes as well as subtitles to understand the whole message of a movie.</p> | | | |
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| Tiivistelmä – Abstract | | | |
| <p>Tämän tutkimuksen tarkoituksena on tarkastella käytetyimpien tekstitysstrategioiden eli tiivistys- ja poistamisstrategioita sekä tekstitettyjen elokuvien multimodaalista luonnetta. Audiovisuaaliset tekstit, kuten elokuvat, käyttävät erilaisia kanavia tai moodeja merkitysten rakentamiseksi. Audiovisuaaliset tekstit muodostuvat visuaalisesta moodista (kuvamoodi ja kirjoitettu moodi) ja äänellisestä moodista (puhuttu moodi, musiikin moodi ja äänitehosteiden moodi). Nämä moodit osallistuvat merkitysten luomiseen ja vaikuttavat siihen, mitä tekstittämisstrategioita kääntäjä käyttää. Tämän tutkimuksen tavoitteena on tarkastella eri moodien välisiä suhteita ja sitä, miten nämä suhteet vaikuttavat käytetyimpien tekstitysstrategioiden käyttöön.</p> <p>Audiovisuaalista kääntämistä tutkitaan usein lähinnä lingvistisestä näkökulmasta, jolloin muut moodit jäävät vähälle huomiolle. Tämän vuoksi tekstittämistä tarkastellaan tässä tutkimuksessa monitieteellisestä näkökulmasta. Tutkimuksen teoriaosuus sisältää tietoa audiovisuaalisista teksteistä, kuten elokuvista ja niiden kääntämisestä. Teoriaosuudessa käsitellään tekstittämisestä, tekstitysstrategioista (katso esim. Gambier, 2010 ja Gottlieb, 1992), näkemisestä ja kuulemisesta sekä multimodaalisuutta ja sen tutkimiseen käytettyjä metodeja.</p> <p>Tutkimusmateriaali koostuu kolmesta The Dark Knight – Yön ritari -elokuvan (2002) kohtauksesta (scene) ja jaksosta (sequence). Näitä elokuvaosiota tarkastellaan analyysissä, jossa moodien väliset suhteet tunnistetaan ja linkitetään tiivistettyihin ja/tai poistettuihin lähdekielisiin elokuvareplikkeihin. Pyrkimyksenä on selvittää, miten elokuvan multimodaalinen luonne vaikuttaa tekstitysstrategioiden käyttämiseen. Metodina toimii multimodaalinen elokuvakohtaus- ja elokuvajaksoanalyysi (Multimodal Scene and Sequence Analysis) joka luotiin tätä tutkimusta varten. Tutkimuksen tavoitteena on myös tarkastella luodun metodin soveltuvuutta käytetyimpien tekstitysstrategioiden ja moodien välisten suhteiden tutkimiseen. Moodien välisten suhteiden tarkastelussa käytetään Boguckin (2013) ja Gambierin (2013) tunnistamia suhdekategorioita.</p> <p>Tutkimuksen tulokset viittaavat siihen, että elokuvan moodit vaikuttavat monin eri tavoin käytetyimpien tekstitysstrategioiden käyttöön. Ne voivat esimerkiksi helpottaa tekstitysten aika- ja tilarajoitusten noudattamista. Tulokset viittaavat myös siihen, että elokuvan tekstittäjällä tulisi olla tietoa eri moodeista ja niiden vuorovaikutuksesta sekä mahdollisuus käyttää kaikkia moodeja kääntäessään elokuvaa. Lisätutkimusta kuitenkin tarvitaan, jotta saataisiin enemmän tietoa moodien välisestä vuorovaikutuksesta audiovisuaalisissa teksteissä. Lisäksi esimerkiksi reseptiotutkimus voisi antaa tietoa siitä, miten katsojat käyttävät eri moodeja sekä tekstityksiä elokuvan tai muun audiovisuaalisen tekstin viestin ymmärtämiseen.</p> | | | |
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1. Introduction

In Finland, most audiovisual texts such as television series and movies are subtitled. These audiovisual (AV) translations form one of the largest text group read by the Finns (Mäkisalo, 2006:254; Vihonen & Salmi, 2007:6). Subtitling and other audiovisual translations such as dubbing and voice-over translation all have one thing in common; their multimodal nature. For example one does not just read the subtitles of the movie, one also looks at the moving pictures and listens to the audiotrack. Reading the subtitles is only one way to understand the message of the movie and the other modes of meaning construction need to be taken into consideration by the subtitler. Furthermore, all of the modes affect the subtitling strategies the translator uses.

All texts use various modes and no text is strictly monomodal (Gambier, 2006:6). Even written text on page is utilizing several modes to convey its message. For example the used fonts and the layout of the text contribute to the meaning construction process. Audiovisual texts, such as subtitled movies, are great examples of highly multimodal texts. They include several modes, such as the moving picture, various sounds and written texts, to convey their meaning. Consequently, it is this interwoven network of modes that create the whole message of the movie.

AV translation is characterized by language transfer that takes place from oral components rather than written ones into another language. It is namely this transfer that enables the target audience to understand the message that is conveyed in the audience's own language (Luyken, 1991:11). The translation process is different from translating written text; audiovisual texts such as movies are compilations of auditory and visual information. The information conveyed via the moving pictures as well as the audiotrack, must be taken into consideration when translating the language. In addition, AV translation can also include translation of written texts that appear on the screen. For example street signs, letters and other captions or displays are often translated too (Gottlieb, 2001:15).

Subtitles are added to the already complex network of audiovisual text's modes and they affect the understanding of the semiotic structure of the movie. The viewer who does not understand the language used in a movie relies on the subtitles, but also collects information through the picture and the audiotrack. Thus, the subtitler needs to take these modes into consideration when subtitles are created.

According to many scholars (such as Díaz Cintas, 2013; Bogucki, 2009; Ivarsson & Carroll, 1998) subtitles are always condensed and reduced in some extent to meet the time and space constraints of subtitles. There are many strategies to do so and the two main ones are various condensation and reduction strategies. Some of the strategies are used merely on the linguistic level and are not supported by the picture or audiotrack of the movie. However, most of the strategies rely on the information conveyed via the picture and audiotrack. For example names are often omitted from the subtitles after their first use, because the viewer can presumably hear the names in the following times and recognize them. This is where the audiotrack helps the subtitler to use omission strategy and comply with the space restriction of the subtitles. These decisions become visible when multimodal approach is adopted into studying audiovisual translation.

Audiovisual translation research, much like other translation research as well, is often limited to the linguistic features of the text and other modes are left out (Gambier, 2006:6.). This is where multimodal approaches to translation studies are needed. These approaches take various modes into consideration and focus on understanding how they interact with each other as well as what they contribute to the total meaning construction of an audiovisual text, such as a movie. Few methods to do so have been created, but with some shortcomings. For example Baldry's and Thibault's (2006) multimodal transcription can be used to scrutinize different modes, but the analysis is extremely laborious and is not suited for analysis of full-length movies. Other, not so immersive approaches have also been used, but the linguistic emphasis is heavily present in them. New methods and approaches are needed in order to study the interaction of modes in audiovisual texts and this is exactly where this study stems.

There is a call for interdisciplinary and even multidisciplinary approaches to AV translation. This issue has been brought up by several researchers, such as Bartrina (2004:157), Forceville (2007:3), Gambier (2013:56), Chaume (2004) and MacClarty (2012). Particularly the close relationship of AV translation and Film Studies has been noted. Due to the fact that many audiovisual texts such as movies are "built according to the conventions of filmic language" (Chaume, 2004:12) it is important that the translator understands the principles which govern the elements that are used in movies. Before the subtitler begins the translation process, they should get acquainted with the semiotic structure of the movie in question as well as in general. The information gained can help the subtitler to convey the essential information of the movie and prevent contradictions between subtitles and other modes of the movie (Coelho, 2004:214).

In this study a new method to analyze the multimodal nature of audiovisual translation, particularly subtitling, is developed. Furthermore, the method will be tested in a sample of movie scenes and sequences to find out if it is useful tool in the analysis of the frequently used subtitling strategies, namely condensation and reduction strategies. The most notable change in contrast to the previous methods will be concretized in the multidisciplinary approach taken. Particular attention is drawn to the close relationship of Film Studies and AV translation. A relationship that seems obvious, but which has been widely neglected in Audiovisual Translation Studies.

This study aims to answer questions such as, how does the multimodal nature of subtitles affect the most used subtitling strategies, condensation and reduction strategies, in subtitling? The hypothesis is that multimodality affects the selection of the subtitling strategies and often assists the translator to make the needed reductions and condensations. I believe that the audiotrack and the moving pictures offer support to the understanding of the message and make it easier for the subtitler to comply with the time and space restrictions of subtitles.

Studying audiovisual translation is important in itself for it enhances the understanding of how various channels create meaning. In addition, studying audiovisual translation can contribute to general translation as well. It can enhance translators' knowledge and awareness of factors at play in translation and meaning construction (verbal and nonverbal alike), provide solutions to translation problems and broaden the pool of possible translation strategies in use (Bogucki, 2013:62). Moreover, Remael (2010:15) highlights the importance of AV translation in Translation Studies by declaring that "the 21st century may well see the advent of the 'audiovisual turn' in TS".

In this study, audiovisual translation is placed in the framework of multidimensional translation. Pedersen (2010:2) has noted that there has been discussion about what the term 'translation' includes and in this discussion audiovisual translation, particularly subtitling, has often been seen as unfit to qualify as translation. Subtitling has been seen for example as 'adaptation' (Díaz Cintas & Remael, 2007), 'transadaptation' (Gambier, 2003) or 'manipulation' (Gambier 2007). In a multidimensional framework, AV translation and subtitling find their place in the translation field without implications to subtitling's restrictive and/or problematic nature. The core of all translation is seen to include source material in need for translation, the transfer process or translation between two languages, cultures and modes or sign systems and the reformulated, translated text (Gerzymisch-Arbogast, 2005:3).

In a multidimensional framework translation is seen as a wide notion which includes all kinds of message transfers from one culture, language and/or sign systems to another (Gerzymisch-Arbogast, 2005:3). The notions of language, translation and text are broadened and redefined in a way that they can serve the vast variety of communication between culture, language and sign systems. Gottlieb (2005:3) has defined language as “animate communicative system working through the combination of sensory combination”, text as “any combination of sensory signs carrying communicative intention” and translation as “any process or product hereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting or inspired by, the original entity.” In a multidimensional framework, language can include verbal and nonverbal signs, a subtitled movie can be regarded as a text and subtitling itself as translation.

In this study the multimodal nature of subtitling and how it affects the most used subtitling strategies (the condensation and reduction strategies) are examined. In order to achieve this, a new method is developed, tested and analyzed. This new method is Multimodal Scene and Sequence Analysis. The intention is to study the most often used subtitling strategies from a fresh, not much studied viewpoint. The material of the test analysis consists of three scenes and three sequences of *The Dark Knight* (2008).

The structure of this study is as follows. First, the field of audiovisual translation is introduced and information about AV translation forms, elements of audiovisual texts and about seeing and hearing is offered. Furthermore, movies are presented as audiovisual texts and the interplay of sounds and visuals is discussed. In Chapter 3, subtitling is defined, the norms and conventions of subtitling discussed and their appearance and layout presented. Furthermore, subtitling in Finland is discussed and the most frequently used subtitling strategies, condensation and reduction strategies, illustrated with examples. Chapter 4, introduces and defines the idea of multimodality. The concept is linked to Translation Studies and various methods have been used to study it. In Chapter 5 the research material used in this study is presented and in Chapter 6 the new method in multimodal analysis introduced. Chapter 7 includes the analysis which is divided into two sections; into multimodal scene analysis and multimodal sequence analysis. After the analysis, the functionality of the new method as well as the results are discussed. Finally, Chapter 8 concludes this study.

2. Audiovisual Translation

The 21st century is increasingly affected by new technologies, new media as well as the need for intercultural and international communication. Everywhere we are surrounded by screens conveying messages around the world. These messages combine pictures, sounds and written/spoken language to create meaning in interaction with each other. Because these messages constitutes of several modes, it is crucial that research interests shift from merely linguistic aspects to the multiple modes of communication (O'Holloran, Tan, Smith, & Podlasov, 2010). The ideas behind the messages need to be conveyed if we are to communicate between languages and cultures. Audiovisual translation (AVT) is one way for this communication to take place.

Audiovisual translation is an umbrella term that refers to a large number of various translation forms that convey their meaning through multiple channels, most importantly the auditory and visual channels. Audiovisual texts are meant to be both seen and heard. These texts include for example television shows, movies, commercials, music videos and computer games. The term 'movie' is deliberately used in this study instead of 'film'. This terminology decision is discussed in Chapter 2.4.

There are many overlapping and alternative terms that have been used to address the issue of audiovisual translation. Other terms that have been used are for example 'screen translation', 'film translation', 'multimedia translation', 'media translation' and 'multimodal translation' (see for example Chiaro, 2009; Pedersen, 2010; Gambier, 2013). In this study the term 'audiovisual translation' is used for it can be seen to include all of the other terms mentioned and it is also the most used in the field.

Audiovisual translation has matured to its own translation practice and a field of academic study during the last 25 years (Gambier, 2013:45). However, the practice of audiovisual translation has existed far longer. From the early years of cinema, audiences who do not understand the language of the original audiovisual text have been in need for translation. Consequently, several forms of AV translation have been developed (Díaz Cintas & Anderman, 2009:4). These forms are introduced in the following chapter.

2.1 Audiovisual Translation Forms

There are several audiovisual translation forms and varying ways to categorizing them. The clearest distinction between AVT forms is drawn between the ways the translation is added to the movie. More variation appears in the classification of micro-modes of these two categories and will continue to do so because new technologies and new ways of communicate and translate are developed to cater the needs in increasingly multicultural, global and international world.

Chaume (2013:108–109) distinguishes captioning and revoicing as the two macro-modes of audiovisual translation. This division is based on the way the translation is added to the movie. In captioning, such as subtitling, the written translation is added to the screen and in revoicing, such as dubbing, the new soundtrack replaces the original one. Matkivska (2014:39–41) makes similar division of AVT forms into revoicing and subtitling and further into ten individual subforms (such as voice-over or half-dubbing, narration, free commentary and various forms of subtitling and dubbing) and Pedersen (2010:6) categorizes AVT forms in three categories, subtitling, dubbing and revoicing.

Advances in technology and the growing number of places where AV texts are used daily have also created new audiovisual translation forms, such as surtitling for stage, user-generated translations such as fansubbing and fandubbing, translations created as collected communities or crowdsourcing and live subtitling to name but a few (Remael, 2010:12–13; Gambier, 2013:54). Questions of accessibility have also been brought fore and people with sensory impairments have been addressed by creating AV translation forms, such as audiodescription and subtitles for the deaf and hard of hearing (Bogucki, 2013:22–23).

European countries are often divided into “subtitling countries” and “dubbing countries” based on what is the most used audiovisual translation form in each country (Koolstra, Peteers & Spinof, 2002:326). In this categorization Finland falls into the “subtitling country” category. Although countries are roughly categorized accordingly it does not mean that other audiovisual translation form are not used in these countries. However, the division illustrates that there are economic, social, historical and cultural differences between the countries that have affected the development of the most frequently used AVT forms.

Most of the movies and television series in Finland are indeed subtitled. Only movies and television shows for children are sometimes dubbed. The main reasons for this is the fact that

dubbing is more expensive and time consuming than subtitling (Koolstra et al. 2002:345). People in Finland are used to watching television and movies with subtitles and reading them is automatic and unnoticed. Subtitles and subtitle strategies are at the focus of this study and the subject is discussed further in Chapter 3. However, before that, in Chapters 2.2–2.5 the elements of audiovisual texts are introduced and how these elements can be combined and sensed, discussed. In addition, the relationships between these elements are illustrated with examples.

2.2 Elements of Audiovisual Texts

The two main elements of audiovisual texts such as movies, can be categorized in auditory and visual ones as the name audiovisual suggests. Visual elements can be further divided into moving image or picture and writings and the auditory elements into dialog or speech, music and sound effects (see for example Chen & Nohara, 2012; Gottlieb, 2011; Delabastita, 1990; Zabalbeascoa, 2008). This categorization corresponds the movies’ five channels of information that was introduced by Christian Metz (1974). These channels are “1) visual image 2) print and other graphics, 3) speech, 4) music and 5) noise”.

These elements represent the four channels through which the meaning is made: 1) verbal auditory channel (dialog), 2) nonverbal auditory channel (music, sound effects), 3) verbal visual channel (subtitles, writings on screen) and 4) nonverbal visual channel (picture) (Gottlieb, 1998:245).

Table 1. Semiotic Channels of Audiovisual Texts.

| | VISUAL | AUDITORY |
|-----------|---|--|
| NONVERBAL | Scenery, look of characters, colors, body language... | Music, Sound effects, intonation, screaming, laughing... |
| VERBAL | Writings on screen; street signs and newspaper headings, subtitles... | Dialog, monolog, reading out loud, song lyrics... |

AV texts create meaning via signifying codes (Gambier, 2013) or semiotic signs (Gottlieb, 2005) that are conveyed through multiple semiotic channels. The signs and/or codes are interwoven in the text and together they create multilayered meaning which the translator must

in turn convey to another language, culture and code/sign system. Movies are thus seen as polysemiotic texts as illustrated in Table 1. Additionally, the translation process of such polysemiotic text involves changes in their semiotic composition.

Gottlieb (2005:3–7) points out that the change in the semiotic composition can be seen as diasemiotic, as a change of the channel in which the meaning is constructed occurs (from spoken to written). Furthermore, the change can be seen as supersemiotic or in other words, the subtitled movie uses more channels to convey meaning than the original one. Although there may be written texts on the screen before subtitling, such as street signs and newspaper headings, subtitles provide a new channel in which the meaning is constructed and conveyed in a movie. Subtitles can be thus seen as supplementary or additive in nature (Gottlieb, 2005:5).

2.3 Seeing and Hearing

Audiovisual texts such as movies are received through a screen, be it in a movie theater, home or any public place, and via white screen, television, phone, computer, DVD/BluRay player or any corresponding technological equipment. We talk about *viewers* who are *watching* movies even though audiovisual texts are meant to be both seen and heard. The use of these terms instead of for example *listener* who is *listening* movies, implies something about the culture we live in and how research is made. Kassabian (2001:37) notes that there is visual bias in Film Studies and for example the score of the movie is often left undiscussed. Although both channels are equally important in creating the whole message of a movie, the visual aspects are often *seen* as more important.

Díaz Cintas (2008:3) has also considered the unbalanced relationship between the attention given to the image and sound of movies. He suggests several reasons for this, such as the fact that movies started out as image-based art. Nowadays a considerable amount of attention is given to special effects and stars of the movies and there is far less literature about screenwriting than for example about editing or photography. The importance placed upon picture is intriguing. In chapter 2.2 five information channels of movies were discussed. As Monaco (1981:178–179) has noted, three out of five of these channels are auditory; music, speech and noise such as sound effects. Nonetheless, more attention is given to the picture than the sound. Some of the reasons for this might be such as Díaz Cintas has discussed, but a short overview on senses might also give clues to why so much weight is put on visual channel.

AV texts are experienced via various senses. It is important to remember that senses are not mere biological facts. Instead, they are formed in historical, social and cultural interaction and given meaning and hierarchical placing (see for example Elberfeld, 2003; Howes & Classen, 2014). In the Aristotelian hierarchy of senses, vision is ranked as the primary sense and other senses are subordinate to it (Burri, Schubert & Strübing, 2011:5). In Western cultures vision or sight is indeed seen as the most important sense of all, but this is not the case in every culture. Moreover, Howes (2012:1) notes that in different cultures the amount of senses and the hierarchy of senses can vary and that this variation is “often linked to a hierarchy of social values”. In Western society, sight has claimed its place as a sense that provides access to the external world and is linked to cognition and knowledge (Jenks, 1995:1). It is also linked to the dichotomous concepts of inside mind and outside nature, self and others, humans and animals. It is mainly through vision and its representations, such as pictures, that people started to understand the world and their place in it.

While watching a movie, the viewer concentrates on specific areas, “attraction points” or “salient regions” of the picture. Attraction point can be described as the point in the picture that attracts the viewers’ attention first (Coelho, 2004:70). Salient regions operate similarly by catching the attention of viewers to visual saliencies or “factors of visual informativeness rather than semantic informativeness” (Lautenbacher, 2012:140). There are many variables that can affect the attention points or visual saliencies such as size, place, shape, color, dynamic, direction, perspective and time (Coelho, 2004:70). According to eye-tracking tests conducted by Lautenbacher (2012) the viewers fixate on faces, mouths, eyes, gazes and text.

Another aspect that can influence the way people watch movies are visual vectors, especially look or gaze vectors since they indicate the direction the characters are looking at. Other vectors are motion vectors (direction of movement), index vectors, such as arrows and lines and graphic vectors, for example horizon vector (Coelho, 2004:77–78). In *Multimodal Transcription* (a method to study multimodality used by Baldry and Thibault, 2006) vectors are dealt with in length. In this study, however, less attention is paid to singular vectors. Instead, they are used when analyzing what the viewer of the movie might look at and concentrate on. Especially look or gaze vectors can provide insightful information, since in addition to texts, people tend to look mostly at characters faces and follow their gaze.

The other necessary sense to experience audiovisual texts is, of course, hearing. There are differences in the way seeing and hearing function. According to Elsaesser and Hagener (2010:129–130) we can only see in one direction at a time, making seeing directional, whereas we can hear from all directions. When we hear a new sound, our attention is focused on it without volitional action (Kivi, 2012:76). All sounds that differ from normal, activate the need to recognize their origin. This need has been rooted in hearing through evolution and it keeps us safe from danger (ibid.). The speed that ears perceive stimuli is faster than that of the eyes and, thus, the eye can be regarded as “more spatially adept and the ear more temporally adept” (Chion, 1994:11). The viewers of audiovisual texts do not notice these differences in cognition speeds due to added value and synchresis. When sounds and pictures are synchronized (synchresis), sounds enrich the images in a way it seems that the sounds are coming from the pictures themselves (Chion, 1994:2–7). Movements are also “spotted” by for example shouts, bangs and other sounds that can be regarded as auditory punctuation (Chion, 1994:11).

Chion (1994:27–33) distinguishes three listening types of movies: casual listening, semantic listening and reduced listening. Casual listening is the most common way to listen to audiobook of a movie. One listens to the sounds and gathers information about what is happening, what is causing the sound and where its source is. Semantic listening refers to understanding and interpreting the message that is communicated via sounds or language system and reduced listening focuses merely on the acoustic traits of the sound (ibid.).

Sight and hearing are, indeed, the two senses used to receive the message that is conveyed through audiovisual text. Yet, there are attempts to go even further and engage more than two senses while experiencing audiovisual texts. Timmerer, Watzl, Rainer and Murray (2014:351) have conducted research on Sensory Experience in which multitude of senses are activated with the help of fans, lights, motion chairs and scent emitters. The idea is to synchronize additional features with the audiovisual material and create immersive experience with the text. However, this kind of research is experimental and the two main senses used to intake audiovisual texts are still seeing and hearing.

2.4 Movies as Audiovisual Texts

In order to understand how movies create meaning, it is important to know at least the basics of the main concepts of Film Studies, the natural starting point being the terms ‘film’ and

'movie' themselves. Although used commonly as synonyms, there is slight difference between them. 'Film' is a broader term that can be used to describe multitude of various filmed material, such as movies, trailers, advertisements or educational and/or informative films. 'Movies', in turn, can be labeled as narrative films (Dick, 2002:1–6). A movie can be defined as “a narrative, told through sound and image that builds to a climax and culminates in a resolution.” (Dick, 2002:6). The definition illustrates the audiovisual nature of a movie. It uses both sounds and images in interwoven manner to tell a story. The material of this study constituents of sections of one narrative movie.

The meaning of movies can be conveyed in two ways; denotatively and connotatively (Monaco, 1981:139; Coelho 2004:30). Both of these terms are used in semiotics and they can be explained as signifying something. However, there are differences between them. Denotation refers to literal meaning, whereas connotation refers to other layers of meaning that is conveyed via symbolic messages and/or images (Campsall, 2003; Coelho, 2004). Wollen (1969) has studied three cinematic signs: the icon, the index and the symbol (Monaco, 1981:133). Icons often resemble the things they represent, but they include meaning beyond that. Icons are perceived historically, socially and culturally and in these contexts they gain extra meaning (Campsall, 2003:1) Indexes are relationships to the things they represent. Smoke suggesting fire is a case in point. Indexes are often used in movies, because they can be used as short-cuts in meaning construction (ibid.) Symbols, on the other hand, are rooted in culture and the meaning they encompass is learned convention (Monaco, 1981:133). Symbols are used for example to refer to trademarks.

Movies consists of both visual (pictures) and auditory (sounds) elements which together tell a story. The elements are planned carefully in advance and combined into an audiovisual text. In the next chapter, these two main elements of movies are presented and discussed.

2.4.1 Pictures

Movies are not filmed in random. Instead, all the elements are planned and put together intentionally to create the overall meaning (Perego, 2014:81) The filmic language is built by using various individual shots as building blocks which can be seen as functioning like language in which shots represent words and scenes sentences (Wohl, 2008). Shots themselves consist of several frames or “representative stills of shots” (Iedema, 2001:9).

There are various ways of recording shots, such as close-up, extreme close-up, medium close-ups, medium shots, long-shot or extremely long-shot, which are categorized according to how far they appear to be in relation to the camera (Dick, 2002:54–55). These shots can be used to create for example emphasis and relations between the characters and the viewer. According to Wohl (2008) different shots can illustrate who the characters are (close-ups), what they are doing (medium shots), where they are (long-shots), why they are doing the things they do (extreme close-up) and with who (medium close-up). Moreover, shots can establish objectivity or subjectivity via for example point-of-view shot or angle shots (Dick, 2002:56–61).

The type of a shot can influence how the dialog between characters is subtitled. If there are many characters speaking at the same time, it is the ones closest to the camera (for example on close-up or medium close-up) that are regarded as the most important and their dialog is subtitled. If close-ups of characters faces are used frequently in a movie, it can be problematic for the subtitler. Subtitles should cover as little as possible of the important pictorial material and faces are counted as such.

Iedema (2001:8–11) has organized movie components into hierarchical structure from the smallest and shortest constituents to bigger ones: 1) frame, 2) shot, 3) scene 4) sequence 5) generic stage and 6) work as a whole. Scenes include multiple shots that are all connected with same time and place. The next level, sequence, is comprised of several scenes that are linked “on the basis of a thematic or logical continuity” (Iedema, 2001:9). In practice, the line between scenes and sequences is difficult to draw and distinctions can be made in various ways. Generic stages mark the shifts in the narrative from for example the beginning to middle and from middle to the end, whereas work as a whole represent the entire movie.

As was already illustrated in Table 1, movies include nonverbal means of communication in addition to verbal ones. According to El-Shiyab (1997:204) nonverbal communication includes for example facial expressions, gestures, dance, mime, variations of tone, breath, creaky voice and giggling. This list illustrates how the nonverbal information can fall into either paralinguistic category in which the information is conveyed through the audio channel (tone, breath, voice, giggling) as well as through the visual channel of moving pictures (facial expressions, gestures, dance, mime). The appearance of characters, their movements, gestures,

facial expressions as well as the look of the environments they interact in, shapes, colors and lighting contribute to the overall meaning of the movie.

According to Ortega (2011:20) nonverbal elements can be divided into four categories: 1) paralanguage, 2) kinesics, 3) proxemics and 4) cultural signs. *Paralanguage* includes various nonverbal qualities of voice, such as intonation, tone, volume and emotions linked to them, such as sadness (sobbing) and fear (screaming). *Kinesics* on the other hand, refer to body movements, facial expressions and gestures such as smiling, winking and nodding. Ortega (2011:21) mentions that kinesics are culture-specific, though some are shared by Western culture. If the subtitler does not have knowledge of the culture from which s/he is translating a movie from, it can cause problems for example in the understanding of kinesics signs. The third category of nonverbal elements is *proxemics* which refer to the way people use their personal space while interacting with others. Finally, the last category is *cultural signs*. These signs deal with the meaning of colors, places and physical appearances” (ibid.). All of these nonverbal elements interact with the other channels of movies in many ways as was already discussed in Chapter 2.2.

When a movie is subtitled, the translated text is shown on the screen. Thus, the translation becomes a part of the visual-verbal channel of the movie. However, subtitles are not the only texts that can appear on the screen. There are various other texts called displays or captions, such as street signs, letters and newspaper headlines that can be seen on screen. Yet, these too need to be sometimes translated, filling the screen with two sets of written texts. The subtitler needs to decide whether it is necessary to translate the texts seen on screen or not.

2.4.2. Sounds

Movies include all kinds of sounds that are often divided in three categories: music, sound effects and speech (see for example Kivi, 2012; Bordwell & Thompson, 2008). All of these sounds fill multiple functions. Sounds convey information, create mood, contribute to the creation and maintaining of the movie reality and support the pictorial information. Furthermore, sounds can direct our attention in particular areas of the picture and create anticipation (Bordwell & Thompson, 2008:265). Sounds and particularly music can produce strong emotions and psychological triggers which affect the interpretation of the movie considerable (Kivi, 2012:70). The subjective interpretations of music and sounds can influence even the

choices subtitle makes because music and other sounds of movies are rarely consciously processed and analyzed during the subtitling process.

Movie sounds can be categorized as on-screen or off-screen sounds depending on whether the source of the sound is seen on screen. For example a phone can be shown in the picture as it is ringing, while a scream of a murder victim can sometimes be heard from somewhere off-screen. In addition, sounds can be either diegetic or non-diegetic determined by their relationship with the narrative world of the movie (Elsaesser & Hagener, 2010:134–135). Diegetic sounds, such as dialog of the characters are part of the movie reality whereas non-diegetic sounds, such as movie score is not. Even though movies mimic reality in many ways, it is a tradition that the characters do not hear the music (Kassabian, 2013:92). Sometimes movies play with this distinction between diegetic and non-diegetic sounds. For example music can first seem non-diegetic, but later it can be revealed as diegetic, coming for example from radio. Non-diegetic sounds, such as music, can cross shot, scene or sequence boundaries and create continuity between them (Kivi, 2012:206). The distinction between diegetic and non-diegetic sounds have been questioned by Kassabian (2013) and Stillwell (2007) who have noted that there are many cases where the sounds of movie cannot be easily placed in either category. Nevertheless, the concepts of diegetic and non-diegetic are useful in the analysis of movie sounds.

The first category of the tripartite movie sounds is music. It includes both originally scored music and songs of various artist and they both have several functions such as creating moods, emotions and responses to what is happening in the moving pictures. Music can tell us about characters, anticipate and comment events, create humor or be in contrast with and challenge the picture (Kivi, 2012:232–233). Music can also refer to other music pieces intertextually, for example by creating allusions or using quotations (Kassabian, 2001:49). Some characters, places, objects or recurrent ideas or situations in the movie can also get their own theme song or music, referred as leitmotiv (Kassabian, 2013:50–51).

In addition to music, various sound effects are used in movies. Their main functions are to generate and reinforce plausibility and continuity and rhythm as well as create various atmospheres and illusions (Coelho, 2004:148; Kivi, 2012:221). When movie characters interact with each other and with various objects in their environment, multitude of sounds need to be created. These sounds are most often recorded separately and then added to the pictures in post-production. They are generated by for example humans and objects (glass chattering, human

screaming or door slamming shut) and they mimic reality. A distinct sound effect category ambiences or backgrounds, consists of all of the sounds and noises in any given environment, such as people moving and talking, car motors running, dogs barking, wind rustling leaves, raindrops hitting the ground to name put a few. The compilation of these sounds create the distinct ambiance to the scene (Kivi, 2012:272).

Another important sound effect category is called foley effects (Kivi, 2012:224–225). They are used for example to represent sounds that come from walking and other movements, banging and clanging things or from machines and creatures that do not have voices of their own . Foley artists often need to use every inch of their imagination to come up with the sounds. As an example, a foley artist Dennie Thorpe has illustrated how she created the sound effects of a dinosaur hatching from an egg in Jurassic Park (1992). She created the sounds by crushing ice cream cones and squishing various fruits (Barker, 2014). Sometimes special sound effects are needed to convey transmission for example to dream or memory sequences and also in supernatural phenomena or occurrences Kivi (2012:225).

The third movie sound category is speech. According to Chion (1994:6) movies are vococentric. By this he means, that voices are highlighted in movies and they capture the attention of viewers before any other sound. It is common that when movie characters are speaking, other sounds such as music are faded in the background (Bordwell &Thompson, 2008:272). Various aspects of speech and voice affect the way speaking is interpreted. For example tones, accents, dialects, pronunciation, stutter or any other speech impediment as well as non-verbal communication (body language, gestures, expressions) impact the message receiving process. The dialog of characters in movies aims to sound natural and spontaneous but there are always signs that it is scripted. These include conciseness of language as well as lack of verbosity and vagueness of language (Rossi, 2011:21–22). Oral components such as self-repairs, repetitions, overlapping, false starts, fragmented words and interrupted utterances are quite rare in movie dialog compared to face-to-face dialog. The dialog of movies is written to be spoken, as if it was not written.

Chion (1994:171–177) has distinguished three modes of speech in movies 1) theatrical speech, 2) textual speech and 3) emanation speech. *Theatrical speech* includes dialog of characters and functions on dramatic, psychological, informative and affective levels. *Textual speech* has power over the film's narration, indeed, it can be voice-over narration. It comments on things

and might even show events that the characters do not know. *Emanation speech* consists of for example unintelligible dialog of characters that are not essential to the narration.

When discussing sound, it is also important to remember the lack of sound, silence. It is rare to have movie scenes without any sounds. In order to create absolute silence, the audiotrack needs to be completely deleted (Kivi, 2012:228). More often natural silence is used to create atmosphere of stillness and peace. Although it is called silence, some distant sounds can be heard, or for example buzzing of bees (ibid.). Silence is not categorized as a movie sound, since it is not really a sound. However, if completely left out of the categorization, it can be easily neglected or forgotten.

In the previous chapters, the two main modes of movies have been introduced and the ways they are sensed discussed. However, they do not function separately nor convey the whole meaning of the movie alone. All the elements of the modes are combined into a multimodal text, in this case a movie. In the next chapter the combination of the modes and how it affects the subtitling process are discussed. In addition, the relationships between the modes are presented and illustrated via examples.

2.5 Interaction of the Elements

All of the channels of AV texts create meaning together in interaction with each other (Matkivska, 2014:38). It is noteworthy that when a movie is subtitled it becomes its own semiotic complex. The semiotic channels of both the original movie and the subtitled one, operate simultaneously and in varying degree of importance depending on the scene (Gambier, 2013:47). Based on his experience on subtitling, Gottlieb (2005:14) has compiled a categorization of the impacts that semiotic channels have in audiovisual translation (Table 2).

Table 2. Impacts of semantic channels of a movie in original and subtitled movie.

| <i>Original Movie</i> | | <i>Subtitled Movie</i> | |
|------------------------------|------|-------------------------------|------|
| Image | 55 % | Image | 40 % |
| Speech | 25 % | Writing | 32 % |
| Sound effects | 18 % | Sound Effects | 18 % |
| Writing | 2 % | Speech | 10 % |

This compilation, although subjective one, illustrates how the importance of the semiotic channels shift in the translated version. The most notable change occurs in the relationship between speech and writing. In the original movie the dialog is understood mainly via spoken words whereas in the subtitled movie it is understood through the subtitles. If the viewer of the movie does not understand the language used in the movie dialog, the subtitles are essential for their understanding. Subtitling is discussed in more depth in the next chapter.

3. Subtitling

Subtitling can be defined as A) **prepared** communication B) using **written** language C) acting as an **additive** D) and **synchronous** semiotic channel, E) as part of a **transient** F) and **polysemiotic** text (Gottlieb, 2001:16, emphasis in the original). Subtitles are thought through by the subtitler and prepared for the viewers. They are conveyed through the written language on the screen, where they are added after the movie is made and translated. They are transient in nature because the viewer of the movie can hear the original version at the same time as they are reading the subtitles. A subtitled movie is polysemiotic text due to the fact that it utilized several semiotic channels to convey the message (see Table 1 in Chapter 2.2).

Subtitling can also be characterized as diagonal (Gottlieb, 2001:17). This refers to the change of the message conveying channel from spoken to written. This change is also called diasemiotic by Gottlieb (2005) as was mentioned in the Chapter 2.2. Moreover, Gottlieb (2001:18) notes that subtitling is intrasemiotic due to the fact that it “operates within the confines of the audiovisual media and stays within the code of verbal language”.

There are two main types of subtitling (de Linde & Kay, 1999:1–3). The first one is intralingual subtitling for the deaf and hard-of-hearing and the second one is interlingual subtitling. In this study the focus is on interlingual subtitling which refers to subtitling foreign-language material into the language of the receiver. This kind of subtitling is the one that interests translators because it involves language transfer from one language to another (Pedersen, 2010:2). Subtitles can also be divided into closed and open subtitles depending on their optionality (Chiaro, 2009:148). Open subtitles are not optional whereas closed subtitles are. Whether subtitles are intra- or interlingual, open or closed, they need to follow certain norms and conventions which are introduced in the next chapter.

3.1 Subtitling Norms and Conventions

Subtitles are often characterized through the time and space constraints that limit the translation process. Subtitles have even merited the title “constrained translation” first used by Titford (1982). It is true that these limitations are part of the subtitling process, but it is not their only characteristic as has been illustrated in the previous chapters.

However, the constraints are a reality and they need to be addressed. The time constraints are ruled by 1) the duration of the original dialog or part of it 2) the assumed reading speed of the

average movie viewer, 3) the pictorial information on screen and 4) the editing style used in the movie (Guardini, 1998:98). These limitations affect subtitling all around the world in quite similar manner, though some variation is always present. The space constraints offer more variation. For example the number of lines and their position on the screen varies greatly in different countries (see for example Fong, 2009:94; Pedersen, 2010:12–15) and between professional and amateur translators or fansubtitlers (Bogucki, 2009:50). Due to the time and space constraints, subtitles are often in need of reformulation and condensation. This need to rephrase, condense and even delete parts of the original message, is also one of the main characteristics of subtitles and the focus points of this study.

The subtitler must make difficult choices about what to condense or delete. As Kovačič (1996:107) notes, this can lead to a diminished understanding of the developments of the story and the relationships between characters. Consequently, the aim of the subtitler is to avoid this by leaving out only irrelevant and unimportant utterances. This can also be done with the help of the multimodal nature of the subtitles. The picture and audiotrack provide information to support the subtitling choices made. This will be discussed in more detail in the Chapter 4.

Various elements affect the reading and understanding of subtitles, such as the number of lines or their placement as mentioned before. Because the message must be understood with one reading, it must be short, clear and easy to read. Díaz Cintas (2013:272) estimates that the character number fluctuates between 35 and 39 on Roman alphabet based languages. Pedersen (2011:19) mentions estimates given by for example Schröter; 30–40, (2005:27) and Tveit; maximum of 38, (2004:107). The number can vary depending on the screen on which the movie is portrayed (cinemas' white screen, television screen) and how the movie is shown. For example Díaz Cintas and Remael (2007:24) have pointed out that subtitles on DVDs can be longer because the viewer can rewind and re-watch them.

Another varying guideline is the time the subtitles need to be seen on screen in order for the viewer to read them. The most often discussed guideline is the six second rule according to which a two-lined subtitle should be displayed on screen for six seconds in order to give 90 percent of the viewers enough time to read it (Gottlieb, 2001:20). The reading speed is affected by several variables, such as the information given by the subtitles and their linguistic complexity (Tveit, 2005:28). Subtitles should be synchronized to appear on screen when the character starts to speak and disappear when the characters stops speaking. This synchronization is essential for the viewers to understand the message. Studies have shown that

badly synchronized subtitles affect the reading more than for example translation errors and prolonging the subtitle's screening time can cause repetitive readings of them (Lång, Mäkisalo, Gowases & Pietinen, 2013; Mäkisalo, 2011). Another aspect that can affect the reading and understanding of subtitles is their appearance and layout. These are discussed in the following chapter.

3.2 Appearance and Layout of Subtitles

The appearance and layout of subtitles need to be taken into consideration while subtitling. The aim of subtitles is to aid the viewer to understand the main idea expressed in the movie. Thus they need to be translated properly but also their visual aspects must be considered attentively. There are a set of subtitling norms that govern for example the use of fonts and punctuation in television, cinemas and on DVD, but they are not forced or monitored. However, these norms vary greatly according to for example country.

For the viewer of the movie, it is crucial that the subtitles are both visible and readable. Aspects that need to be taken into consideration are for example the fonts of subtitles; their size, color and spacing, the number of lines and their placement in the picture and the background of the subtitles (Ivarsson & Carroll, 1998:39–53). The subtitlers themselves, however, have a little control over these aspects. The aspects the subtitler can control are for example the content of the subtitles, punctuation, line breaks as well as some visual aspects of subtitles, such as the use of italics or bolding.

There are some ground rules in the use of punctuation, but the final decisions are made by individual subtitler. It is noteworthy that the same punctuation rules that govern many other written texts do not apply directly to subtitling. The space restrictions limit the use of punctuation marks and the multimodality of movies help to convey the needed message even without the punctuation marks. For example raising intonation is a sign of a question that can be made clearer by facial expressions of the character who asked the question. In these kinds of instances question mark is not compulsory, especially if there is no space for it in the subtitles.

In addition, it is possible that there are various texts on the screen that need to be translated. These can include for example letters and street signs that might be relevant to the plot of the movie. The subtitler needs to make decision on whether to translate them and where to place the extra text. These translations should be visible at the same time as the original ones and they

should be as similar to the typography of the original ones as possible (Ivarsson & Carroll, 1998). Moreover, movies can include characters who speak different language than the main characters. In these cases, the dialog is sometimes subtitled and shown on screen. These subtitles are open, meaning they cannot be turned off by the viewer. In the research material, there is a scene where people speak Chinese and the dialog is subtitled in English. These subtitles are further translated into Finnish. The result is double subtitles on screen.

There are few stylistic possibilities such as the use of italics in subtitling that need to be considered closely. Italics can be used for example in the subtitles of song lyrics, foreign words or voices heard outside the screen. The most important thing in the usage of italics is to be consistent (Vertanen, 2001:138). The same can be said about the usage of any other visual styling, such as caps.

3.3. Subtitling in Finland

As was already mentioned briefly in Chapter 2.1, in Finland most audiovisual texts such as movies and television series are subtitled. Movies are actually subtitled multiple times: first when they are shown in movie theaters, the second time for release on DVD/BluRay and thirdly for television. The movie theater subtitles differ from the other subtitles in Finland because they are only shown on one line. The other line of two lined subtitles is reserved for the Swedish subtitles. Finnish audiences have become used to subtitles for they have been the most used audiovisual translation form in Finland for decades (Vertanen, 2001:149).

Gambier (2006:1) has mentioned that the time it takes for a movie being made, shown in theater and released on DVD is getting shorter and shorter. This applies to Finland as well as to other countries. Subtitlers are under considerable pressure to produce high quality subtitles in the increasingly fast-paced movie market. There have been many changes in the subtitling field in Finland during the last years as translation companies have become more international and economically driven (Vitikainen, 2013). Due to the scope of this study, the work conditions of subtitlers are not dealt in length, even though they most definitely affect the subtitling decisions. The subject has been studied and discussed by for example Abdallah (2012), Hietamaa (2014), Joutsenniemi (2011) and Kurvi (2013).

The subtitling conventions in Finland vary according to television channel and subtitling company. Lång (2013) has compared and discussed subtitling conventions of some of the agents

(Yleisradio, MTV Medialta, Pre-Text and SDI Media) operating in the Finnish audiovisual field. His study showed that there are many similarities in the conventions used but some differences as well, such as the usage of dashes or hyphens (Lång, 2013:60). The two companies, who provided the most detailed instructions were MTV Media and SDI Media Lång, (2013:51). The latter is the company which also provided the Finnish subtitles for the DVD release of *The Dark Knight* which is used as the research material of this study.

The conventions and norms govern the formulation of subtitles, yet some alteration is always possible. For example the placement of the subtitles in Finland is at the bottom of the screen. This norm has been followed in Finland for over 40 years (Vertanen, 2001:149). However, as mentioned, there are some exceptions. For example the lines can be placed at the top of the screen if there is essential information at the bottom of the screen. Moreover, the number of lines is usually one or two, but it can be increased as high as even three or four. Finnish subtitles should follow the basic grammar and punctuation rules of Finnish language (Vertanen, 2001:137). Yet, there are exceptions, often caused by the time and space restrictions of subtitles. The aim of subtitles still stays the same; to help the viewer to understand the message of the movie as well as possible. To do so, the subtitler uses several various subtitling strategies which are presented in the following chapter.

3.4 Subtitling Strategies

There are many possible translation strategies for a subtitler to choose from. These strategies are referred to with various terms and even the term ‘strategy’ itself is sometimes questioned and discussed (Gambier, 2010:412) Nevertheless, there are various strategies, methods, or tactics to deal with the translation problems that arise. In addition, there are several ways to name and define subtitling strategies and the number of used categories vary according to the user (Gambier, 2010:413). The development of translation strategies have been studied by Pym (2016) who traces the roots of translation strategies across the history and around the world. The translation strategies have developed, changed and merged in many ways over the years.

The list of all subtitling strategies have been compiled for example by Gottlieb (1992:166) who has distinguished ten distinct subtitling strategies: 1) expansion, 2) paraphrase, 3) transfer, 4) imitation, 5) transcription, 6) dislocation, 7) condensation, 8) decimation, 9) deletion and 10) resignation. In *expansion* something is added to the subtitles for example in order to make

culture-specific items understandable. This subtitling category is sometimes referred to as addition (Pedersen, 2005:5). *Paraphrasing* means that the original dialog is said in other words and transfer refers to “translating the source text completely and accurately” (Ghaemi & Benyamin (2011:42). *Imitation* includes subtitling for example names of places and people as identical to the original ones, *transcription* on the other hand is used to unordinary expressions, such as foreign language or nonsense language (ibid.). Moreover, Ghaemi and Benyamin (2011:42) describe that *dislocation* is used when the original movie “employs some sort of special effect, e.g., a silly song in cartoon film where the translation of the effect is more important than the content”. Dislocation, *condensation* and *decimation* are all used to shortening the original text and will be discussed further in the following chapters. Finally, *resignation* is used when no suitable and corresponding solution is reached and the meaning of the original is lost.

Díaz Cintas (2013:277) has noted that the core strategies used by subtitlers are different condensation and reduction strategies. The talking speed of characters is often fast and includes more information than can be fitted on the subtitle lines. The original message must be shortened or edited in such a way that its meaning still stays mostly the same. Condensation and reduction strategies are linked to the multimodal nature of subtitles. The strategies used by the subtitler are in many cases directly connected to the picture and/or audiotrack of the movie. *Condensation* in Gottlieb’s categorization (1992:166) refers to the shortening of the dialog in concise form whereas *decimation* is “an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.” Total elimination of text parts, such as words or even whole sentences is called *deletion* (ibid.)

Another taxonomy of subtitling strategies is offered by Ivarsson and Carroll (1998). They discuss *condensation*, *omission*, *paraphrase*, *merging* and *simplification* as suitable solutions to audiovisual translation problems. In addition to these two categorizations presented, there are various others ranging from the more general macro strategies or global strategies (such as domestication and foreignization or standardization and adaptation) to micro strategies or local strategies that depend on the text that is translated. As Pedersen (2011:73) has noted in his study of subtitling strategies: “the labels of categories vary almost infinitely, but that the content of the categories is fairly similar.”

The various terms of the strategies to shorten and condense the original dialog are often used concurrently and in overlapping manner. This is also the way they function in the translation

process. In many cases it is difficult to identify which strategy was used due to their concurrent and overlapping nature. Furthermore, the lines between the strategies are not clear-cut. However, in order to study these strategies, they need to be defined, terms selected and used consistently. In this study, the terms ‘condensation strategies’ and ‘reduction strategies’ are used as umbrella terms that include various ways to shorten the original message in a way that it can be conveyed in the subtitles. These strategies will be discussed in Chapters 3.4.1 and 3.4.2.

Translation occurs between two cultures as well as two languages. This often leads to situations where something is hard or even impossible to translate. This untranslatability can arise for linguistic or cultural reasons. Linguistic reasons include for instance differences between grammar, syntax and lexicon of languages whereas cultural reasons can include culture-specific items such as names of places, people and events or political and educational systems (Ptaszynski, 2004:178; Nedergaard-Larsen, 1993:224–232). Both of these reasons can lead to the use of condensation and reduction strategies. The subtitler makes these decisions based on the relevance of what is said and make choices that are suitable to the context of the utterances (Kovačić, 1994:246–247). What is seen as relevant and in what context is always subjective and varies between subtitlers. This is why it is hard to give strict guidelines on condensation and reduction.

In the following chapter the condensation and omission strategies often used in subtitling are introduced and discussed. Moreover, examples of the strategies, extracted from the research material of this study are provided under each of the subcategories.

3.4.1 Condensation Strategies

There are several ways to condense the original dialog in order to meet the time and space constraints of subtitling. The dialog can be condensed via paraphrasing, merging and various substitution, simplification and generalization strategies. All of these strategies will be introduced in the following chapters and examples from the source material used to illustrate these strategies in use.

Paraphrasing is needed when the original message needs to be shortened and for example nothing of the original can be omitted (Ivarsson & Carroll, 1998:86). The message is condensed and re-formulated in a way that the essential information is kept and the space and time

restrictions of subtitling met. There are other terms to refer to paraphrasing as well. Similar terms are for example ‘rephrasing’, ‘rewriting’ and ‘reformulation’ (see for example Díaz Cintas & Remael, 2007; Ghia, 2012). It is noteworthy that paraphrasing and omission, are often used concurrently and mixed. Moreover, omissions often leads to the need of paraphrasing (Ivarsson & Carroll, 1998:87). Paraphrasing can also be used when culture-specific item needs to be translated. In these kinds of cases, paraphrasing can be used to explain the item.

In Example 1 the original dialog is paraphrased. The phrase “take matters into their own hands” is translated as “hätköityä” meaning doing something rash. The idea remains the same, but the subtitled version is considerably shorter.

| <i>Example 1. Paraphrasing</i> | |
|---|--|
| Original English Dialog | Finnish Subtitles |
| Police force are taking every possible precaution and urging everyone not to take matters into their own hands. | Poliisi tekee kaikkensa ja pyytää, ettette tee mitään hätköityä. |

Another frequently used condensation strategy is **merging**. Merging is a translation strategy in which short sentences clearly expressed by one person are merged into one subtitle line (Ivarsson & Carroll, 1998:88). In some cases two or even three short expressions or sentences can be merged into one sentence. The easiest way to do this, is simply combining the sentences by adding “and”/”ja” between the sentences as shown in Example 2.

The two sentences “Harvey called” and “He said Batman’s gonna turn himself in” are said one after another by the same person. Hence, the two sentences can be merged into one short subtitle line. In addition to merging, the subtitler has also condensed the English phrase “gonna turn himself in” into one Finnish word “antautuvan”. The meaning and even the modality of the verb stays the same. This is possible, because Finnish and English languages differ from each other in many ways. For example Finnish is an agglutinative language, meaning that the meaning of words is build and changed via added and sequenced morphemes (Branch, 1999).

This brief example already illustrates that the multimodal nature of the audiovisual text eases the needed condensations of the original dialog while subtitling. The viewer of the movie hears that the same person is speaking and this is also supported by the picture of the woman speaking.

| <i>Example 2. Merging</i> | |
|--|---|
| Original English Dialog | Finnish Subtitles |
| Harvey called. He said Batman’s gonna turn himself in. | Harvey soitti ja sanoi Batmanin antautuvan. |

Simplification can be used to make shorter and less complex syntactic structures or simplify the used vocabulary (Ivarsson & Carroll, 1998:88–89). It is easier for viewers to read fast and understand simple and familiar words than uncommon ones. On the other hand, the subtitler should take into consideration the heterogeneity of the viewers and their linguistic awareness and level of education (ibid.). This is of course extremely difficult and making decisions is always subjective, context dependent and situational. Simplification can also be achieved through the use of different substitution strategies. These strategies include for example the use of synonyms, antonyms, hyponyms, metaphors or metonymies (Chaume, 2008:131). If one considers the word “cat”, its synonym is “feline”, its antonym is “dog” and hyponym “house cat”. Metonymies are according to Merriam-Webster (2015) “a figure of speech in which one word or phrase is substituted for another with which it is closely associated.” For example “Hollywood” can represent the whole American film industry.

In Example 3 the sentence “I get why they call him the Joker” has been simplified in Finnish as “Jokeri on osuva nimi” which means “Joker is a fitting name”. There is a small change in the exact meaning of the utterance, but the idea stays the same: The person speaking about the Joker claims that the Joker is suitable name for the villain. If the sentence would have been translated directly into “Ymmärrän, miksi häntä kutsutaan Jokeriksi.” it would have been twice as long as the one simplified by the movie’s subtitler.

| <i>Example 3. Simplification</i> | |
|------------------------------------|-----------------------|
| Original English Dialog | Finnish Subtitles |
| I get why they call him the Joker. | Jokeri on osuva nimi. |

Lomheim (1999:203) has proposed categories “generalization” and “specification” as possible ways to condense the original dialog. **Generalization** refers to situations where for example product or place name is changed into more general term. By using this strategy the original dialog can be fitted to the subtitles, particularly if the original name is long. However, there are other situations that require generalization as well. In contrary to generalization, specification makes the text more specific. This strategy can lead to expansion, but also to condensation.

In Example 4 Harvey Dent is speaking to Commissioner Gordon about the nickname he had in MCU or Major Crime Unit, where Dent worked before he took the position as the DA of Gotham. MCU has been generalized into “osasto” which means a unit. In this example the subtitler has chosen to generalize the abbreviation into general term “unit” which can be understood to refer to the unit which Gordon is working at. In addition, earlier in the movie “MCU” has been translated as “Suurrikosyksikkö” which is literal translation of the unit’s name. The name is mentioned several times during the movie and the viewer of the movie can hear this. Gordon is in charge of the unit and the fact that Dent links him to it, makes it clear of which unit they are talking about. There is no need to translate the whole name of the unit every time it is uttered, particularly when it is linked to Commissioner Gordon.

| <i>Example 4. Generalization</i> | |
|--|----------------------------------|
| Original English Dialog | Finnish Subtitles |
| I heard they have a different name for me down at MCU. | Minulla on eri nimi osastollasi. |

All of the strategies discussed and illustrated in this chapter are used to make the original spoken message of the movie more compact. The strategies can be used on the linguistic level but also with the help and support of the other modes of the movie. In the next chapter, another frequently used subtitling strategy group, reduction strategies, is discussed. Examples from the source material are provided in a similar manner than in this chapter.

3.4.2 Reduction Strategies

The phenomena where something is left untranslated is called by different names by different scholars. These terms include ‘deletion’, ‘total and partial reduction’ and ‘omission’. The difference between partial and total reductions or omissions is that in the first mentioned type only parts of the dialog are left untranslated and in the latter type the whole utterance is omitted from the subtitles. Frequently omitted parts of the dialog are for example elements of spoken

language such as false starts and repetition (Pedersen, 2011:21), modifiers such as adjectives and adverbs, phatic expressions such as “anyway” and “you know” (Díaz Cintas, 2008:162–171) as well as signs of politeness such as apologizing, greeting and thanking (al-Qinai, 2011:25) and various vocatives such as names, titles and descriptors (Bruti & Perego, 2008:13).

According to Baker (1992:77–78) omission can be used when it is needed and it does not harm the message or affect the development of the story. She states that, for instance, some words and idioms can sometimes be omitted altogether in cases where the translator cannot find a close match for them in the target language or there is no grammatical means to express the idea. Furthermore, Dimitriu (2004:165–173) argues that there are several reasons to use omission. The first one is a grammatical one. There are language-specific items in every language which cannot be conveyed to other languages. The second reason is stylistic and includes for example omission of repetition. Thirdly, the text must be condensed to present essential information only, especially in the case of subtitles. The fourth reason is to avoid problematic time, space and cultural elements. These can vary from cultural events and names of people to places and product names.

In addition to the aforementioned justification for deletion and condensation strategies, cultural taboos are in some cases also good to avoid and omit (Dimitriu, 2004:170). These include for example swear words and other vulgar expressions. A case in point, is a study conducted by Hjort (2009) which reveals that subtitles include fewer swearwords than the original texts. The reason for this is the claim that swearwords are stronger when written form than in spoken form. Moreover, swearwords can be omitted if the message of these words is conveyed by other means, such as facial expressions and the tone of voice.

Finally, Georgakopoulou (2009:26–28) has listed linguistic elements that subtitlers often omit even if there is space for them. These categories are repetition, names, false starts, internationally known words such as “yes”, “no” and “OK”, expressions followed by gestures, and exclamation.

In the next paragraphs the two main types of reduction strategies are illustrated via examples from the research material. These strategies are partial and total omission. First, partial omission is discussed and after that, total omission.

Example 5 illustrates **partial omission**. In this example, part of the original dialog line has been left untranslated. The partially omitted part is a phatic expression “you know”. Phatic

expressions are elements of spoken language that usually do not include essential information for the continuity of the movie plot and can thus be omitted.

| <i>Example 5. Partial omission</i> | |
|--|---|
| Original English Dialog | Finnish Subtitles |
| But you know, if you said you were rattled, we could take the rest of the day off. | Mutta jos olet järkyttynyt, voisimme pitää loppupäivän vapaata. |

Furthermore, this is a good example of the overlapping and concurrent usage of more than one condensation and/or reduction strategy in a same subtitle line. In addition to the use of omission, a part of the example sentence has been simplified. The phrase “if you said you were rattled” has been translated as “jos olet järkyttynyt” or “if you are rattled”.

Another type of omission, is **total omission**. In total omission words, phrases or even whole sentences can be left untranslated. Often totally omitted are for example shouts or screams of characters, vulgar expressions and features of spoken language. In Example 6, a curse word “shit” has been totally omitted. The viewer hears it, most likely recognizes it as a curse word and understands that it is meant as a curse from, for example the tone of the voice, facial expressions and gestures of the character.

| <i>Example 6. Total omission</i> | |
|----------------------------------|-------------------|
| Original English Dialog | Finnish Subtitles |
| Shit! | - |

There are several ways to categorize subtitling categories as was already discussed in Chapter 3.4. Different scholars categorize these strategies in different ways, yet, the idea behind them is similar. As has been discussed and illustrated via examples, there are various condensation and reduction strategies that the subtitler can use while translating the dialog of a movie. It has also been noted that the subtitler frequently uses several strategies concurrently and sometimes in overlapping manner.

The lines between various subtitling strategies are blurry and even the main categories (condensation and reduction) are partially overlapping. Therefore line-drawing between them can be difficult. When these strategies are applied to the study of Finnish language, the lines between the main strategies and their sub-categories become even murkier. The reason for this

is the fact that English language and Finnish language are very different, as was mentioned in the paragraph concerning merging. For example, one word in Finnish can correspond several words or a phrase in English. Finnish question “Lähdemmekö?” corresponds roughly English questions “Should we go?” or “Are we going?”. It is clear that the Finnish version is shorter (or condensed if it were a translation of the English question.) However, one could argue that something has also been reduced from the English version for there are more words in the English question and the pronoun “we” is not written out in the Finnish version (“Lähdemmekö?”). In Finnish the whole question can be expressed by using a single word which has been built via added morphemes. Hence, the categorizations of subtitling strategies are not completely applicable to Finnish subtitles and the even the line between condensation and reduction can sometimes be hazy. However, some lines must be drawn between the strategies in order to study subtitles. Identifying various subtitling categories can also help to understand how a subtitler can fit the original, often lengthy dialog, into the subtitle lines. This understanding can also be deepened by studying the multimodal nature of the subtitled movie. In the next Chapter the term multimodality is introduced and discussed.

4. Multimodality

Multimodality is a phenomenon that is linked to all forms of communication: it combines various sign systems or modes to produce the message (Stöckl, 2004:9). The phenomenon can be dated as back as the first communications of humans, but the study of it has been around for about 40 years (Stöckl, 2004:10). The study has, however, been divided into many disciplines and they all have adopted their own approaches (Ventola, Charles & Kaltenbacher, 2004:1). In Translation Studies, the concept of multimodality has recently started to attract more attention and methods to study the complexity of various meaning construction modes are being tested. In fact, Pérez-González (2014a:182) has noted that multimodality is becoming one of the frameworks in which particularly audiovisual translation is studied.

4.1 Mode, Media, Medium

To understand the term “multimodality”, one must first define the related term “mode”. In an Internet interview, Gunter Kress (2012), an esteemed professor of semiotics, explains modes as “resources whereby we can make meaning material”. He continues by saying that modes are socially produced, regular, material and culturally bound. It is in his work with van Leeuwen that many scholars base their definition of mode. For example Stöckl (2004), Kaindl (2013) and Chuang (2006) have discussed the term in length in their translation related studies. Varied terms such as mode, semiotic mode and sign system are used to refer basically to this same idea. Modes convey meaning construction resources and/or representations to formulate ideas of the underlying substances. Simply put, modes are particular “ways or manners in which something occurs or is experienced, expressed or done” (Oxford dictionaries, 2017).

Modes are often confused with medium (or its plural form media) and these closely related terms are sometimes even used as synonyms. However, there are differences between them. According to Kaindl (2013:261) the two are always linked to each other, as modes are realized through their medium. Modes can be for example realized through different media thus creating “medial variants of one mode” (Stöckl, 2004) or “medial realizations” (Pérez-González, 2014b). For example linguistic mode can be realized in spoken or written form.

Lehtonen (2007:40) points out that there are differences between the affordance of each sign or symbol system. For example, it is easier to express complicated abstract thoughts about political

issues in oral or written language, but the feeling of love or sadness can be better presented via music. Lehtonen (ibid.) notes that when translation occurs between sign or symbol systems, elements can be added or omitted between the original and new version. This is, in fact, what happens in audiovisual translation.

4.2 Multimodal Texts

Multimodal texts can be characterized as texts that convey their message by using multiple channels or modes that create the overall meaning of the text. These texts can include for example picture books, comics, television shows, commercials, web pages and movies. Consequently, various texts have been studied from multimodal viewpoints, such as picture books (van Meerbergen, 2009), interviews (Chen & Nohara, 2016), documentaries (Iedema, 2011), commercials (Thibault, 2000) and movies (Rheindorf, 2004).

Movies are a great example of multimodal text, because they combine several channels or modes to create the message. The two main modes are visual mode and auditory mode. Both of them include various subcategories or sub-modes. Visual mode includes the image, be it moving or still, and the writings on the screen, such as subtitles. The auditory mode includes the sounds, such as dialog and special effects, and music. This interwoven system of modes interacts in the audiovisual text and this interplay is consequently called multimodality. The meanings and representations are produced through many modes and they all contribute something to the meaning themselves and with interaction with each other (Kress & Leeuwen, 2001:14).

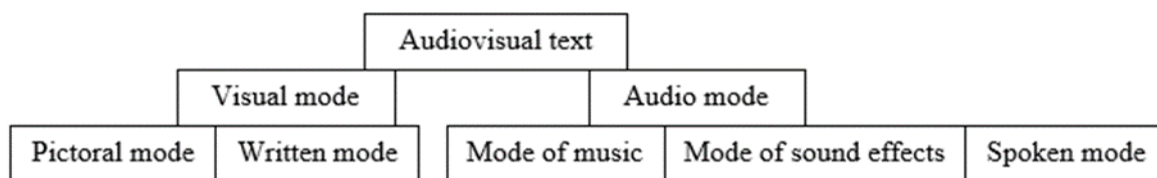


Figure 1 Modes and sub-modes of audiovisual text

There are different ways to categorize modes and their sub-modes used in movies. In this study, two modes, visual and audio, are seen as the main modes. These modes can be further divided into sub-modes as illustrated in Figure 1. This classification roughly corresponds with the five

information channels distinguished by Metz (1974) and introduced in chapter 2.2, as well as the categorization of modes used by Chuang (2009). In addition, all of these modes have distinct characteristics or features that can be used as an aid in the research of each mode. These features have been discussed at length in Chapters 1 and 2 and are presented in Figure 2 as a summary of all the aspects that can be included into multimodality.

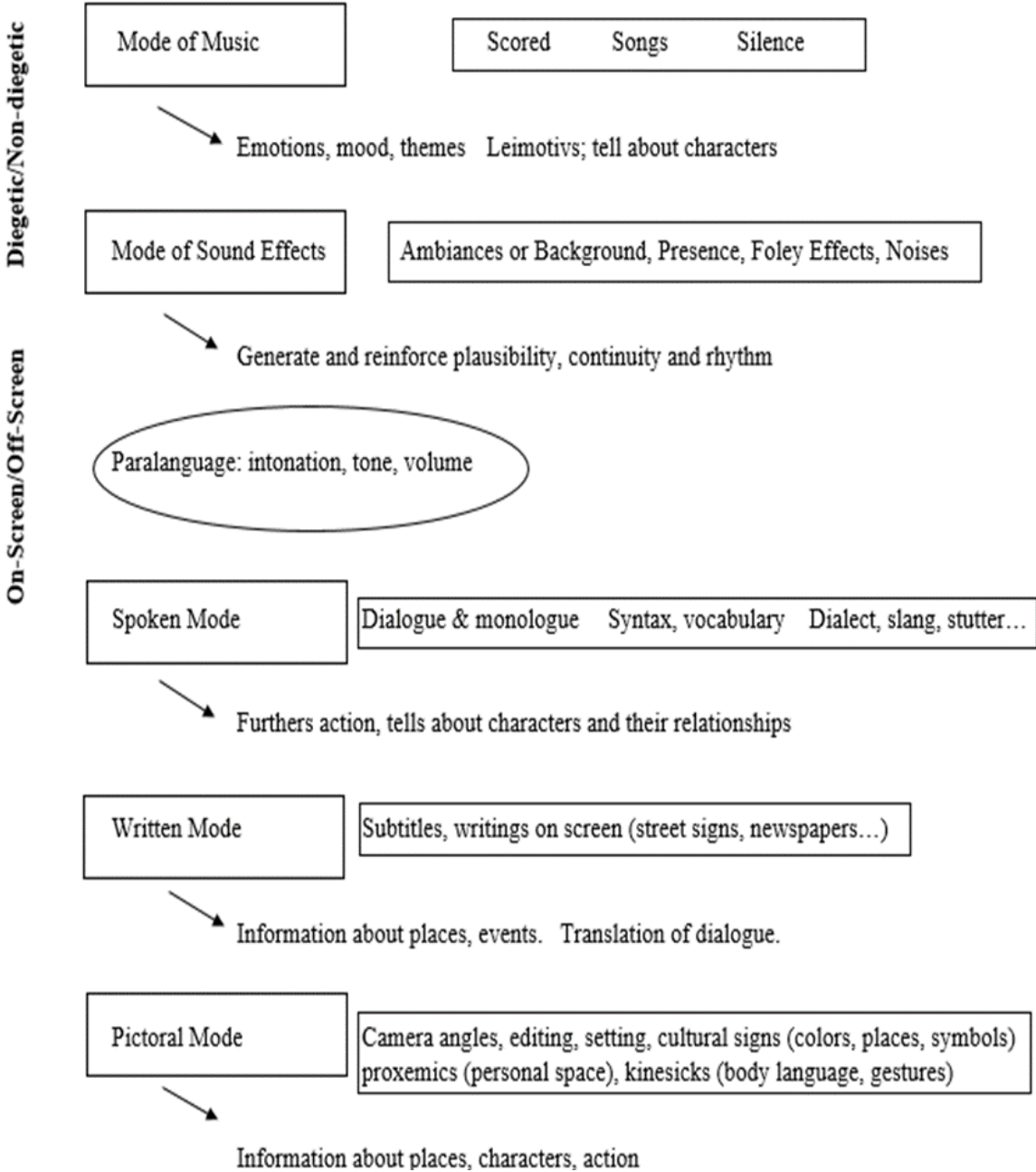


Figure 2 Details of the five modes of audiovisual text.

4.3 Multimodality and Translation Studies

Multimodality or at least some of the modes in interaction with each other, has been studied in translation studies, even though it might not have been called or labelled as multimodal research. For example non-verbal components of audiovisual translation have been researched by various scholars (see for example Gottlieb, 1997; Zabalbeascoa, 1997). Reiss discussed audio-medial translation form in 1971 and Jakobson intersemiotic translation in 1959 (Tuominen, Hirvonen, Ketola, Pitkäsalo & Isolahti, 2016:15–17). The idea of multimodality has been around far longer than its systematic study.

In translation studies multimodality has gained more academic attention in the recent years (Stöckl, 2004:10). Nevertheless, it is still quite unexplored field in translation studies. There are many reasons for it and the most prominent ones include focusing merely on the linguistic elements of the translation, problems in data collection as well as the lack of relevant methodology (Gambier, 2006:7). These issues have eased in the recent year and for example, like Gambier suggested, technology has advanced in a way that data collection has become easier. The multimodal nature of various translated texts, such as movies, television series, comics and picture books has been taken into account and the relations of different modes are in the focus of new studies.

A multitude of scholars and researchers have commented that the study in audiovisual translation is too often concentrated on and limited to the linguistic aspects of translation (Gambier, 2006/2013; Stöckl, 2004; Chen, 2016; Kaindl, 2013). Consequently, research that combines other aspects of audiovisual texts as well as the linguistic elements (including subtitles) have been developed. However, the research has been directed mainly to individual modes rather than their interaction (Stöckl, 2004).

Subtitlers are guided to take the pictures and sounds into consideration while translating, in addition to the linguistic mode. However, the way these other modes should be taken into consideration is not explained or illustrated further. The closely knit and interwoven nature of the various modes and how they create meaning and the overall message together, is often left unnamed and unexplained. This is where the need to study audiovisual texts as multimodal constructions arises.

Nevertheless, some attention has been paid to the relationships between the modes. For example Tomaszewicz (2006), Bogucki (2013) and Gambier (2013) have studied how the different

modes interact with each other. Bogucki (2013:40–42) has modified the categorization of Tomaszewicz (2006:59–63) and formed five pointed typology of the relationships between the modes. These relationships are “substitution”, “complementariness”, “interpretation”, “parallelism” and “contradiction”. Secondly, Gambier (2013:48) has distinguished seven relationships that sounds and pictures can have. These are 1) “redundancy” 2) “complementarity” 3) “autonomy” 4) “contradiction” 5) “distance” 6) “criticism” 7) “help” (ibid.). The categorizations offered by Gambier and Bogucki are similar in many ways, although Gambier’s is slightly more detailed. The ideas behind the relationships are, however, the same.

A third categorization used in this study is compiled by Gambier (2013) and it focuses on the influence of the verbal element on the overall meaning construction process of an AV text. The five categories discussed by Gambier (2013:48–49) are “explicative”, “performative”, “allocative”, “demarcative” and “selective”. All of these categories and how they are used in the analysis of the multiple modes of audiovisual text are explained in detail in Chapters 6.3 and 6.4.

4.4 Existing Methods

One of the earliest and most influential methods in studying multimodality in audiovisual texts was formed by Baldry (2000) and Thibault (2000) (Taylor, 2004:161). This method is called multimodal transcription and it means that the audiovisual material is broken down into frames and organized into sequences. Then a detailed transcription of each mode is conducted and each mode is studied closely in a chart (Hirvonen & Tiittula, 2010:2; Taylor, 2004:161). This method is most suitable to short videos, such as commercials, because it is extremely detailed and the analysis tends to be long (Gambier, 2006:7). Due to the copyright issues it is also quite problematic to gain access to video materials and thus this method is not suitable for studying for example whole-length movies.

Forceville (2007) has reviewed the publication of Baldry and Thibault (2006) and commented on some shortcomings. He for example criticizes the fact that Baldry and Thibault do not venture across discipline lines to Film Studies (Forceville, 2007:3). Utilizing interdisciplinary approach could help for example with relevant terminology as well as describing the concepts and phenomena behind filmic meaning construction methods. This is exactly why translation scholars studying multimodality should broaden their approach across disciplinary lines.

Taylor (2013:102–103), on the other hand, describes a method, based on phasal analysis of literary texts, as being more practical approach to multimodal texts. It divides the audiovisual text that is being studied into a number of major phases, such as scenes or sequences of a movie. A phase is defined as “particular set of characters, in the same setting, with the same register of dialog, accompanied by a particular piece of music. (ibid.)” Phases can be divided further into sub phases and macro phases according to the scene. The phases change in continuous or discontinuous ways signaled by for example transitions and fade-outs. This approach to the study of the material can be seen more practical than the one used by Baldry and Thibault, and it enables the study of longer audiovisual texts than commercials.

Taylor (2013:102) reaches out to Literary Studies in search of relevant and suitable concepts to divide the audiovisual text into “bigger chunks”, yet, he describes phases by using terminology already in use in Film Studies, such as scene and sequence. As was discussed in chapter 2.4.1, audiovisual material can be divided into frames, shots, scenes, sequences and generic stages by using the concepts of Film Studies. Taylor’s need to venture into Literary Studies is one more example of the focus on the linguistic elements of audiovisual texts. Even though Taylor is studying other aspects of audiovisual texts than merely the linguistic ones, the linguistic emphasis remains.

The methods used in studying and researching multimodal texts are mainly limited to various versions of Baldry’s and Thibault’s multimodal transcription and Taylor’s phasal analysis. These are adapted and used by for example Chen (2016), van Meerbergen (2009) and Mubenga (2009). Kokkola and Ketola (2015:219) have noted that these approaches are based on Halliday’s theories (1978) on Systemic Functional Linguistics and therefore they “treat images and sound as structurally equivalent to language, employing concepts developed in linguistics to the analysis of all modes in a multimodal text.”

Another method was formulated by Morgner and Pappert (2005). This method includes audio description as part of the movies’ dialog and it is studied with the relation to visual and auditory elements (Hirvonen & Tiittula, 2010:2). This is a method that Hirvonen and Tiittula have utilized and refined in their study on audio description. This method can be used in research of multimodality, but it only takes into consideration the auditory modes. To get the whole picture of both auditory and visual modes need to be examined.

Multimodal approaches to translation studies have also been developed through technological advances. Taylor (2013:103) for example mentions corpus-based approaches that have been

developed in the recent years. Corpus-tools can be used to study large quantities of data and compare findings to other texts quickly. It is ideal tool for quantitative study and does not suit the needs of closer study of individual modes or their relations to one another.

The concept of multimodality, its possible applications into various translation research scenarios and suitable methods to do so have been discussed and studied by a number of Finnish researchers (Tuominen et al. 2016). Tuominen introduces ideas of usability testing into the research of reception of multimodal subtitled programs, Pitkäsalo (2016) focuses on reception of comics, Isolahti (2016) studies the lost visual mode in phone interpretation and Hirvonen (2016) discusses about audiodescription of movies.

Furthermore, Ketola (2016) discusses the usage of metafunctional analysis in the analysis of pictured texts. Meta-functional analysis is based on Halliday's (1978) Systemic Functional Linguistics, which was mentioned earlier in this chapter, as the basis of several multimodal analyses. In metafunctional analysis, three metafunctions (ideational, interpersonal and textual) are described and analyzed in lengthy tables. The amount of material the analysis produces is large as well as highly detailed. Ketola (2016:113) comments that the modes are also often merely described as separate elements and their relationships are not identified or analyzed further. It is important to get information about the separate modes, yet, more emphasis needs to be put on their interplay. There are many other obstacles in the metafunctional analysis as well. Ketola (2016:111–112) mentions for example the lack of relevant information gained through interpersonal and textual levels as well as problems in the treatment of various modes as if they create and convey meaning in the same way.

There are several methods that can be used in the analysis of multimodal texts as has been illustrated in this chapter. However, new methods are still needed in order to study the multimodal nature of subtitles in a way that all of the modes are treated equally important and that takes into consideration the relations of the modes as well. This calls for inter- or multidisciplinary approach that combines theories and studies conducted in Audiovisual Translation Studies, Film Studies and for example Sound Studies. Chapters 1 and 2 have illustrated some of the main concepts of these fields and in the next chapter, an attempt to combine these into new method is discussed.

5. Material

The research material of this study includes six sections from a Batman movie *The Dark Knight* (2008). This movie was chosen as research material for several reasons. Firstly, it is one of the most sold and rented DVD release of the last decade in Finland. More than 80 000 DVD copies of the movie were sold in its release year 2008 and about 95 000 euros were used for rental of the movie (Suomen elokuvasäätiö, 2008; Elokuva uutiset, 2009). This indicates that the movie is widely seen and appreciated in Finland. This also means that the subtitles of this particular movie have been read by a considerable number of Finnish people and can be regarded as a sample of the most read texts of Finnish people. Secondly, the movie is a part of the superhero genre that has gained wide popularity during the recent years. Third and the most significant reason for the selection is the way the movie utilizes multimodality. For example, the main character Batman is linked and bound to both visual (costume, appearance) and audio (change of voice) channels. The same applies to the main villain of the movie, the Joker. Without the use of multimodal channels neither of the characters would be whole. Furthermore, there are several instances in the movie where written texts are shown on the screen and these also need to be taken into consideration while subtitling the movie. Overall, the selected movie is a good example of multimodal text which uses several modes to create the whole cinematic message.

The movie was released in 2008 and is one of the most critically acclaimed and appreciated superhero movies. It was directed by Christopher Nolan and written by Jonathan and Christopher Nolan. The movie has won several awards including two Oscar awards. Richard King won the Oscar for best sound editing and the other was given to Heath Ledger posthumously from the supporting male role of the Joker. *The Dark Knight* is a second part of the Batman trilogy of which the other parts are *Batman Begins* and *The Dark Knight Rises*. The characters of the movie are based on DC comics. The main roles are played by Christian Bale (Batman/Bruce Wayne), Heath Ledger (the Joker), Aaron Eckhart (Harvey Dent), Michael Caine (Alfred Pennyworth), Maggie Gyllenhaal (Rachel Dawes), Morgan Freeman (Lucius Fox) and Gary Oldman (Detective Gordon).

The movie is set in the fictional city of Gotham which is protected by Bruce Wayne's alter ego Batman. New villain the Joker is trying to take over the city and Batman must rely on his companions such as Commissioner Gordon, Lucius Fox and Alfred Pennyworth to overcome the anarchy spreading on the streets. To complicate matters even more, a love triangle between

Bruce Wayne, a new district attorney Harvey Dent and Rachel Dawes develops, forcing Bruce Wayne to investigate his feelings and the future of Batman altogether.

The Dark Knight has been subtitled by SDI Media Group but the name of the individual subtitle provider is not given in the end credits of the movie. SDI Media is one of the largest subtitle providers in Finland (Lång, 2013:51). SDI Media is an international company which operates in over 35 countries and provides subtitling services in over 80 languages (SDI Media, 2017).

Three scenes and three sequences from the movie were selected for further analysis. The division of the movie into sections is based on the movie's hierarchical structure which is illustrated in Figure 3 and was discussed in Chapter 2.4.1. This hierarchical, six levelled categorization is based on the length of the movie components (Iedema, 2001:9). The shortest and smallest movie constituent is a frame which is a still picture of a shot (ibid.) Multimodal transcription developed by Baldry and Thibault (2006) concentrates on this level in their analysis. However, their analysis is extremely detailed and not suitable for the analysis of longer films. In addition, the use of frames from the original movie may create copyright issues.

In this study, the full length movie is divided into “bigger chunks” in a similar manner to Taylor's phasal analysis (2013). However, the “chunking” of the material is carried out by using concepts of Film Studies instead of Linguistics as Taylor has done. The levels of movie constituents are frames, shots, scenes, sequences, generic stages and the work as a whole (Figure 3). Each level in the hierarchical structure includes the lower levels. In other words, the work as a whole constituents of several generic stages, generic stages constituent of several sequences, sequences of several scenes and so on.

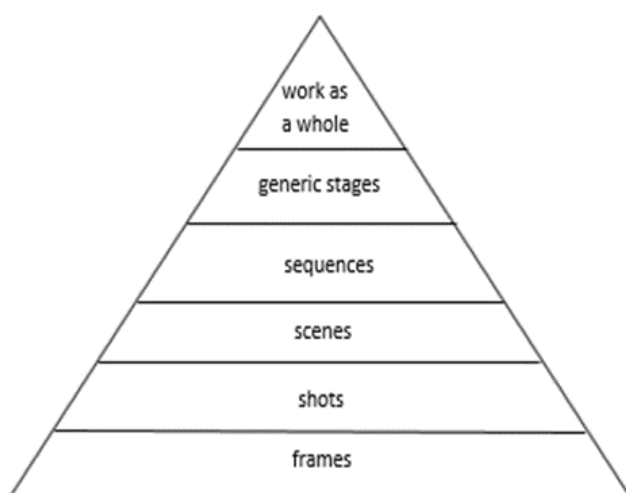


Figure 3 Hierarchical structure of movie constituents.

Frames and individual shots are too short to suit the purposes of this study. However, they are not totally excluded because they form the scenes and sequences that are studied. On the other hand, the whole movie as well as the generic stages of the movie (the beginning, the middle and the end) are too long and complex to suit this study. The two levels of the hierarchy that are of interest in this study are the scene and the sequence.

As was mentioned in the previous paragraphs, scenes comprise of several shots. Scenes concentrate on presenting certain places, actions or moments in time. Thus they are characterized mostly by their “continuity in time and place” (Iedema, 2001:8). Scenes are usually compact and specific and they are structured with logical use of shots of people or objects participating in the same interaction (Metz, 1974:127 & 103). This interaction can be, for example a dialog between characters. Sequences, on the other hand, comprise of several scenes. These longer sections of the movie are not restricted by specific places in time or space. Instead, they often include movement from one place to another or from one time to another. The glue that ties scenes into sequences is thematic or logic continuity (Iedema, 2001:9). For example, shots can be tied together into sequence by following certain characters or topics of the movie (ibid.). However, the distinction between scenes and sequences is not always clear-cut. The boundaries between them are often arbitrary and divisions can be made with various justifications. This does not render the division useless, but instead flexible and adaptable to suit various research purposes.

In order to operate within the time and space constraints of this study, some restrictions to the study material needed to be made. The material consist of three scenes and three sequences from the movie *The Dark Knight*. These sections were selected throughout the movie in order for them to represent the movie as a whole. An overall description of the content of the selected sections is given in Chapter 6. This is done to introduce the characters, settings, mood and context of the scene or sequence before the actual analysis is carried out.

After the scenes and sequences were selected, the original movie dialog and the corresponding subtitles from the scenes/sequences was collected. This collection was carried out manually from the Finnish DVD release of the movie. The original English dialog was collected by listening to the audiotrack and comparing it to the English hard-of-hearing subtitles and the script of the movie (Nolan & Nolan, 2016). The comparison was made because there are parts of the dialog that are not completely audible or understandable from the audiotrack. The original

dialog and the subtitles, which were also collected from the DVD, were then gathered in a table form. These tables are linked to the visual and audio modes in the analysis.

Six sections of the movie were chosen to be further analyzed. The sections include three scenes and three sequences. As was discussed in Chapter 5.2 these two levels of movie constituents, are the most suitable ones for the analysis of the interwoven system of modes. The sections were selected throughout the movie in order to represent it as a whole as closely as possible. These sections were selected because they include interesting interaction between the modes as well as subtitles in which something of the original dialog has been condensed and/or reduced.

The selected scenes and sequences are illustrated in Tables 3 and 4. The scenes are presented in the left column and the sequences in the right one. The overall action and relevant characters in each scene and sequence are described shortly. The time code of each section is also shown above the description. For example, the first scene to be analyzed starts when the movie has run for one minute and 45 seconds and ends at one minute and 57 seconds. In the scene a gang of masked criminals is approaching a bank they are about to rob. They are loading their guns and talking about the main villain of the movie, the Joker. All of the three scenes and three sequences are presented in Tables 3 and 4 accordingly. The duration of all of the scenes is less than a minute and the duration of sequences ranges from two minutes up to four minutes.

Table 3. Overall description of the scenes selected as research material.

| | <i>Scenes</i> |
|----|---|
| 1. | 1.45–1.57 Three masked criminals are loading guns and talking in a car as they are getting ready to rob a bank. |
| 2. | 15.02–15.27 Rachel and Harvey are walking along a corridor and talking after a court session. A criminal has just tried to shoot Harvey. |
| 3. | 1.48.56–1.49.38 People at bar, Gordon and Fox are watching a video Joker has sent to the news. On the video a reporter kidnapped by the Joker is reading a message written by the Joker. |

Table 4 Overall description of the sequences selected as research material.

| | <i>Sequences</i> |
|----|---|
| 1. | 28.28–30.28 One of the mafia's men, Gambol, receives what is assumedly Joker's dead body. It turns out to be a trick and Joker is alive. He threatens and kills Gambol. After that he gives Gambol's men a chance to join his crew. |
| 2. | 1.11.26–1.16.03 Harvey is taken by a police convoy to prison and they are attacked by the Joker and his associates. Batman comes to help the police but his car is destroyed, it changes into a motorcycle and he continues the chase. |
| 3. | 1.54.45–1.57.32 Two ferries leave harbor, the other one full of civilians and the other one criminals. Joker has left bombs and detonators in both boats in order to get the people to blow each other up. The ones that use the detonator first will survive. |

6. Method

As has been discussed in the previous chapters, new methods are still required in order to analyze audiovisual texts' multimodal nature and how it affects the translation of these texts. Various methods have been used to do, yet there are several shortcomings in their use which render them impractical for the purpose of this study. Multimodal transcription (Baldry & Thibault, 2006) of audiovisual texts is extremely detailed and best suited for short videos. Taylor's phasal analysis is based on Baldry's and Thibault's work but the material is divided into "bigger chunks" than mere frames (Taylor, 2013). However, Taylor has adopted the use of this phasal analysis from Literary Studies and neglected the obvious link between Film Studies and the study of movies' multimodal nature. Many other researchers, such as Chen (2016), van Meerbergen (2009) and Mubenga (2009) have used aforementioned methods as starting points in their own research and created various versions of more general multimodal analyses. All of these studies stem from Halliday's Systemic Functional Linguistics and thus treat all of the modes as they created meaning in similar way as language. This approach is problematic for it puts the emphasis on the linguistic elements of multimodal texts and uses concepts developed in linguistics to analyze the other modes too.

A step away from linguistics is needed in order to analyze the other modes of audiovisual texts as well as the relationships between the modes. As was already mentioned in the Introduction, several researchers, such as Bartrina (2004:157), Forceville (2007:3), Gambier (2013:56), Chaume (2004) and MacClarty (2012), have brought forth the need for interdisciplinary and even multidisciplinary approaches to AV translation. A step taken in this study is towards Film Studies, a closely related area of study to audiovisual translation, yet seldom acknowledged by multimodal researchers studying audiovisual texts.

Nevertheless, the methods based on multimodal transcription are not the only ones used in the analysis of multimodal texts. There are several other approaches that can be used as was already discussed in Chapter 3.4. Morgner & Pappert (2005) and Hirvonen & Tiittula (2010) have used audio description as part of the movie's dialog to gain information of its relation to visual and auditory elements of the multimodal text. These approaches put the emphasis on the audiotrack. Multimodality has also been studied by using corpus-based tools (Taylor, 2013), which in turn are best suited for quantitative and statistical studies. Furthermore, new methods and approaches are suggested and tested by a group of Finnish researchers. Tuominen (2016) introduces ideas of usability testing into the research of reception of multimodal subtitled

programs, Pitkäsalo (2016) focuses on reception of comics and Isolahti (2016) studies the lost visual mode in phone interpretation to name but a few. These approaches are fresh and interesting, however, they do not suit the purpose of this study.

To sum up, there are several methods that can be used to analyze the multimodal nature of various texts. However, none of them suit the purpose of this study. The existing methods tend to be too detailed and lengthy (multimodal transcription), place too much emphasis only on the linguistics (methods based on Halliday's Theories, such as metafunctional analysis and multimodal analysis), emphasize one mode over the others (audiodescription), or concentrate on the reception of the multimodal texts (usability testing and focus group interviews). Moreover, as Ketola (2016:113) has noted, the existing methods concentrate mostly on describing the various modes and the relationships between the modes are disregarded. It is clear that in order to carry out this study, a new method is needed.

6.1 Towards a New Method

The aim of this study is to find out how the modes of a single multimodal text, in this case, a movie, function and interact with each other. Furthermore, information on how the multimodal nature of a movie affects the subtitlers most frequently used translation strategies, condensation and reduction strategies, is needed. These two strategies are the most often used ones in subtitling and various textbooks concerning the subject, frequently mention that the subtitler needs to take the picture and the audiotrack into consideration when making condensation and/or reduction decisions. However, the way this is done is mostly left unexplained. In order to use these strategies efficiently the subtitler needs to be aware of the ways the modes of movies create and convey meaning together. This is what the multimodal approach used in this study will illustrate.

The new method introduced in this chapter utilizes various parts of the existing methods, but there are notable differences as well. The most distinguishing feature is the utilization of concepts from Film Studies, a research field closely related to audiovisual translation, yet often left unacknowledged in the study of subtitling. In addition, in this study more attention is paid to the recognition, categorization and use of movie sounds than in previous studies. Two senses, seeing and hearing, are the ones mainly used in receiving the filmic message. Yet, seeing is regarded as more important in Western culture and seen on top of the hierarchy of senses, as

was pointed out in Chapter 2.2. This hierarchy has also affected the way AVT research has been carried out. Frequently more emphasis is put on the importance of the visual mode to the detriment of the auditory. In this study, the two main modes are regarded as equally important and both are taken into consideration.

The two senses form the basis of the two main modes of the multimodal text: the visual mode and the audio mode. The two main modes of movies can be further divided into five sub-modes which in turn correspond the movie's five channels of information (Table 3). As was pointed out in Chapter 2.2, a multitude of scholars and researchers, such as Chen & Nohara, 2012, Gottlieb, 2005, Delabastita, 1990 and Zabalbeascoa, 2008, have studied and discussed the five channels identified by Metz (1974). These are indeed the information channels or modes that together create the whole meaning of the movie.

Table 5. Five information channels of movies and five sub-modes of movies.

| Five Information Channels of Movies (Metz, 1974) | | Five Sub-modes of Movies |
|---|---|---------------------------------|
| visual image | ➡ | the visual mode |
| print and other graphics | ➡ | the written mode |
| speech | ➡ | the mode of speech |
| music | ➡ | the mode of music |
| noise | ➡ | the mode of sound effects |

In order to understand a movie as a whole and to recognize what kind of role subtitles play in that entity, it is important to recognize both the visual and the auditory modes. This is the main aim of this study. However, due to time and space constraints as well as the experimental nature of this study, it is not feasible to analyze an entire movie. Therefore, a suitable division of the movie into shorter and more manageable sections was needed. This division and the chosen scenes and sequences were presented and discussed in Chapter 5.

6.2 Description and Presentation of the Modes

As has been discussed in length in the previous chapters, the two main modes of movies are the audio mode and the visual mode. Furthermore, the audio mode can be divided into three sub-modes which are the spoken mode, the mode of music and the mode of sound effects. In turn, the visual mode can be divided into the pictorial mode and the written mode. These five modes

and the ways they convey meaning will be identified, described and analyzed in the multimodal scene and sequence analysis. Moreover, their relationships to the subtitles will be identified and if this relationship leads to the use of condensation and/or reduction strategies in the subtitles or not, investigated.

All modes are described and explained by using concepts of Film Studies, some of which are depicted in Figure 2 and further discussed in Chapters 2.4 and 3.2. The level of exactness of the depiction is determined in each case depending on the impact of various modes to the translation process. This of course, makes the analysis partly subjective, yet some limitation must be made in order to keep the analysis at a practical and useful level.

The description of the visual mode includes information of the distinct shots used in the analyzed section of the movie. As was discussed in Chapter 2.4.1 possible shots include close-ups, extreme close-ups, medium close-ups, medium shots, long-shots and extremely long-shots (Dick, 2002:54–55) The type of shot used in the section tells about the characters, what they are doing, where they are going, why they are doing the things they do and with who (Wohl, 2008). In addition to the identification and description of the used shot, the visual mode includes information of the nonverbal elements, such as kinesics, proxemics and cultural signs (Ortega, 2011:20). Kinesics refer to various body movements, facial expressions and gestures, whereas proxemics refer to the way people use their personal space while interacting with others. The third category of nonverbal elements Ortega (ibid.) introduces is cultural signs that can include various symbols, icons of indexes, such as colors or places that are often culturally dependent. Moreover, subtitles and other texts on the screen, such as newspaper headings or street signs, are part of the visual mode.

The audio mode includes information about the three sub-modes concerning music, sound effects and speech of the movie. Firstly, music can be originally scored for the movie or include individual songs of various artist. Movie music can also include leitmotifs, which are theme songs or music pieces that are attached to specific characters, places, objects or recurrent ideas or situations (Kassabian, 2013:50–51). In addition to music, movie sounds include various sound effects of people and objects interacting with each other, referred to as foley effects. Sound effects also include ambiances that form of background noises of scenes/sequences and special sound effects which convey for example transmission to memory sequences (Kivi 2012:225). Third sub-mode includes all kinds of speech of movie characters. According to Chion (1994:171–177) speech can be theatrical (dialog of characters), textual (voice-over) or

emanation (unintelligible dialog) speech. The most used is of course theatrical speech which includes the dialog of the characters. The dialog includes various aspects that affect the way it is interpreted, such as intonation, tone, volume and emotions linked to them, referred as paralanguage (Ortega, 2011:20).

In order to select the depicted aspects of each mode, the theories and concepts of seeing and hearing discussed in Chapter 2.3 will be used. These are the attraction points or salient regions of the picture. According to eye-tracking studies these areas are concentrated on faces, mounts, eyes, gazes and text (Lautenbacher, 2012:140). Furthermore, some attention is also paid to motion and its direction as well. Similar attention points, such as loud sounds, draw and direct attention of the viewer. All of the listening modes suggested by Chion (1994), casual listening, semantic listening and reduced listening, are taken into consideration in the collection of the data.

When a movie is subtitled, the subtitles are added to the visual mode. The subtitles form the largest and most notable part of the written mode of the movie. Hence, it is possible that the relationships between the modes in the original movie and the subtitled version shift or change. This change has already been illustrated in Table 2, Chapter 2.5.

The modes will be described and presented in a table form (Figure 4). The main reason for this is that it is the clearest and simplest way to present the findings in an organized manner. The first table (Table x) is divided in two columns which represent the two main modes, the visual mode and the audio mode. These columns include information of the sub-modes. The visual mode includes information of the pictorial mode and the written mode and the audio mode includes information of the mode of music, the mode of sound effect and the spoken mode. The original English dialog of the movie is placed under the audio mode and the Finnish subtitles under the visual mode in another table (Table y).

Table x

| | |
|--|--|
| Visual mode Sub-modes: Pictorial mode and Written mode | Audio mode Sub-modes: Mode of music, Mode of sound effects and Spoken mode |
|--|--|

Table y

| | |
|--------------------------------------|------------------------------|
| The original English dialogue | The Finnish subtitles |
|--------------------------------------|------------------------------|

Figure 4 Table form in which the modes are presented.

6.3. Linking of the Modes

After the research material is collected and described, the next step is to analyze which modes have affected the subtitler's condensation and reduction strategies. The parts of the dialog that have been condensed and/or reduced are identified via comparison of the original dialog and the subtitles. Then the condensed and/or reduced parts of the dialog are marked on the original English dialog via color coding in places where the modes have affected the condensation and/or reduction strategy applied. In other words, not all condensed and/or reduced parts of the dialog are colored. Merely the ones that

- 1) have been condensed and/or reduced *and*
- 2) where the condensation and/or reduction strategies are supported or other ways affected by the visual or audio mode.

Table 6. Colors used as a visual aid in connection of modes and subtitling strategies.

| | |
|--|--|
| Visual mode : Pictorial mode and Written mode | Audio mode : Mode of Music, Mode of Special Effects and Spoken Mode |
|--|--|

The main modes, the visual mode and the audio mode, are both given separate colors (Table 4.) which are used in the color coding to link the modes and the condensed and/or reduced parts of the original English dialog of the movie. The color of the visual mode and its sub-modes is yellow and the color of the audio mode and its sub-modes is turquoise.

6.4 Relationships between the Modes

After the content of the modes have been described and the links between the modes established, the next phase is the recognition and analysis of the relationships between the modes. It is important to remember that the impact of the modes on the overall message shifts between the original and subtitled version of the movie. This is illustrated in Table 2 which shows that a change occurs in the relationship between original dialog and subtitles. In the original version, more emphasis is put on listening to the speech of characters, whereas in the subtitled version, more attention is paid to reading of written subtitles.

The relationship between various elements of audiovisual texts has been studied by for example Tomaszekiewicz (2006), Bogucki (2013) and Gambier (2013) as was discussed in Chapters 2.5 and 4.3. In this study the typologies and categorizations used by these researchers are combined and modified into a new categorization that will be used as an analyzing tool of the relationships between the modes. In addition, the relationships between the oral components and other modes of movies, studied by Gambier (2013:48–49) are used to create the categorization.

Bogucki (2013:40–42) has studied the relationship between the elements of audiovisual texts. He has modified the categorization of Tomaszekiewicz (2006:59–63) and formed five pointed typology. First category is “substitution” in which the information from visual and auditory channels is equivalent, such as face and name. Second one is “complementariness” where the message is conveyed mostly through one channel and supported by another as in the case of diagrams and their explanation. The message can also be created via one channels which is explained by another channel, “interpretation”. The fourth category is “parallelism” in which the channels work independently albeit topically related way and both contribute to the creation of meaning. Last category is “contradiction” in which the information from the various channels do not correspond.

Gambier (2013:48) has also studied the relationships of the channels of AV texts. He has distinguished seven relationships that sounds and pictures can have: 1) “redundancy” 2) “complementarity” 3) “autonomy” 4) “contradiction” 5) “distance” 6) “criticism” 7) “help”. *Redundancy* refers to situations where the two channels give the same information. The information is thus repeated and emphasized. In addition, the information given via pictures and sounds can *complement* each other. For example the music played in a scene can give information about the mood or tension of the scene. The channels can also work independently in an *autonomic* way, without interaction. Nevertheless, the interaction between the channels is highly probable. The channels can give information that is in *contradiction* with each other. Contradictions can also occur when the verbal element and particularly translation is added to the mix. The channels can be organized in a way that there is *distance* or a gap between them. This can create for example humorous effects. The channels can also offer *criticism* towards each other and invite the viewer to choose their side. The last relationship between sound and picture discussed by Gambier (ibid.) is *help*. The channels support each other and help the viewer to understand the message.

Gambier (2013:48–49) has also discussed how the verbal element influences the overall meaning construction process of an AV text. The verbal element can give information that is not conveyed via pictures (“explicative”) or they can be in assistance in accomplishing various mean making tasks (“performative”). Moreover, verbal elements contribute to the characterization by giving linguistic features, such as dialects or stammer, to characters (“allocative”). Verbal elements can also affect the overall narration or plot of the audiovisual text (“demarcative”). The most obvious example being narrator who has control over what happens in AV text; what is revealed, how things are seen. Verbal components can also direct the viewers’ attention and thus have impact on how things are understood (“selective”). The verbal component discussed in this chapter is namely the one the translator works with. The aforementioned interactions the verbal element has on the AV text need to be created similarly in the subtitles.

The categorizations offered by Gambier and Bogucki are similar in many ways and this is why they have combined and used in this study to analyze the relationships between the modes of the selected study material. Moreover, they are used to analyze how the modes can assist the subtitler to adhere to the time and space constraints of subtitles. In the next chapters the categorization used in this study is introduced and examples given from the research material. Each example is shown in a table which includes brief information of the movie’s audio and visual modes. The audio mode slot includes for example the original English dialog or part of it and identifies the speaker. In the visual mode slot, a short description of the scene/sequence is given. The five pointed categorization of the relationships between the modes that is used in this study includes *substitution*, *complementarity*, *interpretation*, *parallelism* and *contradiction*. The relationships that the verbal component can have to the overall meaning construction of an audiovisual text discussed by Gambier (2013:48–49) are included in the categorization.

6.4.1 Substitution

The relationship between modes can be substitutional which means that two or more channels convey the same information. In example 7, the same information refers to Harvey Dent.

| <i>Example 7. Substitution</i> | |
|---|---|
| The Visual Mode | The Audio Mode |
| Rachel and Harvey walking down a corridor | Dialog: Rachel: Come on, Harvey. You’re Gotham’s DA. |

According to Bogucki (2013:40–42) substitution occurs for instance, when information from visual and auditory channels is equivalent, such as face and name. The same relationship is called “redundancy” by Gambier (2013:48). In the example the same information (Harvey) is conveyed via both visual and audio channels: his name is uttered by Rachel and his face is shown in the picture.

6.4.2 Complementarity

The second type of relationship between the modes is complementarity. Gambier (2013) and Bogucki (2013) have both studied and distinguished this relationship between the elements of audiovisual texts. In complementarity the information is conveyed mainly via one mode and supported by others. For example the music played in a scene can give information about the mood or tension of the scene and sound effects can give information about the characters and their interaction. In addition, Gambier (2013:48–49) has distinguished several ways the mode of speech interacts with other modes. Three of them can be placed in the complementarity category. The mode of speech can give information that is not conveyed via other channels (“explicative”), it can assist in accomplishing various meaning construction tasks (“performative”) or contribute to the characterization by giving linguistic features, such as dialects or stammer, to characters (“allocative”). The other two types Gambier has distinguished are placed in the third category, interpretation. Below, an example of complementarity is given.

| <i>Example 8. Complementarity</i> | |
|---|--|
| The Visual Mode | The Audio Mode |
| <p>A bank robber has killed all his associates and is talking to a bank manager. The robber tilts his head as wondering what the manager is talking about.</p> <p>He takes of his mask and reveals his face: it is the painted face of the Joker. His face is shown in extreme close-up. He smiles.</p> | <p>Dialog:</p> <p>Bank manager: Look at you. What do you believe in, huh? What do you believe in? The Joker: I believe whatever doesn't kill you simply makes you... ...stranger.</p> <p>Paralanguage:</p> <p>The bank manager is shouting angrily. The Joker has a distinctive voice.</p> <p>Music:</p> <p>Building up tension to the revealing of the Joker.</p> |

Example 8 is a small section of a scene that is building up to the revelation of the Joker. Until this point in the movie, he has not talked much and his face has been covered with a mask. To maximize the revelation, his face is shown in extreme close-up. The revealing of his face is synchronized with the word “stranger” which creates an uneasy feeling to the scene.

6.4.3 Interpretation

In some cases the information conveyed via the visual mode can be understood or interpreted with the help of the audio mode and vice versa. This relationship is called “interpretation” by Bogucki (2013) and “help” by Gambier (2013). The message is conveyed mainly via one channel and further explained by another channel. The way the message is understood and from whose perspective can be manipulated in various ways. According to Gambier (2013:48) the verbal elements can affect the overall narration of the movie (“demarcative”) or direct the viewers’ attention and thus have impact on how things are understood (“selective”).

| <i>Example 9. Interpretation</i> | |
|--|--|
| The Visual Mode | The Audio Mode |
| Lucius Fox walks into a room where a wall full of screens is emitting blue light. There is movement in all of the screens. Fox looks surprised and perplexed. Batman is standing behind the screens. | Dialog: Batman: Beautiful, isn't it? Fox: Beautiful. Unethical. Dangerous. You took my sonar concept and applied it to every phone in the city. With half the city feeding you sonar, you can image all of Gotham. |

In Example 9, Fox walks into a room where a large computer is on. A wall made out of screens is glowing in blue light. He looks at the computer and does not believe his eyes. The visuals tell the viewers that this is some kind of computer but the dialog between Fox and Batman tells exactly what the computer is, how it has been done and how Batman is going to use it. The visual mode is in this case interpreted with the help of the audio mode, or in the subtitled version, via the written mode.

6.4.4 Parallelism

The fourth relationship category used in this study is “parallelism” in which the modes work independently albeit topically related and both contribute to the creation of meaning (Bogucki, 2013). An extreme version of parallelism is identified and discussed by Gambier (2013). This relationship between the modes is “autonomic” meaning that the modes work independently, without interaction. However, as Gambier (2013:40) has himself pointed out, it is highly probable that some sort of interaction between the modes is always present. The modes can also be organized in a way that there is distance or a gap between them to create for instance humorous effects (Gambier, 2013:48).

| <i>Example 10. Parallelism</i> | |
|---|---|
| The Visual Mode | The Audio Mode |
| Fox types in his name to the computer and it breaks down. Fox smiles. Alfred burns a letter addressed to Bruce. | Batman’s voice-over narration: Because sometimes the truth isn’t enough. Sometimes people deserve more. Sometimes people deserve to have their faith rewarded. |

Example 10 illustrates a kind of parallelism or gap between the audio mode and visual mode. In the audio mode Batman is telling Gordon why he must take the blame of Dent’s evil actions. The discussion then changes into a voice-over narration and while Batman speaks, images of Fox and Alfred are shown. The audio mode and the visual mode are working on different levels; Batman is talking to Gordon and elsewhere Fox and Alfred are shown to be doing things that can be thematically linked to the speech of Batman. Batman rewards Lucius’s faith by helping him to destroy the computer Lucius thinks is unethical and Alfred rewards Bruce by burning a heart-breaking letter from the now deceased Rachel.

6.4.5 Contradiction

The information given via various modes can also contradict each other. This relationship between the modes is identified and studied by both Bogucki (2013) and Gambier (2013). Contradictions between the modes can be created for example for comical or stylistic reasons. Gambier (2013:48) separates “criticism” as its own category although it is clearly related to

contradiction. In this study it is seen as a type of contradiction in which the modes can even offer critique towards each other and invite the viewer of the movie to choose their side.

| <i>Example 11. Contradiction</i> | |
|--|--|
| The Visual Mode | The Audio Mode |
| Batman shoots towards the Joker's truck. He shoots a cable that sticks to the car. Joker looks happy and confused. The cable tightens and crushes the truck. | Dialog: The Joker shouting: He missed! |

Example 11 illustrates a contradiction. In it Batman is trying to stop the Joker. He shoots towards Joker's car and clearly hits something. The Joker shouts that Batman missed his shot and at that moment the Joker's car is crushed and turned upside down. There is a contradiction between the mode of speech and the visual mode. This creates a humorous effect; the Joker thinks that Batman has missed his shot only to realize too late what Batman's real plan was.

The five pointed categorization will be used in the analysis of the audiovisual text's modes. The intention is to study various condensations and reductions made by the subtitler and analyze how the relationship between the modes have facilitated these translation strategies to be used. In total, five categories of relationships that the audiovisual texts' modes have to each other are used in the analysis of selected movie sections. The categorization includes

- 1) substitution,
- 2) complementarity,
- 3) interpretation,
- 4) parallelism and
- 5) contradiction.

This categorization is based on the studies of Bogucki (2013) and Gambier (2013). The categories discussed by these researchers have been compared and then combined into the one used in this study. The division between the relationships is somewhat abstract and there is some overlapping as well. Particularly the lines between complementarity and interpretation can be hazy and situational. However, the division is usable in making the relationships visible and analyzable.

All of these relationships can make it easier or harder for the subtitler to do their job. Each relationship needs to be taken into consideration while translating the movie if the original relationships were to be conveyed to the subtitled version as well.

5.6 Summary of the Method

This new method used and tested in this study is called Multimodal Scene and Sequence Analysis. To summarize, the method comprises of nine partially overlapping steps:

- 1) Selection of the research material.
- 2) Identification and selection of the scenes or sequences to be analyzed further.
- 3) Overall description of the selected scenes and sequences.
- 4) Collection of the original movie dialog and the corresponding subtitles.
- 5) Comparison of the original movie dialog and the subtitles. Identification of the condensed and/or reduced parts of the original dialog.
- 6) Identification, categorization and description of the elements of the two main modes and their sub-modes. Description presented in a table form which also includes the original dialog and the corresponding subtitles.
- 7) Linking of condensed and/or reduced parts of the original dialog and the modes which have facilitated this strategy to be used. The links illustrated via color coding.
- 8) Identification of the relationships between the modes.
- 9) Analysis and discussion of the identified relationship, modes and subtitling strategies.

7. Analysis

The aim of using the new method is to study movies' modes at a level which can be of assistance to the understanding of how subtitlers use condensation and reduction strategies. Two levels of analysis, a scene and a sequence, are tested in order to find the best suited level. The idea is to create a method that can be applied with small alterations for example to act as a teaching tool for translation students as well as researchers who are studying full length movies or other long audiovisual texts.

The analysis is divided into two parts. First three scenes selected throughout the movie are analyzed in Chapter 7.1 and then three sequences are analyzed in Chapter 7.2. The two main modes (visual and audio mode) are described and presented in a table form. Each column includes information about the sub-modes and are discussed and illustrated by concepts of Film Studies which have been discussed in the previous chapters. The sub-modes of visual mode are pictorial mode and written mode whereas the sub-modes of the audio-mode are mode of music, mode of special effects and spoken mode. When a movie is subtitled, the content of its written mode expands considerably. Subtitles form the majority of the subtitled movie's written mode. Because the written mode is a part of the movie's visual mode, the Finnish subtitles are placed under the visual mode in the analysis.

The original English dialog and the corresponding Finnish subtitles are presented in table form as was discussed in Chapter 6.2. The Finnish subtitles include either one or two lines of text and they are presented in the table as closely to the original form as possible. The punctuation, line-breaks as well as any errors are reproduced as they are seen in the movie. The speaker is identified prior to the Finnish subtitle lines and abbreviation of the identified speakers used henceforth given. In the analysis, the term *subtitle line* refers to the Finnish subtitle line that is shown at the bottom of the picture as the corresponding English dialog line is spoken. At a time, one or two subtitle lines are shown depending on the number of the speakers. Subtitles are numbered in order to facilitate reference to them in the analysis.

The visual mode is described by the used shots as well as symbols, icons and indexes or cultural signs that might appear on the screen. The written mode includes subtitles and other written language shown on the picture. The audio mode includes information about the type of speech spoken by the characters as discussed in Chapter 1.4.2. These are theatrical speech, textual speech and emanation speech. In addition to speech, the audio mode consist of sound effects,

such as ambiences and foley effects, as well as original, scored music and songs. The aim of this study is to find out how all of the modes of audiovisual text affect the subtitling process of the movie's dialog and other linguistic elements that appear in the picture.

Description of the modes is partially limited to cases where they have affected the subtitler's choices to condense and/or reduce the original dialog. The limitation is done to keep the description and analysis at a manageable and practical level. However, brief overall descriptions are presented in order to understand the scenes and sequences as a whole.

The effects of the modes are illustrated by using visual presentation via color coding. Colors are designated to both main modes and used as an aid to show which mode has mainly affected the subtitling process. Naturally, all of the modes affect the receiving and understanding of the audiovisual text concurrently at all times, yet some lines must be drawn to distinguish the points where they have affected the subtitler's decisions to condense and reduce the linguistic material. This limitation is done to address the majority of the Finnish movie viewers who do not understand all of the dialog, who are in need of subtitles in order to understand the movie and who are consequently greatly affected by the condensation and/or reductions of the original dialog.

The relationship between the visual and audio modes of the original movie and the added written mode of subtitles in the translated movie can be labelled as substitution or interpretation depending on the literality of the translated dialog. Because the attention in this study is aimed at the condensation and reduction strategies used by the subtitler, the relationship of the subtitles to the whole audiovisual text of a movie are, in most cases, regarded as interpretational. However, subtitles can be in other relationships with the other modes as well and this also needs to be taken into consideration.

Lastly, in cases where no clearly identifiable relationship can be found between the visual or audio modes and the condensation and/or reduction strategies employed, the dialog is underlined and discussed shortly.

7.1 Multimodal Scene Analysis

The first step in Multimodal Scene Analysis is the selection of the research material which in this case consist of three scenes of a full length movie, the Dark Knight (Steps 1 and 2, see summary in Chapter 5.6). The overall picture of what happens during the scenes is described in Table 4 in Chapter 6 (Step 3). The fourth step in Multimodal Scene Analysis is to compare the Finnish subtitles to the original English dialog in order to find out where reduction and/or condensation have been used in the translation process. The next step (Step 5) is to identify, categorize and describe the elements of the two main modes and their sub-modes of the scenes. All scenes are presented in two-part tables. The design of these tables is illustrated in Figure 4 in Chapter 5.3.2. In the first table, the visual and audio modes are described and the main constituents of the scenes identified. The second table includes the Finnish subtitles and the original English dialog of the movie. Finnish subtitles are presented under the visual mode table because subtitles form an essential part of the movies visual mode.

The sixth step in Multimodal Scene Analysis is to study in which cases the various modes of the movie have facilitated condensation and/or reduction strategy to be used in the subtitling process. If the visual or audio mode of the movie have facilitated these translation strategies to be used, they are linked together via color coding (Step 7). In other words, parts of the original English dialog which have been reduced and/or condensed with the help of the audio or visual mode are colored either yellow or turquoise according to which mode has facilitated the reduction and/or condensation strategy to be used. After the link between the movie's visual or audio mode and the used subtitling strategy has been established, the nature of this link is analyzed (Step 9). This analysis is based on the five relationships of the visual and audio mode (substitution, complementarity, interpretation, parallelism and contradiction) that have been recognized and studied by various scholars as was discussed in Chapter 2.5.

The main focus of this multimodal analysis is to study the sections in which the modes have facilitated the condensation and/or reduction strategies to be used. However, some attention is also paid to situations where the modes could have helped the subtitler to use condensation and/or reduction strategies but they have decided not to. Lastly, short comments on condensed and/or reduced material found in the example scenes, in which the visual nor audio mode have clearly facilitated the translation strategy to be used, are offered. These sections are underlined in the original English dialog.

Scene 1.

Table 7. Visual and Audio modes of Scene 1.

| Visual Mode | Audio Mode |
|--|--|
| <p><i>Medium shots:</i> three people in a car. Two on the front seat and one in the back. All wearing clown masks. One drives and two load guns. Two on the front seat glance one and other frequently as they are speaking to each other.</p> <p><i>Cultural sign:</i> Driver shows hand signal: two fingers</p> <p><i>Written:</i> Subtitles</p> | <p><i>Theatrical speech:</i> dialog between two criminals in the front seat.</p> <p><i>Paralanguage:</i> Two criminals in the front seat have distinct voices. Third one does not speak.</p> <p><i>Music:</i> Intense scored music.</p> <p><i>Sound effects:</i> Guns click when loaded.</p> |

Table 8. Finnish Subtitles and the Original English Dialog of Scene 1.

| | Finnish Subtitles | Original English Dialog |
|----|--|--|
| 1. | Robber 1: -Hoidetaan homma. Robber 2: -Ihan kolmistaan? | Three of a kind. Let's do this. -That's it? Three guys? |
| 2. | R1: Katolla on kaksi. Kaikki saavat osansa. Viisi kaveria riittää. | There's two on the roof. Every guy is an extra share. Five shares is plenty. |
| 3. | R2: Kuusi. Älä unohda pääpirua. | Six shares . Don't forget <u>the guy who planned the job.</u> |
| 4. | R1: Hän saa osuuden, me tehdään työt. | Yeah? <u>He thinks he can sit out and still take a slice.</u> |
| 5. | R1: -Jokeri on osuva nimi. | <u>I get why they call him the Joker.</u> |

Firstly, the visual mode sets the scene and via medium-shots tells who and how many characters there are in the scene. Three masked men are shown and the characters talk about that there are three of them. The visual and audiotrack complement and support each other in conveying this information. The relationship between these modes is consequently called complementarity. This enables the subtitler to use omission in the first lines of the dialog. Sentence in subtitle 1 “Three of a kind” is omitted totally and two sentences “That’s it? Three guys” are merged into one. The merging is also supported by the audio mode. The voices of the robbers can be distinguished from each other by the aid of the audio mode and it is clear that these two lines are spoken by the same person. The robbers have distinct voices which can be heard from the audiotrack. The dialog of the two robbers on the front seat of the car is furthermore supported by the visual mode. The robbers glance at each other when they are talking indicating that they are engaged in conversation.

The robbers also discuss about two other members of the team who are situated on the roof. The mode of speech and the cultural sign of showing two fingers in the visual mode are in substitutional relationship with each other. Both indicate the number two. However, in this case the relationship does not lead into condensation or reduction strategy. The number is subtitled because there is room for it in the lines and it makes the number even clearer for the viewer.

A small shift of focus happens between the original dialog and the subtitles. In the original dialog, the robbers talk about the number of “shares” indicating the robbed money being divided between the robbers. The subtitler, on the other hand, emphasizes the number of robbers engaged in the thievery itself, even once replacing the word “share” with the word “kaveri” (“guy/buddy”) in subtitle 4. Yet, the subtitler has taken the word “share” into further consideration as well. In the subtitles the word has been translated once as “osuus” and after that omitted. The viewers are assumed to recognize the repeated words from the audiotrack. This is one way that the audio mode can help the subtitler to make needed reductions and condensations.

Furthermore, one expression characteristic of spoken language (“Yeah” in subtitle 4) is omitted totally from the subtitles. This non-verbal element can be clearly heard from the audiotrack, the character can be seen speaking it via the pictorial mode and it is thus omitted from the subtitles. The relationship between these elements is regarded as substitutional. Elements of spoken language are often omitted wholly from the subtitles because they are conveyed via the audio mode as well as the visual mode, as this example illustrates.

The underlined parts of the dialog have been condensed and reduced in various ways yet these decisions to do so are not clearly linked to the visual nor audio mode. Still, a relationship between the audio mode (the dialog) and visual mode (subtitles) is identifiable. All of the condensed and/or reduced parts of the dialog are interpretations of the original dialog made by the subtitler. Even though the main focus of this study is not on examples like these, a short overview of them is given.

First, “the guy who planned the job” (subtitle 3) has been translated as “pääpiru” which generally refers to someone evil who is in charge. This is more general term than the original English expressions yet the meaning is roughly the same. This subtitling strategy can be regarded as generalization. The other two examples of condensation and/or reduction strategies used mainly on the linguistic level (the two last underlined sections of the original English dialog in subtitles 4 and 5) combine paraphrasing and omission strategies used in overlapping

manner. Parts of the original sentence, such as “he thinks” and “I get” have been left untranslated and the rest of the message has been paraphrased.

Scene 2.

Table 9. Visual and Audio Modes of Scene 2.

| Visual Mode | Audio Mode |
|---|---|
| <p><i>Long-shot:</i> Rachel and Harvey are walking down a corridor.</p> <p><i>Medium shot:</i> Rachel and Harvey</p> <p><i>Kinesics:</i> Rachel smiles and takes Harvey by the hand.</p> <p><i>Proxemics:</i> They are close to each other. Harvey leans towards Rachel, Rachel points a finger at Harvey and holds her hand on his chest.</p> <p><i>Written:</i> subtitles</p> | <p><i>Theatrical speech:</i> Dialog between Rachel and Harvey.</p> <p><i>Emanation speech:</i> people talking in the hallway</p> <p><i>Paralanguage:</i> Rachel's tone is happy and flirty. Harvey's serious.</p> <p><i>Music:</i> no distinct music.</p> <p><i>Sound effects:</i> foley effect of shoes on floor</p> |

Table 10. Finnish Subtitles and the Original English Dialog of Scene 2.

| | Finnish Subtitles | Original English Dialog |
|----|---|--|
| 1. | Rachel (R): Emme voi yhdistää Maronia aseeseen. | We'll never be able to link the gun to Maroni, <u>so we won't be able to charge him.</u> |
| 2. | R: Mutta murhayritys osoittaa, että olemme piikkiä lihassa. | But <u>the fact that they're trying to kill you,</u> means <u>we're getting to them.</u> |
| 3. | Harvey (H): Kiva, että se ilahduttaa. Olen muuten kunnossa. | I'm glad you're <u>so pleased,</u> Rachel. I'm fine, by the way. |
| 4. | R: Olet Gotham'n syyttäjä. Jos sinua ammutaan, teet työsi hyvin. | <u>Come on Harvey.</u> You're Gotham's DA. <u>You're not getting shot at, you're not doing your job right.</u> |
| 5. | R: Mutta jos olet järkyttynyt, voimme pitää loppupäivän vapaana. | <u>But you know...</u> if you said you were rattled, we could take the rest of the day off. |
| 6. | H: En voi. Pyysin suurrikosyksikön pomon tänne. | Can't. I dragged the head of the Major Crimes Unit down here. |
| 7. | R: Gordonin? Kohtele häntä hyvin, hän on ystävä. | <u>Oh, Jim Gordon? He's a friend, actually. Try to be nice.</u> |

Scene 2 takes place at the court house where Rachel Dawes and Harvey Dent work together. They are walking down a corridor and talking about how an accused criminal tried to shoot Harvey during court proceedings. First a long-shot introduces the characters and their surroundings and then zooms closer to the characters (middle-shot). The background noises, such as people talking (emanation speech) and shoes clapping (foley effect) all contribute to the creation of the particular place. The focus is on Rachel and Harvey and their conversation which at first appears as a conversation of two colleagues. However, the proxemics of the characters and the non-verbal paralanguage reveal something else entirely. It is clear that the

two are in a romantic relationship. The characters are close to each other and Rachel places her hand on Harvey's chest in intimate manner (proxemics). She also speaks in happy and flirty tone (paralanguage). The assumption that they are indeed in a relationship is validated with the help of the spoken mode or dialog and by the written mode which includes the Finnish subtitles. Rachel suggests to Harvey that they could take the rest of the day off indicating that they could spend it together.

As was mentioned in the previous paragraph, the scene is focused on Rachel and Harvey. Both of their names are mentioned during the conversation (subtitles 3 and 4), yet neither of these are subtitled. There is a relationship between names and the visual-audio presentation of them called substitution. Because the viewer of the movie can see the characters and hear their names, there is no need to subtitle them and they can be omitted. As was discussed in chapter 4.4.2 the names of characters are often subtitled the first time the characters appear and seldom after that. The reason for this is the substitutional relationship between the name and the character as well as the fact that the viewer of the movie is assumed to remember the names of the characters after they have been introduced.

In addition to Rachel and Harvey, a third name is omitted from the subtitles. This is the first name of Commissioner Jim Gordon (subtitle 7). Although he is not seen in the scene, his name can most probably be heard and recognized by the viewers of the movie via the audio mode. In the same line of the dialog, a non-verbal element of speech ("Oh") and two phatic phrases ("Come on" and "But you know") have been omitted from the subtitles. They are elements of spoken language which are often omitted from the subtitles as discussed by for example Pedersen (2011) and Díaz Cintas (2008).

A whole sentence ("so we won't be able to charge him" in subtitle 1) has been totally omitted from the subtitles. There is no clear reason why this decision has been made. However, the omission of this sentence from the subtitles creates a small contradiction between the subtitles and the audio mode. As was pointed out in the analysis of Scene 1, subtitles are an integral part of the visual mode of a subtitled movie and thus they are in relationship with the other modes. This relationship is most often interpretational or in other words, the subtitles are one interpretation of what is said in the original English dialog, interpreted and translated, in this case, by a Finnish subtitler. Hence, when a part of the original dialog is completely left untranslated, it creates contradiction with the original dialog and the subtitles. This of course

only occurs in cases in which the viewer of the movie understands the original dialog and notices that something is missing from the subtitles.

Another slight contradiction can be identified between the original dialog (“You’re not getting shot at, you’re not doing your job right”) and its subtitled counterpart (“Jos sinua ammutaan, teet työsi hyvin” subtitle 4). The subtitler has changed around the negation in the subtitled version and it roughly means “If you are getting shot at, you are doing your job right”. This shifting has made the subtitle shorter and the time and space restrictions are met. The small contradiction can only be detected by people who understand the original language of the movie. However, this kind of change in negation can cause contradictions between the modes. In this case, the distraction is minuscule, but if the original dialog would be supported by for instance by visuals that are in direct contrast with the subtitles, the viewer might get confused. For example, shifting the negation around could cause situations where the character is nodding and declining in the subtitles at the same time. This is exactly why it is crucial that the subtitler has access to the entire movie s/he is subtitling.

Rachel’s last subtitle line (number 7) in scene 2 has been reduced and condensed. Her line “He’s a friend, actually. Try to be nice.” Has been subtitled as “Kohtele häntä hyvin, hän on ystävä.” which means “Treat him well, he is a friend”. The word “actually” has been omitted, the sentences merged together and shifted around. Both the visual and the audio mode support the merging of the sentences. The word “actually” is usually used to emphasize the truthfulness of the words. The subtitler has omitted the word from the subtitles because the emphasis of the words can be heard in Rachel’s voice (paralanguage). In addition, she looks Dent right in the eyes as she says the words and points a finger at him (kinesics). These condensation decisions are supported by other modes and the relationship between them is complementary.

Scene 2 also includes a few cases where the subtitler has condensed the dialog on linguistic level without a clear link to the other modes. In subtitle 2 a section of a sentence “the fact that they’re trying to kill you” has been simplified into one Finnish compound word “murhayritys” which means “attempted murder”. In the same line “we’re getting to them” has been rephrased into Finnish colloquial phrase “olla piikkinä lihassa” which means “being a thorn in someone’s side”.

Scene 3.

Table 11. Visual and Audio Modes of Scene 3.

| Visual Mode | Audio Mode |
|--|--|
| <p><i>Medium shot:</i> Television screen showing news. Gordon and Lucius watching them. Secretary walks to the office of Lucius. On television screen reporter Mike Engel reads from paper. Joker's face on screen.</p> <p><i>Long shot:</i> Dozens of people watching the tv in a bar. Then all are leaving at the same time but stop.</p> <p><i>Kinesics:</i> Joker smiles, people look serious and afraid, Lucius looks surprised, Mike Engel looks afraid</p> <p><i>Symbol:</i> A red smile, a reference to the Joker, has been drawn on the face of Mike Engel</p> <p><i>Written:</i> Breaking News, GCN Breaking News, Subtitles</p> | <p><i>Theatrical speech:</i> Monologue of the news reporters and dialog between Lucius and his secretary. Joker's remarks on video.</p> <p><i>Emanation speech:</i> people talk in the bar</p> <p><i>Paralanguage:</i> Mike Engel sounds scared, he reads laughter from paper i.e. mimics laughing. Joker laughs on the video. People sigh, make noise</p> <p><i>Music:</i> No music, suspenseful silence</p> <p><i>Sound effects:</i> explosion sound on the television. Foley effects of papers rustling and mike on video recording clicking.</p> |

Table 12. Finnish Subtitles and the Original English Dialog of Scene 3.

| | Finnish Subtitles | Original English Dialog |
|-----|---|--|
| 1. | Reporter (R): <i>Ihmisiä on yhä kateissa, mm. GCN:n Mike Engel.</i> | --people are still missing... including GCN's own Mike Engel. |
| 2. | R: <i>Näytämme videon, jonka GNC sai juuri.</i> | And now I'm being told that we're cutting to a video GCN has just received. |
| 3. | Mike Engel (ME): <i>Nimeni on Mike Engel.</i> | I'm Mike Engel <u>for Gotham Tonight.</u> |
| 4. | ME: <i>"Millä ilveellä teidät saa osallistumaan?"</i> | What does it take to make you people wanna join in? |
| 5. | ME: <i>"Ette tappaneet sitä juristia. Teidät on saatava peliin mukaan."</i> | You <u>failed</u> to kill the lawyer, I've gotta get you <u>off the bench and</u> into the game. -Bench. Game. |
| 6. | ME: <i>"Iltaan mennessä kaupunki on minun"</i> | Come nightfall, this city is mine. -Mine. |
| 7. | ME: <i>"ja henkiinjääneet pelaavat säännöilläni."</i> | And anyone left here plays by my rules. -Rules. |
| 8. | Secretary: Herra Fox? Joku on murtautunut tutkimusosastolle. | Mr. Fox? <u>Security is showing a break-in at the R&D Department.</u> |
| 9. | ME: <i>"Jos ette halua osallistua peliin"...</i> | If you don't wanna be in the game... |
| 10. | ME: <i>-... "poistukaa heti."</i> Joker (J): <i>Heti.</i> | ...get out now. -Get out now. |

| | | |
|-----|--|---|
| 11. | ME: <i>"Silloilla ja tunneleissa saattaa olla yllätyksiä."</i> | But the bridge-and-tunnel crowd are sure in for a surprise. |
| 12. | ME: - | Ha-ha, ha-ha. |
| 13. | - | BREAKING NEWS |

Scene 3 comprises of Joker's video message shown on television news and of the reactions of people watching the video. Scene 3 is categorized as a scene although the division is arguable and could be done otherwise. It is at the borderline of a scene and a sequence for it is not limited to one place as scenes usually are (Iedema, 2001:8). However, it is structured around one event (the video and people watching it) and it unfolds in linear and short time continuum as scenes usually do. In the scene a television report of Joker's video message is the glue that keeps the scene tied together and it includes the most important information of the scene. However, the video itself is few times interrupted by cuts to people who are looking at the video in different locations.

Scene 3 begins with medium shot of the television screen. The news are on and an unknown reporter presents the video message the Joker has sent to the news. The video shows Mike Engel, a kidnapped reporter, reading a message from the Joker. The visual mode (kinesics) and the audio mode (paralanguage) make it clear that Mike Engel is not reading the message on his own will. He looks and sounds afraid. There is also a red smile drawn on his face which is a symbol of the Joker. A text "Breaking News" is written behind him as a mockery of a newscast. This text is totally omitted from the subtitles, as well as another news related text "GCN Breaking News" which can be seen on the television screen. Both of these texts are visible for the viewer via the written mode, they do not convey essential information for the progression of the plot and can be thus omitted.

Moreover, news related omissions have been done in Scene 3. There is a partial omission in subtitle 2 and the beginning of the sentence has also been simplified. The beginning of the sentence ("And now I'm being told that we're cutting to a video...") has been simplified into one Finnish word "näytämme" which means "we will show you". The original English version is wordy and does not include essential information that has to be translated for the viewers to understand the message. Furthermore, the viewer of the movie can see that the newscast is cut to the video. Here the visual mode has eased the use of partial omission and simplification in the subtitles. It is usual that subtitler uses several translation strategies concurrently and in overlapping manner as this example illustrates.

Another example of omission is the end of subtitle 3, “I’m Mike Engel for Gotham Tonight”. Only the part in which Mike Engel introduces himself is subtitled. The partial omission in this line can be done because the visual and audio mode as well as the context of the scene have made it clear that he is a news reporter. The name of the news show he is in is not relevant information for the understanding of the scene, so it can be omitted.

There is a minor error in the second subtitle of Scene 3 which causes contradictions. An abbreviation for Gotham City News, GCN, has been misspelled as “GNC” in the Finnish subtitles. Contradictions occur inside the written mode, between the text on the television screen and on the subtitles. Another contradiction occurs between the audio mode and the written mode of the subtitles. This typographical error and the contradictions it causes are minor and most likely go unnoticed by most viewers. However, it draws attention to the fact that the subtitles are integral part of the intricate web of modes which creates the meaning of the movie and how it is mediated to the viewers. An error in the subtitles can create considerable contradictions between the modes and hinder the understanding of the movie greatly.

The audio mode has made several omissions in the subtitles of the dialog possible. In Scene 3 Mike Engel reads out loud Joker’s message on video. Joker repeats some of his words such as “game” (subtitle 5), “mine” (subtitle 6) and “rules” (subtitle 7) which are not subtitled at all. In other words, they have been totally omitted because audio mode supports this. In these cases the audio mode has clearly affected the subtitler’s translation decision. Joker’s words can be heard from the audiotrack of the movie. His distinct voice (paralanguage) tells the viewer that he is the one talking even when his face is only shown at the end of the video. The movie viewer can most probably hear that the words he says are linked to the message Mike Engel is reading and are repetitions of the message. The words themselves do not add new information to the message. Instead, they add ominous feeling to the atmosphere of the scene and show who is in charge of it. In addition, the voice and the way the Joker speak are essential part of the character. This information cannot be conveyed via other channels and this relationship of the mode of speech is thus called allocative. (Gambier, 2013).

At the end of the message Mike Engel reads laughter from the piece of paper he is holding. Even though the laughter has been scripted as “ha-ha-ha” there is no need to subtitle it. The laughter can be easily heard and recognized by the audience as being fake and forced. The crazed and cheerful laughter of the Joker at the same moment creates a clear contrast to the mimicked laughter as well.

All of the speech heard from the television has been italicized in the Finnish subtitles. This has been done to make the distinction between the speech heard from the television and the dialog between the characters. In addition, the message Mike Engel reads from the paper is put in quotation marks to show that these are not his words, but Joker's. The subtitler has also used both dashes and three dots to indicate that the utterances continue from one line to another. These are all done more or less in accordance with the conventions of the subtitles which were discussed in Chapter 2.3 and 2.4. For example dashes and three dots can be used to indicate that the line is continuing. However, there is no need to use both of them at the same time. The most important aspect of the use of punctuation marks in subtitles is their use in coherent and clear way. The idea is to make subtitles clear, easy and fast to read in one glance. The heavy usage of punctuation marks in Scene 3 can even have negative effects on the readability of the subtitles. Too many punctuation marks can draw excessive attention to the subtitles to the detriment of the moving picture. A case in point can be found in subtitle 10:

-... ”*poistukaa heti.*-

in which several punctuation marks are used in attempt to make it as clear as possible. Instead of clarity, it offers confusion. The subtitler has not taken the multimodal nature of the movie in account while subtitling this scene. For example, in the news video the kidnapped news reporter, Mike Engel, reads out loud Joker's message from a piece of paper. This has been indicated in the subtitles by quotation marks. These marks could be omitted because the pictorial mode and the audio mode indicate in many ways that Mike Engel is not himself saying the words. For instance he looks and sounds distressed, Joker's voice can be heard from the background and there is a red smile painted on his face. These kinetic, paralinguistic and symbolic clues can only lead to one conclusion; Mike Engel is not talking with his free will and most certainly not in his own words, but Joker's. At the end of the scene this becomes even clearer when Mike Engel reads laughter from the message paper. He merely mimics laughter while the Joker who clearly is in charge of the message laughs and smiles.

Scene 3 includes partial omissions that have been done without clear support of the other modes, such as “off the bench” (subtitle 5), “security is showing” (subtitle 8) and “the R&D Department” (subtitle 8). The first example “off the bench” is omitted from the phrase “off the bench and into the game”. The subtitler has only translated part of this phrase “mukaan peliin” or “into the game”. Another example “security is showing” has been omitted. This is not essential information for the progression of the movie plot. The viewer needs to know that

someone has broken into the department, but not how the secretary has gained this knowledge. The third example “the R&D Department” has been shortened into “tutkimusosasto” which correspond only to the “R or research” part of the acronym. The whole acronym written out in Finnish (“tutkimus- ja kehitysosasto”) is too long to meet the space restrictions of subtitles. Moreover, the Finnish acronym (“T&K”) is not as often used as the English counterpart and might not be recognized by the Finnish audience.

7.2 Multimodal Sequence Analysis

In order to find out which level of movie constituents suits multimodal analysis best, two possible levels are tested. Three scenes were studied and analyzed in the previous chapter. As was discussed in Chapter 5.2, another possible level of movie constituents that might be usable in the study of movies’ multimodal nature is a sequence. Sequences are composed of several scenes and are thus longer and more complex than scenes which are often restricted by specific places in time or space (Iedema, 2001:9). Instead, sequences are glued together by thematic or logic continuity (ibid.).

The overall picture of what happens during the sequences is described in Table 4 in Chapter 5. The sequences are described and presented in the same manner as scenes in the previous chapter. In other words, the visual and audio modes are described in Tables 13, 15 and 17 and the original English dialog with the corresponding Finnish subtitles in Tables 14, 16 and 18. The table pairs are linked together via color coding in places where omission and/or condensation strategies have been used with the help of the movie’s multimodal nature.

Sequence 1.

Table 13. Visual and Audio Modes of Sequence 1.

| Visual Mode | Audio Mode |
|--|--|
| <p><i>Medium shots:</i> Gambol, his men, Joker's men and the Joker. Joker brought as dead wrapped in plastic by his men, he attacks Gambol and threatens him with a knife. Joker's men hold Gambol's men at gun point. Joker kills Gambol, takes one billiard cue, cuts it in half and leaves. Gambol's men are released.</p> <p><i>Close-shots:</i> Joker's face, Gambol's and Gambol's men's faces</p> <p><i>Kinesics:</i> Gambol's and his men are scared; wide eyes, cringing of teeth, Joker nodding, shaking his head, smiling.</p> <p><i>Written:</i> Subtitles</p> | <p><i>Theatrical speech:</i> Singular lines of characters, monologue of the Joker.</p> <p><i>Paralanguage:</i> Joker varies the intonation and tone of his voice, Gambol's men grunt when they are released.</p> <p><i>Music:</i> Music can be heard in the background, it becomes loud and screaming when Joker rises from a table and when he kills Gambol.</p> <p><i>Sound effects:</i> hitting of billiard ball, shoes, rustling of plastic, snapping the billiard cue in half and it hitting the floor.</p> |

Table 14. Finnish Subtitles and the Original English Dialog of Sequence 1.

| | Finnish Subtitles | Original English Dialog |
|-----|--|--|
| 1. | Criminal (C): Gambol, sait vieraita. Sanoivat tappaneensa Jokerin- | Yo, Gambol, somebody here for you. They say they've just killed the Joker. |
| 2. | C: -ja toivat ruumiin. | They brought the body. |
| 3. | Gambol (G): 500 tonnia ruumiista. | So, dead, that's 500. |
| 4. | Joker (J): Entä elävästä? | How about alive? Hmm? |
| 5. | J: Haluatko tietää miten sain arvet? | You wanna know how I got these scars? |
| 6. | J: Minun isäni- | My father was... |
| 7. | J: -oli juoppo ja hirviö. | a drinker and a fiend. |
| 8. | J: Eräänä iltana hän sekosi pahemmin kuin koskaan. | And one night, he goes off crazier than usual. |
| 9. | J: Äitini suojeli itseään keittiöveitsellä. | Mommy gets the kitchen knife to defend herself. |
| 10. | J: Isäni ei pitänyt siitä yhtään. | He doesn't like that... not one bit. |
| 11. | J: Minun katsoessani- | So, me watching... |
| 12. | J: -hän puukotti äitini ja nauroi samalla. | ...he takes the knife to her, laughing while he does it. |
| 13. | J: Hän kääntyi puoleeni ja sanoi: | He turns to me and he says: |
| 14. | J: Miksi noin vakava naama? | "Why so serious?" |
| 15. | J: Hän lähestyi minua veitsen kera. | He comes at me with the knife. |
| 16. | J: "Miksi noin vakava naama?" | "Why so serious?" |
| 17. | J: Hän laittoi terän suuhuni | He sticks the blade in my mouth. |
| 18. | J: "Nostetaan hymy noille kasvoille." | "Let's put a smile on that face." |
| 19. | J: Ja... | And... |
| 20. | J: Miksi noin vakava naama? | Why so serious? |

| | | |
|-----|--|--|
| 21. | J: Meidän operaatiomme on pieni, mutta | Now... Our operation is small... |
| 22. | J: -potentiaalia riittää aggressiiviseen laajentumiseen. | ...but there is a lot of potential for aggressive expansion. |
| 23. | J: Kuka teistä herrasmiehistä haluaa liittyä tiimiimme? | So which of you <u>fine</u> gentlemen would like to join our team? |
| 24. | J: On vain yksi paikka vapaana, joten järjestämme... | Oh. There's only one spot open <u>right now</u> , so we're gonna have... |
| 25. | J: ...karsinnan. | ...tryouts. |
| 26. | J: Toimikaa nopeasti. | Make it fast. |

In this analysis, Sequence 1 is categorized as a sequence although it could also be seen as a long scene. This sequence is another example of the difficulty in drawing lines between scenes and sequences, which was already discussed in the analysis of Scene 3. This sequence is limited to one place and time as scenes usually are (Iedema, 2001:8). However, it is also a lengthy section of the movie which includes actions, speech and movement of several characters. These are features of a sequence (Iedema, 2001:9). In addition, this movie section is tied together into a sequence by following a certain character, namely the Joker.

In Sequence 1, the seemingly dead Joker is brought to a mobster, Gambol. This is a ruse planned by the Joker to kill Gambol and his men. Medium shots present the characters in the scene (the Joker with his men and Gambol with his men) and their feelings and reactions are portrayed via close-shots. The spoken mode consists of lines by Gambol, one of his men and the Joker. The lines spoken by Gambol and one of his men are singular remarks and all the rest of the spoken modes is Joker's monologue in which he alters his tone and intonation to mimic the lines seemingly spoken by his father (paralanguage). These lines have been put into quotation marks in the Finnish subtitles in order to clarify the fact that these lines are not Joker's own speech. However, the spoken mode makes this distinction clear. The spoken mode and the written mode of the subtitles are in substitutional relationship.

In addition, Joker's first line mimicking his father's speech (Line 14) is not put in quotation marks. Whether this is a conscious choice of the subtitler or just an error, cannot be deduced without discussion with the subtitler of the movie. Either way, the continuity in the use of punctuation marks in subtitles is paramount, in order for the viewer to understand their function as easily as possible. However, it is probable that this and other small errors or contradictions found in the punctuation or styling (italics) of the Finnish subtitles are a result of strict deadlines and lack of proofreading.

First two lines of the sequence are spoken by one of Gambol's men (marked as a "Criminal"/"C" in Table 13). These sentences are "They say they've just killed the Joker" and "They brought the body". In the Finnish subtitles these sentences have been merged into one with a connector "and/ja" ("Sanoivat tappaneensa Jokerin ja toivat ruumiin"). The viewer of the movie is assumed to hear that these sentences are spoken by the same person and thus they can be condensed by merging them into one sentence.

Most of the omissions in Sequence 1 are phatic phrases such as "Yo" (line 1) and "So" (lines 3, 11 and 23) and non-verbal elements of speech, such as "Oh" (line 24) and "Hmm" (line 4), which have been omitted with the support of the audiotrack. These expressions can most probably be heard through the audiotrack and understood by the viewer. Phatic phrases include for example signs of politeness such as apologizing, greeting and thanking (al-Qinai, 2011:25) and they express attitudes and relationships between the characters, but do not themselves include informational value and are thus omitted. In addition, subtitle 8 begins with "and" which has been omitted from the Finnish subtitles. This connector has been omitted for the viewer is assumed to hear that it is the same person, on this case the Joker, who is still talking with his distinct voice (paralanguage).

The visual mode supports one partial omission in subtitle 5 of the sequence. This is a textbook example of the ways that the modes of audiovisual texts can support omission strategies to be used. The word "these" has been omitted from the Joker's line "You wanna know how I got these scars?" in the Finnish subtitles. This partial omission can be done with the support of the visual mode. As the Joker says "these", he points to the scars on his face thus making it clear to which scars he is referring to. Without the visual mode, the audio mode as well as the subtitles would not make sense. This relationship between the modes can be considered as interpretation.

Rest of the condensation and omission strategies used in the subtitles of the sequence are done without clear link to the other modes. Part of the subtitle 9 "Mommy gets the kitchen knife to defend herself" has been omitted. In the Finnish subtitles it is only stated that Joker's mom defended herself with the kitchen knife "Äiti suojeli itseään keittiöveitsellä" and the part in which she got the knife has been omitted. This is not essential information for the continuity of the plot, and can be thus omitted. Another partial omission occurs in subtitle 23 in which adjective "fine" describing the noun "gentlemen" has been omitted. Modifiers such as

adjectives are parts of the spoken language and are often omitted from the subtitles (Pedersen, 2011:21). Finally, an expression of time “right now” has been omitted from the subtitle 24.

In subtitle 12 the phrase “he takes the knife to her” has been simplified into “hän puukotti äitini” in the Finnish subtitles, meaning “he stabbed her”. The meaning of the sentence changes in the translation version. The Finnish version “hän puukotti äitini” means that Joker’s father stabbed the mother dead. If the translation would be “hän puukotti äitiäni” the meaning would stay the same. This change does not affect the overall plot of the movie because Joker’s mother is not a character shown in the movie and the Joker might also be lying about his parents.

Sequence 2.

Table 15. Visual and Audio Modes of Sequence 2.

| Visual Mode | Audio Mode |
|--|---|
| <p><i>Extreme long shots and long shots:</i> convoy of police cars and helicopters escorting Harvey to prison. Joker and his men attacking the convoy, Batman coming to aid.</p> <p><i>Medium and close-shots:</i> Harvey, police officers, Joker and his men, Batman, parts of cars</p> <p>Shots outside and inside the cars. Convoy moves first on streets then in a tunnel. Police cars, criminal's cars and Batman's car get destroyed. Batman's car changes into a motorcycle.</p> <p><i>Kinesics:</i> mostly reactions to gunfire and explosions, fear, astonishment</p> <p><i>Written:</i> SWAT, Police, GPD, Gotham Police Department, Slaughter is the best medicine, Damage catastrophic, Eject sequence initiated, Self destruct, Subtitles</p> | <p><i>Theatrical speech:</i> dialog between Harvey and police officer, mostly monologue</p> <p><i>Paralanguage:</i> Shouting, screaming</p> <p><i>Music:</i> Low at the beginning of the sequence and goes almost silent. No distinct music during the chase. Music begins when Batman ejects his wrecked car by motorcycle and continues the chase, leitmotiv of Batman</p> <p><i>Sound effects:</i> helicopter and car sounds, crashing, explosions, shooting, flames, water splashing, beeping of technological devices. Batman's car computer speaking, police radio.</p> |

Table 16. Finnish Subtitles and the Original English Dialog of Sequence 2.

| | Finnish Subtitles | Original English Dialog |
|-----|--|---|
| 1. | Trucker: Saat odottaa, kuten muutkin. | Hey, you wait like everybody else, pal. |
| 2. | Police (P): Mitä helvettiä? | What the hell is that? |
| 3. | P: Este edessä! | Obstruction ahead, obstruction ahead. |
| 4. | P: Pentele! Kaikki yksikö 5. kadulle. | Damn it! All units divert down onto Lower Fifth. I repeat, exit down. |
| 5. | P: Tie poikki! | Exit down. |
| 6. | P: Alempi 5. katu? Siellä olemme helppo saalis. | Lower Fifth? We'll be like turkeys on Thanksgiving down there. |
| 7. | P: Jestas, aja pois täältä. | Jesus. Come on. Get us out of here. Let's go. |
| 8. | P: Tarvitsemme taustatukea. Saimme seuraa. | Listen, we need backup. We've got company. |
| 9. | P: Tuli ongelmia. | We got trouble, guys. |
| 10. | P: Lataa ja varmista! | Lock and load. |
| 11. | P: Mitä pirua tuo on? | The hell was that? |
| 12. | TEURASTUS ON LÄÄKKEISTÄ PARHAIN. | SLAUGHTER IS THE BEST MEDICINE. |
| 13. | Harvey: Kestäähän paku? P: -Hän tarvitsee... | These were built for that, right? -He'll gonna need... |
| 14. | P: ...jotain todella isoa aseeksi. | ...something a lot bigger to get through this. |
| 15. | P: Mikä tuo on? | What is that? |
| 16. | P: Sinko? | What is that, a bazooka? |

| | | |
|-----|--|---|
| 17. | P: En suostunut tällaiseen! | I didn't sign up for this! |
| 18. | P: Varo. | Look out. |
| 19. | P: Varo! | Look out! |
| 20. | P: Talla pohjaan! | Come on, let's go. |
| 21. | J: Harvey, Harvey, Harvey Dent. | Harvey, Harvey, Harvey Dent. |
| 22. | J: Suo anteeksi, haluan ajaa. | Oh, excuse me. I wanna drive. |
| 23. | <i>Skannaan kaikki järjestelmät.</i> | Scanning all systems. Scanning all systems. |
| 24. | VALTAVAT VAHINGOT | DAMAGE CATASTROPHIC. |
| 25. | P: Mennään maan päälle. Tarvitsemme ilmatukea. | We gotta get topside. We need air support, now! |
| 26. | J: Pidän tästä työstä. | I like this job, I like it. |
| 27. | <i>Valtavat vauriot, poistuminen käynnistetty.</i> | Damage catastrophic. Eject sequence initiated. |
| 28. | <i>Hyvästi.</i> | Goodbye. |
| 29. | ITSETUHO | SELFDESTRUCT. |

Sequence 2 is built around a car chase in which the police convoy is escorting Harvey Dent to police department, Joker and his men are trying to kill Dent and Batman trying to protect him. The sequence consists of various shots which are used to show who the characters are and how they feel in the scene (close-shots), what they are doing (medium-shots) and where they are going (long-shots) as was discussed in Chapter 2.4.1. The sequence is full of action and as a consequence it contains only a small amount of dialog. The spoken mode consists mostly of singular remarks or shouts of characters. Nevertheless, the subtitler has used various reduction and condensation strategies while translating these remarks. Furthermore, the modes of the movie have affected these decisions.

In subtitle 2 there is a partial omission on the sentence “What the hell is that”, from which “is that” has been omitted. This omission is explained via the visual mode (interpretation). “That” refers to the burning truck that is blocking the road of the convoy. The pictorial mode shows the viewer of the movie what the police is wondering about and supports the omission on the subtitles. The Finnish subtitle line is “Mitä helvettiä?” or “What the hell?”. In addition, the rising intonation of the speaker indicates that he is surprised and confused about the situation. The most important information in this scene is that the road is blocked and the convoy must change their route. The surprised reaction of the driver introduces the situation and his line is supported by the visual mode.

In subtitle 13, a different solution has been made to condense the original message although the same relationship between the modes have facilitated it. “These were built for that, right” has been translated as “Kestäähän paku?” or “The van will take it, right?” The more general

pronoun “these” referring to police vans has been made more specific and to refer to the one van (“paku”) in which the characters are in at the moment. As was discussed in Chapter 3.4.1 this condensation strategy is referred to as specification. The translation is more specific than the original, yet the link to the visual mode stays the same. Both “these” and “the van”/”paku” can be seen on the picture. Moreover, the question tag at the end of the subtitle¹³ has been omitted. Its main function is to repeat and reinforce the question asked and this is conveyed with the rising intonation of the speaker via the audio mode. Similar example is in subtitle 25. The expression of time and exclamation “now!” has been omitted from the subtitles for it can be easily heard from the audiotrack and it merely stresses the urge of the request. The paralinguistics of the characters makes this urgency clear with the volume and intonation of his voice as he yells the line (complementarity). The line’s most essential information is translated and the end of the line can be thus omitted.

At the beginning of the sequence, the police notice that the road is blocked and they have to change their route. There is a burning firetruck on the road and the convoy must go down to a tunnel in order to continue their way. In the dialog, the fact that the convoy goes down to the tunnel is mentioned several times “divert down” (subtitle 4), “Lower Fifth” (subtitle 4), “exit down” (subtitle 5) and “down there” (subtitle 6) yet only subtitled once as “Alempi 5. katu” (subtitle 6). This is where the visual mode has made multiple omissions possible. The pictorial mode shows that the road the convoy must take leads down to a tunnel. There is no need to translate the same information several times.

Sequence 3 includes total omissions of elements of the spoken language such as repetitions “Obstruction ahead” (subtitle 3) and “I like it” (subtitle 26) as well as phatic phrases “Let’s go” (subtitle 7) and “Come on” (subtitle 20). These can be omitted from the subtitles because they can be heard via the audio mode and they do not include essential information that would need to be translated in order for the viewer to understand the message. Phatic phrases are often omitted from the subtitles as has already been illustrated in the analyses of Scene 2 and Sequence 1 and discussed in Chapter 3.4.2. Repetitions are parts of the spoken mode and they mimic the style in which people speak in real life. As was discussed in Chapter 2.4.2 the movie dialog is written to be spoken as if it was not written. Self-repairs and repetition in speech help to create this illusion. However, they can be heard from the soundtrack by most of the viewers and are often left untranslated.

In addition to repetitions and phatic phrases, some non-verbal components of speech, such as vocatives “Oh” (subtitle 22), “Hey” (subtitle 1), “pal” (subtitle 1) and “guys” (subtitle 9) are omitted from the subtitles for they are audible via the audiotrack. The first two are used to catch the addressee’s attention and the former two are used as generic descriptors. Most vocatives are omitted but Bruti and Perego (2008:13) state that descriptors are part of the shaping of social relationships between characters and should be either translated or at least their meaning compensated. The meaning of diminutive “pal” is at least in partly conveyed by the intonation (paralanguage) of the truck driver who speaks it.

The written mode of Sequence 2 consists of written texts, such as texts on cars (“SWAT”, “Police”/“Gotham Police Department”/“GPD”) on screens (“Damage catastrophic” and “Eject sequence initiated”) and of course the Finnish subtitles. Some of the English texts are left untranslated because they can be understood in the context of their use, supported by the visual and audio modes, and with the general knowledge of movies and the surrounding world. For example, text “police” on a police car need not be translated because the viewer sees that the text indeed is on a police car, which the viewer again recognizes for example from its coloring and flashing lights (visual mode) and the wailing of the siren (audio mode). The movie is set in the fictional city of Gotham in which they have their own police force “Gotham Police Department” or “GPD”. These texts can be seen in the police cars in this sequence and understood as part of the diegetic world of Batman. “SWAT” refers to special law enforcement forces operating in the US and the acronym comes from “Special weapons and tactics”. These special police forces are frequently portrayed in action movies and are part of general knowledge of viewers of movies in this particular genre. These texts, although frequent, are often on the screen for a short time and because of this, it is not advisable to add their translations in the picture as well. There would not be enough time for the viewer to find the text in the picture, read its translation and follow the action as well.

There is a cultural reference in subtitle 6 which has been paraphrased. The line goes “We’ll be like turkeys on Thanksgiving down there” and it has been subtitled as “Siellä olemme helppo saalis” which means “We’ll be easy prey there”. Thanksgiving is a holiday that is not celebrated in Finland and this has led to the need for paraphrasing. Thanksgiving is a harvest festival that is celebrated in many countries, most notably in United States and a big part of this day is the celebratory meal in which a turkey is often served as the main course. The phrase in question refers to the fact that millions of turkeys are slaughtered during Thanksgiving and there is no change in surviving. This is what the paraphrased subtitle is also conveying.

In scene 3, italics are used to indicate which parts of speech are coming from television. Italics have been used in the subtitles of this sequence in similar manner; to indicate that the speech is coming from a technical device, in this case from a driving computer of Batman's car (subtitles 23, 27 and 28) or from a police radio (subtitle 5).

Lastly, two phrases have been merged into one by linking them together with a comma (subtitle 27). The audio mode supports this merging for the viewer can hear that both of the phrases come from the same source, in this case from Batman's driving computer. However, it is debatable if this example falls into condensation category at all. The length of the merged subtitled version ("*Valtavat vauriot, poistuminen käynnistetty.*") is exactly the same as would be the translation of the line without merging ("*Valtavat vauriot. Poistuminen käynnistetty.*"). There is the same number of words, punctuation marks and spaces. The merged version might be easier and faster for the viewer to read as it is now one sentence and there is no need to pause between two separate sentences. However, this assessment is subjective and there can be opposite views on the matter as well. It is clear however, that this example illustrates the tiny nuances in the condensation and reception of subtitles and how the subtitler can affect them.

Sequence 3

Table 17. Visual and Audio Modes of Sequence 3.

| Visual Mode | Audio Mode |
|---|--|
| <p><i>Long shot:</i> Two ferries leaving the harbor, Fox using Batman's supercomputer</p> <p><i>Medium shots:</i> passengers, criminals, ferry personal, guards and soldiers in ferries, Batman shown on his motorcycle, shots of the bomb,</p> <p><i>Close shots:</i> people's faces, reactions, the detonators, loudspeakers</p> <p><i>Kinesics:</i> People afraid</p> <p><i>Symbol:</i> A woman makes a sign of the cross</p> <p><i>Written:</i> Subtitles, text D.O.T. in ferry employees jackets</p> | <p><i>Theatrical speech:</i> Dialog of ferry employees and passengers, dialog of Batman and Fox</p> <p><i>Emanation speech:</i> Indistinctive glamour</p> <p><i>Paralanguage:</i> Joker clears his throat, Joker's and Batman's distinctive voices</p> <p><i>Music:</i> scored music to build up suspense</p> <p><i>Sound effects:</i> Engines stop, electrical devices turn off rattling and screeching, alarm goes off, wrapping paper rustles, loud speaker beeps as the Joker starts speaking, Gordon's phone rings, guns locked</p> |

Table 18. Finnish Subtitles and the Original English Dialog of Sequence 3.

| | Finnish Subtitles | Original English Dialog |
|-----|--|--|
| 1. | Ferry Employee 1 (FE1) -Toinen lautta pysähtyi. Ferry Employee 2 (FE2): -Ota yhteys radiolla. | Sir, they've stopped their engines. Right, get on the radio. |
| 2. | FE2: Haemme heidät vietyämme saastat. | Tell them we'll come back and pick them up once we dump the scumbags. |
| 3. | FE1: Liberty, täällä Spirit. | Liberty, this is Spirit. Come in. |
| 4. | FE1: Mitä hittoa? | What the heck was that? |
| 5. | Man1: Mitä... | What the--? |
| 6. | FE1: Kuuleeko Liberty? Täällä Spirit. | Liberty, come in please. This is Spirit. Come in. |
| 7. | FE1: Meilläkin on moottori sammunut. | Liberty, we have the same thing. We've lost both engines. |
| 8. | FE1: -Kuuleeko Liberty. Batman (B): -Fox. | - Liberty, come in. - Fox. |
| 9. | B: Lautoilla tapahtuu jotain. | There's something going on on the ferries. |
| 10. | FE2: Käy konehuoneessa. | Get down to the engine room now. |
| 11. | Man 2: Hei kaveri, mitä tämä on? | Hey, buddy, what's happening? |
| 12. | FE1: Löysin sata tynnyriä räjähdysvalmiudessa ja tämän. | Captain, we got a hundred barrels down there rigged to blow. And this. |
| 13. | FE2: -Herran tähden. | Oh, my God. |
| 14. | FE1: -Näyttää syyttimeltä. | Looks like some kind of detonator. |
| 15. | FE2: Miksi saimme oman pommimme sytyttimen? | Why would they give us the detonator to our own bomb? |
| 16. | Joker (J): Tänään te kaikki osallistutte sosiaaliseen kokeeseen. | Tonight, you're all going to be a part of a social experiment. |
| 17. | J: Dieselin ja ammoniumnitraatin taianomaisen yhdistelmän takia- | Through the magic of diesel fuel and ammonium nitrate... |

| | | |
|-----|--|---|
| 18. | J: -voin räjäyttää teidät taivaan tuuliin. | ...I'm ready right now to blow you all sky-high. |
| 19. | FE2: Kuuleeko Liberty? | Liberty, come in, over. |
| 20. | FE2: Radio ei toimi. | It's dead. |
| 21. | J: Jos joku yrittää paeta lautalta, te kuolette kaikki. | If anyone attempts to get off their boat, you all die. |
| 22. | Fox (F): Kohdistan häneen. | I'm zeroing in. |
| 23. | J: Kummallakin lautalla on laukaisin, jolla voi räjäyttää toisen. | Each of you has a remote to blow up the other boat. |
| 24. | F: Ääni kuuluu lautalla, mutta se ei ole lähde. | The voice is on the ferry but it's not the source. |
| 25. | F: Länsipuolella. | West. |
| 26. | Gordon (G): B: Löysin Jokerin. Prewitt-rakennuksessa. | -Gordon. -I have the Joker's <u>location</u> . Prewitt Building. |
| 27. | B: Menkää vastapäiseen rakennukseen. | Assemble on the building opposite. |
| 28. | J: Keskiyöllä räjäytän kummatkin. | At midnight, I blow you all up. |
| 29. | J: Mutta painamalla nappia te säästätte oman lauttanne. | If, however, <u>one of you</u> presses the button, I'll let that boat live. |
| 30. | J: Kumpi selviää? Harvey Dentin saastakokoelma- | So , who's it gonna be? Harvey Dent's <u>most-wanted</u> scumbag collection... |
| 31. | J: -vai joukko viattomia siviilejä? | ...or the <u>sweet and innocent</u> civilians? |
| 32. | J: Te valitsette. Mutta tehkää päätös pian- | You choose. Oh , and you might wanna decide quickly- |
| 33. | J: -koska toisen lautan ihmiset eivät ole kovinkaan jaloja. | -because the people on the other boat <u>may not be</u> quite so noble. |
| 34. | Soldier (S): Ei lähemmäs. | Stay back. |
| 35. | Passenger 1 (P1): Ette te voi päättää. Keskustellaan edes tästä. | Whst, now , who... <u>who are you to decide?</u> We... we ought to talk this over, at least. |
| 36. | Passenger 2 (P2): Meidän ei tarvitse kuolla. Vangeilla oli mahdollisuutensa. | We don't <u>all</u> have to die. <u>Those men</u> had their chance. |
| 37. | - | Yeah. Yes. |
| 38. | S: -Tästä asiasta ei keskustella. P1: -Miksei? | -We are not going to talk about this. -Why aren't we talking about it? |
| 39. | Passenger 3: Toisella lautallakin keskustellaan. | They're talking over <u>the same exact thing</u> on the other boat. |
| 40. | Passenger 4: Äänestetään. | Let's put it to a vote. -Yes! |
| 41. | Guard: | Get down! |

The last sequence to be analyzed takes mostly place at two ferries which are transporting people away from Gotham city. The Joker has rigged both ferries with explosives and given the detonators to the passengers of each ferry with the intention that one or the other will blow each other up. Long-shots are used to show the two ferries leaving the harbor and later on that they have both stopped their engines and are on a standstill. Long-shots are also used to introduce the new bat-computer which is used by Lucius Fox. These shots are used to show where the main characters of this particular sequence are located. Medium shots and close shots are used to introduce people, whom they are with and how they interact with each other. There are many characters in Sequence 3. One ferry is filled with criminals, ferry employees, guards and soldiers and the other one with civilians, ferry employees and soldiers. Batman, Fox and Gordon are trying to save the people and catch the Joker. Close shots are used to illustrate important details, such as the detonators as well as reactions of people.

Most of the scenes of Sequence 3 include several people talking and screaming at the same time. This emanation speech is mostly left untranslated because the content of this speech can be understood or at least guessed from the context. People on the ferries are scared for their lives. This can be seen for example from their fearful facial expressions and uneasy body language. As Ortega (2011:21) has mentioned, these kinesics are cultural-specific, although some are shared by Western culture. The signs of the basic emotions such as sadness, joy and fear are generally shared and thus easily understood. Sequence 3 includes one cultural-specific symbol as well. A woman makes a sign of the cross in fear. Her reaction affirms the gravity of the situation.

Sequence 3 includes large amount dialog between various characters. As a result, multiple condensations and reductions have been made in the subtitling. Firstly, elements of spoken language such as false starts (“We...we ought to talk this over, at least” subtitle 35), hesitation (“Whst, now, who...who are you to decide?” subtitle 35), repetition (“Why aren't we talking about it?” subtitle 38 and “come in” subtitle 6), phatic expressions (“right” subtitle 1) and signs of politeness (“please” subtitle 6) have been omitted. Moreover, non-verbal elements of spoken language, for example “Oh” (subtitle 30) and “So” (subtitle 32) have been omitted from the subtitles. All of these are audible via the audiotrack, they do not include essential information for the continuity of the movie’s plot and can thus be left untranslated.

Vocatives, such as “sir” (subtitle 1) and “captain” (subtitle 12) have also been omitted, although they are used to illustrate the relationship between the characters. It is, however, quite clear that

one of the speakers is higher ranking officer than the others. There are differences in the clothes they wear (visual mode) and the omitted vocatives can be heard from the audiotrack (complementarity). In addition to titles, other vocatives have also been omitted. These are names of Gordon (subtitle 26) and one of the ferries (subtitle 7). The omission of the name Gordon can be done because he is answering his phone. The viewer can hear the phone ringing and see that Gordon is answering it (substitution). In addition, the character is at this point in the movie well known. The name of the ferry can be omitted because it is repeated and it can be easily heard from the audiotrack.

The ferry employees in the boats talk to each other via radio. There are few instances in which parts of the talk has been omitted. In few cases “come in” has been translated into Finnish (“kuuleeko”), but it is repeated often and in subtitles 3 and 6 it has been omitted. “Over” (subtitle 26) is left untranslated completely. These expressions are part of the official radio talk discourse which is used when talking in a two way radio. The omissions in these expressions are supported by the audio mode as well as the visual mode. The viewer can see (see the radios as well as the subtitles which have been italicized) and hear that the ferry employees are using radio to talk to each other. These modes together convey the meaning of the radio talk (complementarity) and there is no need to subtitle it.

Emanation speech has been omitted altogether, although the viewer can hear and recognize some words, such as “yeah” and “yes”. These shouts, however, can be easily understood by the viewer as they are common words understood by most of the Finns. These words are shouted as reinforcement of the scene’s main speaker and the tone (paralanguage) in which they are shouted makes it clear whether the crowd agrees with the speaker or not. At the end of the sequence a guard shouts loudly “Get down” (subtitle 41). This shout has also been omitted from the subtitles. The reasons for doing so are probably similar to the omission decisions of emanation speech. The meaning is conveyed via other modes and there is no need to translate it.

The visual mode has facilitated various condensations and reductions in the Finnish subtitles. In the first subtitle of Sequence 3, a ferry employee notes that the other ferry has stopped moving and says “they’ve stopped their engines”. This line has been paraphrased into “Toinen lautta pysähtyi” meaning “The other ferry stopped” which is shorter than “He ovat sammuttanut moottorinsa” which would be the direct translation. The viewer of the movie, as well as the

ferry employee, can see that the ferry has stopped moving and that is the essential information that needs to be conveyed with that specific line.

Another paraphrase has been done in subtitle 28. The Joker is speaking about blowing up the ferries “At midnight, I blow you all up.” This has been translated as “Keskiyöllä räjäytän kummatkin”, meaning “At midnight, I blow you both up.” This paraphrasing can be done because the Joker is looking at the two ferries from a window as he is speaking. The phrasing “kummatkin” refers to both ferries and is shorter than more literal translation “teidät kaikki” or “you all up”.

Two partial omissions are supported by the visual mode in Sequence 3. These are references to the location of the engine room. In subtitle 10 and 12 ferry employees are talking about going down to the engine room and what has been found in the engine room. The omitted parts “down” and “down there” can be left untranslated because one of the ferry employees is shown going down the stairs to the engine room. The visual mode shows where the engine room is and makes it possible to omit the references to its location from the subtitles.

A partial omission has been in subtitle 4 which is supported by the audio and visual modes. This is yet another textbook example of situation in which partial omission has been supported by the multiple modes of an audiovisual text. The line “What the heck was that?” has been translated as “Mitä hittoa?” or “What the heck?” There is no need to translate the last part (‘was that’) because the viewer of the movie has seen and heard the same thing as the man speaking.

As was discussed in Chapter 3.3, italics can be used for many purposes in subtitling. Yet, the most important aspect in their usage is consistency throughout the subtitled movie (Vertanen, 2001:138). Italics have been used in the subtitles of Scenes 3 and Sequence 2 and in both cases, these sections of speech are coming through some sort of technical device. In Sequence 3 the use of italics varies. This breaks the consistency and can confuse the viewer of the movie.

In subtitles 3, 6, 7, 8, 9, 10 and 11 the speech of a ferry employee and in subtitles 12, 13, 26 and 27 the speech of Fox and Batman can be heard through a radio. In addition, Joker’s message can be heard from the loudspeakers on the ferries. The fact that the speech of the Joker comes through the loudspeakers is supported by the visual and audio modes (complementarity). The loudspeakers beep loudly before the Joker begins to speak, he clears his throat (paralanguage) in his distinctive voice and the loudspeakers are shown in a close shot.

The subtitler has used italics to indicate two separate things in the subtitles of Sequence 3. In subtitle 19 (“*Kuuleeko Liberty*”) the name of the ferry is italicized. However the name of the ferry is not italicized in the sentences that are heard via radio (in subtitle 6 “*Kuuleeko Liberty?*”). Possible reason for this is the fact that italics can be used to illustrate several things, such as names and titles of places and things, speech coming outside the picture or through technical devices, such as television or radio. In subtitle 19 the name of the ferry is italicized to indicate that it is a name. In subtitle 6 the name would also be italicized but the subtitler has already used italics to indicate that the dialog is coming through a radio. In order to indicate that “Liberty” is the name of the ferry, the subtitler has left the name un-italicized.

In addition to subtitles, other written texts can be seen in Sequence 3. The ferry employees wear jackets with a text D.O.T on the back of them. These texts are left untranslated even though they can clearly be seen in the picture. The letters in the abbreviation are derived most likely from “Department of Transportation” roughly meaning “Ministry of Transport/ Liikenneministeriö” This translation is quite long and would draw unnecessary attention to a small detail. In addition, it is quite obvious that the men wearing these jackets are working at the ferry. It can be deduced from the visual and the audio modes. For example their clothes (security vests), actions (steering the ferries) and the way they speak (radio talk) tell the viewer that these men are indeed working at the ferries, probably employed by some sort of governmental department. Hence, there is no real need to translate the texts on the men’s jackets and they can be omitted from the subtitles.

Lastly, several condensation and reduction strategies have been used to subtitle the original dialog without a clear link to the other modes. For example subtitle 29 (“if one of you presses the button”) has been paraphrased by using participial phrase “*painamalla nappia*” which roughly means “by pressing the button”. The modal verb “may” (line 33) has been simplified into indicative form (“*eivät ole*”/“are not”). This decision has shortened the sentence, but also changed the meaning slightly. In the subtitled version the Joker states that the men on the other boat are not noble while in the original version he merely suggests it. In subtitle 36 “those men” has been specified into “*prisoners/vangeilla*” in the Finnish subtitles.

In addition to paraphrasing and simplification, several partial omissions have been done to condense the original lines. As has been discussed in the previous analyses, modifiers are often omitted from subtitles. Some examples of omitted modifiers include “some kind of” (subtitle 14), “most-wanted” (subtitle 30), “sweet” (subtitle 31) and “all” (subtitle 36).

In the next Chapter, the results of the both analysis levels are re-examined and discussed. The relationships between the modes as a tool of analysis as well as the functionality of the color coding is assessed. In addition, the suitability of the new method in research of the most used subtitling strategies are considered.

7.3 Discussion

A new method, Multimodal Scene and Sequence Analysis, was developed to suit the purposes of this study. The aim was to create a new methodological tool to study the interwoven web of the various modes of an audiovisual text and then use it to examine how these modes effect the condensation and/or reduction strategies used by the subtitler. Existing methods to study multimodality were examined, yet, these methods were found unsuitable for the analysis of longer sections of audiovisual texts and steps towards a new method were taken. In addition, the link between Audiovisual Translation Studies and Film Studies was taken into account and concepts used to study movies were applied to this study. In addition, the multidisciplinary approach of this study includes steps towards Sound Studies, for movie sounds are often overlooked and less attention is appointed to them than to the picture. The purpose of combining elements from various fields of study was to take all of the modes into consideration equally, for all of the modes are essential in the meaning construction of the message of an audiovisual text.

In order to describe the visual mode and the audio mode, concepts and theories behind seeing and hearing were studied. For example the information of what are the “attraction points” or “salient regions” of the picture (Coelho, 2004:70) or how visual vectors, such as look vectors can direct the viewers’ attention (Lautenbacher, 2012:140) were found helpful in the process of analyzing the visual mode and deciding what to include in the analysis. In regards to hearing, information on three various ways of listening to a movie (casual listening, semantic listening and reduced listening) distinguished by Chion (1994) were utilized. Some attention was also drawn to the investigation of the hierarchical structure of senses in which seeing is ranked at the top of the senses in Western cultures (Jenks, 1995:1). This investigation shed some light on the visual bias in the research of audiovisual texts, such as movies, noted by for example Kassabian (2001:37) and Díaz Cintas (2008:3). One of the purposes of this investigation as well as this study as a whole, was to address this bias and at least try to treat both of the main modes as equals.

The two main modes, the visual mode and the audio mode, were examined and described by using various concepts of Film Studies and Audio Studies. The description of the visual mode included information of the distinct shots used in the scenes/sequences and various nonverbal elements, such as kinesics, proxemics and cultural signs. Particularly the nonverbal elements proved to give information that was important to the formation of the filmic message, yet, not depicted via the spoken mode nor consequently the written mode of subtitles.

The audio mode, on the other hand, is composed of speech, music and sound-effects. The main attention is often put on the dialog of the characters, for it is the mode (mode of speech) which furthers the plot and gives information of the characters, their relationships and feelings. Although the argument of Chion (1994:6) according to which movies are vococentric, or the voices of characters are often highlighted, is valid, other sounds of movies are essential as well. However, these are often neglected or overlooked as is mentioned frequently throughout this study. Steps towards Sound Studies were taken to address this shortcoming. Concepts used in the fields of Sound Studies and Film Studies were utilized in the description of the audio mode.

The original idea to study a whole full-length movie was too ambitious for this study due to time and space restrictions. Instead, sections of a full-length movie were selected and analyzed. The two different levels of movie components, scene and sequence were used. Both levels were found feasible for multimodal analysis. The most notable difference between the components were their length and consequently the length of the analysis. Both components have their merits. The scene is compact and the presentation of the findings in a table form can be fitted in one page. This makes it clearer to link the condensed and/or reduced material to the mode which has affected this translation strategy used. However, scenes are much shorter components than sequences and focusing on that level might make analyzing full-length movies arduous. This of course, depends on the level of exactness of the analysis. In order to focus on the most intriguing sections of the movie in which condensation and/or reduction strategies have been used, there is no need to analyze the entire movie. One can select interesting parts and place them in their context, be it a scene or a sequence.

The line between a scene and a sequence is not clear-cut, as analyses of Scene 1 and Sequence 1 indicated. However, the division to scenes and sequences is not useless as was mentioned in Chapter 5.2. Instead, these movie components are flexible and adaptable to suit various research purposes. The lines can be drawn with several justifications and this makes scenes and

sequences easy to use for sectioning various audiovisual texts, such as movies, television shows and other longer films.

Color coding was used to link the condensed and/or reduced parts of the original dialog and the Finnish subtitles. The decision to use visual aids in the analysis was partially based on the notion of Gambier (2006:6) according to which no text is strictly monomodal. Even written text utilizes several modes to convey its message for example via used fonts and layout. Because the interplay of various modes and how they create meaning together is at the focus of this study, the idea to utilize color coding in the analysis emerged. The colors link the condensed and/or reduced parts of the original English dialog and the mode which has facilitated this subtitling strategy to be used. The aim was that by following this colored trail, it would be quick and easy to interpret the tables and see at least glimpses of the complicated interwoven web that is multimodality.

After the two main modes were connected to the used condensation and/or reduction strategies, there was a need to analyze the relationships between them. These relationships studied by Gambier (2013) and Bogucki (2013) were used in the analysis. Their similar categories were combined and used to analyze the complex meaning construction between the modes of audiovisual text and how the added subtitles functioned in this entity. Interpretation (by Bogucki) or help (by Gambier) was regarded as the relationship in which the subtitles are in throughout the entire movie, yet most notably with the spoken mode. However, the other modes were also in some cases in interpretational relationship with the written mode of subtitles as well.

The used method provided insight on how the various modes interact with each other and what kind of relationships the modes are in with each other. The color coding made these links visible and eased the analysis of the interaction of the modes. The added subtitles change these relationships to some degree and this needed to be addressed as well. The most frequently used subtitling strategies were studied in relation to the modes and resulted in some insights of how and when condensations and/or reductions were made. In the following paragraphs the main results of the analysis are presented.

The relationships between the modes that affected the subtitling of the study material most proved to be substitution, interpretation and complementarity. The audio mode and the visual mode supported the needed condensations and reductions in the subtitling process in many ways. However, the lines between these relationships are not always clear-cut and adding

subtitles to the written mode of the movie made the recognition of the relationships between the modes difficult. In addition, the added written mode of subtitles in some cases changed the relationship altogether. This shows that the relationship categories helped to illustrate the interwoven web of the modes and they all acted together to create the whole meaning of the movie.

Substitution refers to a situation where the information from visual and auditory channels are equivalent, such as face and name. Indeed, there were occasions when names were omitted from the subtitles due to substitution. For example names in Scene 2 and Sequence 3 were in some cases omitted from the subtitles because they could be heard via the spoken mode and/or seen in the pictorial mode. In addition, non-verbal elements of the spoken language could be omitted from the subtitles because they can be heard from the audiotrack and the speaker seen in the visual mode. Moreover, they do not contain essential information that needs to be subtitled and can be omitted according to the principles of relevance introduced to subtitling by Kovačič (1994). These elements are mainly reactions to situations and can be understood without subtitles because the reactions of the speakers and/or their paralinguistics (such as tone of voice) can be seen and heard.

Furthermore, several omissions and reductions were made possible because adding the subtitles in the scene/sequence would have ended up in unnecessary substitution. In these cases there was no need to convey the same information via several modes. For example elements of the spoken language, such as false starts, hesitation and repetition belong in this group. These can all be heard via the spoken mode, yet they do not include essential information. Instead, they mimic spontaneous spoken language that can be recognized and understood via the audio mode. If these elements were subtitled, the written mode and the mode of speech would give the same information and thus, be in substitutional relationship.

The relationship between the modes in which the other mode needs to be clarified via another mode is called interpretation. This is why most subtitles are in an interpretational relationship between the spoken mode as well as some other modes as well. Not every subtitle line was labelled as being in interpretational relationship with the spoken mode in the analysis for this would have been redundant. Only cases in which other modes were interpreted with the help of the subtitles or vice versa were analyzed. For example in Sequence 2, a ferry employee asks “What the heck was that” and it has been subtitled as “Mitä hittoa?”. Neither of these questions conveyed via the mode of speech and the written mode is clear without the interpretation of the

other visual and audio modes. Because these modes give information about the thing the ferry employee is wondering about (crackling sounds and flickering lights as the engines of a ferry stop), it has also made partial omission (of “was that”) in the subtitles possible.

Complementariness, on the other hand, is a relationship between modes that refers to situations in which the information is conveyed mainly via one mode and supported by others. Throughout the movie, depending on the scene or sequence, some modes are the ones that mostly convey the information and others support it. In some cases the lines spoken by the characters can only be understood with the help of the pictorial mode or vice versa. Other modes, such as the modes of music or sound effects can be a part in the creation of the entire message. For example in Scene 1, there are three men in a car talking to each other. The men can be seen (the pictorial mode) and their distinct voices can be heard (the mode of speech). As the men are talking about how many there are of them, it is easy for the subtitler to omit and condense parts of the dialog. The viewer of the movie has already received this information via the pictorial mode supported by paralinguistic of the mode of speech. The subtitler can now omit an excessive reference to the number of the men in the car and merge a line spoken clearly by one person without making the scene less clear.

Another relationship recognized in the analysis was contradiction. As was discussed in Chapter 2.5 contradiction between the modes can create for example humorous effects. However, contradictions seemed to appear when the subtitles were added to the written mode of the movie. This of course is not the aim of the subtitles, quite the opposite. The subtitles should make the viewing of the movie more understandable. This is exactly why subtitlers should be aware of the interaction of the modes, how they interact with each other and to have access to all the modes as s/he is subtitling the movie. This, unfortunately, is not always the case. It is not unheard of that the subtitler has to work without seeing the movie s/he is subtitling or sees only parts of it (see for example Frilander, 2015). Extremely strict deadlines and other detrimental working conditions certainly can affect the subtitling process.

Contradictions between the modes can be used for example to create humorous effects as was illustrated in Example 5 in Chapter 2.5. In that example the humorous effect was created with a contradiction between the audio mode (the Joker thought that Batman has missed his shot) and the visual mode (Batman did not miss his shot, the Joker only thought so). In the analyses of the scenes contradictions occurred between the visual and the audio mode as well. However, these contradictions occurred between the added written mode of subtitles and the mode of

speech. In Scene 2, a whole sentence was omitted from the subtitles thus creating a small contradiction between the mode of speech and the written mode. However, this contradiction is minuscule and may be detected only if the viewer understands the language used in the original dialog. The omission of the sentence was done for it does not include essential information for the plot formation of the movie and can thus be omitted on the basis of relevance (Kovačič, 1994:246).

Contradiction can also occur within a mode. This is what happened in Scene 3. In that scene the written mode includes two versions of the acronym for Gotham City News. The correct one (“GCN”) can be seen in a television screen watched by the characters and the misspelled one (“GNC”) in the subtitle lines. At the same time, the contradiction can also be regarded as occurring between the mode of speech and the written mode, since the acronym is also uttered in the scene. This creates contradiction between the correct acronym said and the erroneous subtitled one. As these examples illustrate, there are several ways that contradictions can occur between and even inside the modes of audiovisual texts. Some can appear when the subtitles are added to the written mode. These kinds of errors that create contradictions within or between the modes can be result of many factors, such as subtitler’s work done in a haste, without proofreading or even without access to all of the modes of the movie they are translating. The audiovisual translation field in Finland has been in a turmoil since large international corporations, such as Broadcast Text International Oy and SDI Media Finland Oy, came to the field. Working conditions of subtitlers are not in the focus of this study, yet it is clear that too strict deadlines, lack of proofreading or other quality controlling, poor pay and limited access to the material, to name but a few, do have negative impacts on the quality of the subtitles (see for example Kurvi, 2013; Hietamaa, 2014).

There were some difficulties in the recognition and categorization of the relationships between modes due to the fact that the semiotic structure of the original movie and the subtitled movie changes. The relationships between the modes consequently change as well. In addition, the five modes of a movie can be in several relationships with each other concurrently and in overlapping manner. It is not advisable nor feasible to analyze all of these interwoven relationships at this level of study. Consequently, mainly the relationships that affected the condensation and/or reduction strategies were studied.

The original English dialog lines, that were condensed and/or reduced in the Finnish subtitles, were connected to the modes, which facilitated these translation strategies to be used, via color

coding. This was done in order to illustrate that there are links between the modes of audiovisual texts and the subtitling process. Moreover, the decision to use colors in the analysis was done consciously to illustrate that even studies restricted mainly to the written mode can utilize other modes to convey meaning and essential information.

The modes of the research material were divided into two main types, the visual and auditory modes. As the color coded links in analyses of Scenes 1, 2 and 3 as well as Sequences 1, 2 and 3 illustrate, both main modes have affected the subtitling process. It is notable, however, that the audio mode has affected these decisions more often. As was discussed in Chapter 2.3, visual aspects are often seen more important than auditory ones and more emphasis is put on their research. One of the aims of this study was to study both modes equally and in doing so, illustrate that the auditory mode is as important (or even more important?) to the subtitler than the visual mode, while making condensation and/or reduction decisions.

Several condensation and reduction strategies were used to adhere to the time and space restrictions of the subtitles in *The Dark Knight*. All of the condensation and reduction types introduced in Chapter 3.4 were found in the research material. These were paraphrasing, merging, simplification, generalization, specification and total as well as partial omission. The strategies that were linked to the multimodality of the audiovisual text are presented and discussed next. In addition, some noted of the strategies used without linking of modes are offered.

Firstly, paraphrasing was used in the subtitles of Sequences 2 and 3. It is noteworthy that some paraphrasing and for example simplification strategies are closely related and the lines between the strategies are blurred. In addition, often several strategies are used concurrently and mixed. However, some lines must be drawn in order to study the used condensation strategies. An example of paraphrasing supported by the visual mode of the movie can be found in Sequence 3. Joker's line "At midnight, I blow you all up" has been paraphrased into "Keskiyöllä räjäytän kummatkin", meaning "At midnight, I blow you both up." This decision can be done for the visual mode supports it and it makes the line shorter. Paraphrasing has also been used without clear link to the modes. A cultural reference to Thanksgiving has been paraphrased in Sequence 2 because the holiday is not celebrated in Finland and might not be understood by all Finns. Instead, the subtitle line is simpler and refers merely to the fatal outcome of the situation without reference to Thanksgiving.

Merging was used in Scenes 1 and 2 as well as in Sequence 1. In these cases, one character spoke several sentences that were merged into one subtitle line. These condensations were all supported by the audio mode. The viewer of the movie can hear that the same person is speaking throughout the sentences and thus they can be merged into one subtitle line. In addition to the audio mode, the visual mode can offer some support in these situations as well, by showing who the speaker is for the duration of the entire dialog section.

The third condensation type found in the research material is simplification. This strategy was used in Scene 3 with partial omission. Parts of the sentence “And now I’m being told that we’re cutting to a video...” are omitted and then simplified. The Finnish translation is “Näytämme videon...” (“We will show a video...” or “We’re showing a video...”). The change in the vocabulary from the editing term ‘to cut to a video’ has been simplified into simpler ‘showing of video’. This omission-simplification is supported by the visual mode in which the video is actually showed. More simplifications were made in Sequences 1 and 3 without clear links to the visual nor audio modes.

Generalization and Specification are condensation strategies that can be used to make dialog more general or specific in the subtitles. Both were used in the research material. A generalized subtitle was found in Scene 1 and it has been done without clear link to the other modes. In it a lengthy phrase “the guy who planned the job” has been generalized as “pääpiru” which is a compound word made of words “pää”/“head” and “piru”/“devil” meaning someone who’s in charge of evil plans. In this case “pääpiru” refers to the Joker who has planned the one particular bank robbery referred to in the scene. The opposite strategy, specification, has been used in Sequences 2 and 3. In Sequence 2 “these” referring to the police vans has been specified into one specific van (“paku”) in which Harvey Dent is being transported to prison. This decision is linked to the visual mode as the viewer of the movie can see that Harvey is transported in a van. Another specification found in the research material is not linked to the visual mode, but the men the character is speaking about have been showed prior to the spoken line. In Sequence 3 “those men” has been specified into “prisoners/vangit”.

In addition to condensation strategies, the subtitler of *The Dark Knight* has used reduction strategies. Both partial and total omissions were found in the research material. All of the studied scenes and sequences included partial omissions. Most of them were supported by the audio mode, some by the visual mode. For example repetitions such as “bench”, “game” and “rules in Scene 3, phatic phrases, such as “Come on” and “But you know” in Scene 2 and

names, such as “Harvey” in Scene 1 were partially omitted because they could be heard via the audio mode. Moreover, partial omissions of words, such as “these” on line 5 of Sequence 1 and “down” or “down there” on lines 10 and 12 of Sequence 3, were made because they were supported by the visual mode. Some partial omissions were made although they were not supported by the modes. For example some adjectives, such as “fine”, and some expressions of time, such as “now”, were omitted.

Total omissions on the other hand are rarer than partial omissions because they leave whole lines of characters untranslated. The original dialog can be condensed and reduced with various strategies and the need to omit something totally seldom arise. However, sometimes complete lines are left untranslated because there is no space for them or they are not needed. These omitted lines can for example clarify or exemplify the main message or convey feelings and attitudes towards the said utterance. Georgakopoulou (2009) calls this kind of material in the dialog as padding. Although rarer than partial omission, total omission were found in almost all studied scenes and sequences. However, the totally omitted lines were often short remarks or shouts, such as repetitions in Sequence 3 “Obstruction ahead” (line 3) and “I like it”. Total omissions are supported by visual or audio mode in a similar way as partial omissions. For example repeated lines are conveyed via audio mode and written texts appearing on screen such as “Breaking News” in Scene 3 and “D.O.T.” in Sequence 3 are conveyed via the visual mode.

The new method developed and tested in this study proved to be usable for the study of subtitlers’ most frequently used subtitling strategies as well as the relationships between the modes of audiovisual texts. However, the use of the method is somewhat laborious and the distinctions between scenes and sequences, as well as the subtitling strategies and the relationships between the modes, are partially overlapping and the lines between them blurry. Nevertheless, the method is suitable for the analysis of longer audiovisual texts than mere frames and takes into account both main modes of audiovisual texts. In regards to future research, one of the most fruitful steps ahead would be the incorporation of either pictures, sounds or both to the analysis of the modes. This would further the understanding of the relationships between the modes as well as illustrate both the visual and audio modes meaning construction potential.

8. Conclusion

As was already noted in the Introduction, subtitles form one of the most read texts for a great number of Finns. It is thus important that attention is drawn to the way subtitles are made, researched and future subtitlers educated. Concentrating merely on the linguistic level is not enough as the meaning construction in audiovisual texts is achieved via several modes. Both seeing and hearing are used to receive these texts and theories behind both these sensory channels need to be taken into consideration. Even though seeing has been and is still regarded as the primary sense in Western world, this study strives to demonstrate that subtitlers appear to utilize hearing as much, or even more, while making needed condensation and reduction decisions in subtitling.

The aim of this study was to find out how the multimodal nature of subtitled audiovisual text, in this case a movie, can facilitate the use of the most frequently used subtitling strategies, the condensation and reduction strategies. To study this interaction, a new method was developed. This method, Multimodal Scene and Sequence Analysis, stemmed from the need to study longer video material than mere frames, or still pictures of the video material. A step away from linguistics and towards Film Studies was taken in order to study the various modes without putting too much emphasis on some modes to the detriment of others. In order to accomplish this, concepts from Sound Studies were also used to examine the often neglected audio mode and how it partakes in the meaning construction of an audiovisual text.

The theory section of this study is a combination of theories and concepts of Audiovisual Translation Studies, Film Studies and Sound Studies. This multidisciplinary approach was chosen deliberately to link audiovisual translation to the research fields closely related to the audiovisual text. The step towards multidisciplinary research was taken to address the linguistic emphasis often present in the study of audiovisual translations. The two main modes (the visual mode and the audio mode) were studied as equals for they both contribute to the meaning construction process in audiovisual texts. Venturing outside disciplinary boundaries gave information about how movies work as a whole and how they utilize their multiple modes to create meaning. This information is useful in the subtitling process for it can help the subtitler to make the needed condensations and/or reductions in the subtitles while still ideally conveying all the essential information.

The new method created for the analysis of subtitles and the links between the multiple modes of a movie was developed and tested. The research material was divided into manageable sections, in this case, into scenes and sequences. Both levels of movie components had their merits and disadvantages, yet, they were usable in this study. The relationships between the modes and how they had affected the subtitling of the movie, were studied and discussed. There were some difficulties in doing so, for the five modes and the relationships between them were at places interwoven and overlapping. Furthermore, as Gottlieb (2005:14) has noted, the movie's semiotic structure (constructed with the five modes) as well as the relationships between the modes does not stay the same as the movie is subtitled. This shift needs to be recognized and taken into account by the subtitler.

The analysis of the selected scenes and sequences illustrated that both of the main modes, the visual and the audio modes, contribute to the meaning construction process in an audiovisual text. Moreover, they are both used by the subtitler to condense and reduce parts of the original dialog in order to meet the space and time constraints of subtitles. These strategies were also used on the linguistic level, without a clear link to the other modes of the movie. However, the number of such cases was significantly lower than the number of cases in which the modes affected the subtitling process.

Various condensation and reduction strategies to shorten the original dialogue to fit the main message of the spoken mode into the Finnish subtitle lines were used by the subtitler of *The Dark Knight*. These strategies were paraphrasing, merging, simplification, generalization, specification and total as well as partial omission. The relationships between the modes that affected the subtitling of the study material most proved to be substitution, interpretation and complementarity.

Substitution in which several modes convey the same information was used to omit for example names of characters as well as some elements of spoken language, such as repetition, false starts and phatic phrases, for these can assumably be heard and recognized from the audiotrack of the movie. Substitution can also affect the punctuation of the subtitles. If a character is shouting, it can be heard from the audiotrack and there is no need to capitalize the subtitles nor end them with an exclamation mark. The audio mode conveys the same information and saves precious space for the subtitler to convey the essential meaning of what is being said.

Interpretation refers to situations where the modes are dependent on each other and one can be only understood by the interpretation of the other. Subtitles can be seen as being in an

interpretation relationship with the entire movie, yet most importantly with the original dialogue. If the movie viewer does not understand the original language of the movie, s/he cannot understand what is happening or what is being discussed. Nor can they understand the whole message by merely reading the subtitles. All modes are needed to create the whole message of the movie.

At the beginning of this study, it was stated that subtitlers are often guided to make condensation and reduction decision based on the help or support of the various modes of the movie, yet, how these decision are made, is left often unexplained. Complementariness is the relationship between the modes, which can shed most light on this matter. It refers to situations in which information is conveyed mainly via one mode of the movie and supported by others. Because parts of the essential information is conveyed via several modes, it makes the usage of condensation and reduction strategies possible. This also often leads to concurrent use of several strategies in one subtitle. For example short sentences of one character can be merged into one subtitle for the viewer of the movie can probably hear that the same character has said them. The subtitler can also simplify the spoken dialog lines by relying on the information of the visual mode. In Scene 3 a sentence “And now I’m being told that we’re cutting to a video...” is simplified into “Näytämme videon...” (“We will show a video...” or “We’re showing a video...”). The change in the vocabulary from the editing term ‘to cut to a video’ has been simplified into simpler ‘showing of video’ and the beginning of the sentence has been omitted for the visual mode depicts the showing of the said video.

In places condensation and reduction strategies were used solely on the linguistic level of the analyzed scenes and sequences. However, it is evident that the interplay of the modes was taken into consideration by the subtitler and various condensations and reductions were made with the help or support of the modes. It is thus of great importance that the information of the modes, of their interaction and how this information can be used to comply with the time and space constraints of subtitles, is recognized and taught to novice subtitlers.

The number of various audiovisual texts is increasing in the everyday life of modern people and this is exactly why there is a need to find methods to analyze them comprehensively. This study introduced a new method, Multimodal Scene and Sequence Analysis, which can be used to do so. Even though the method is far from being perfect, it proved to be usable in the analysis of the various modes of audio visual text and relationships between these modes. It also made

visible the reasoning behind the usage of the most used translation strategies used by the subtitler, the condensation and reduction strategies.

Textual analysis has its limits in illustrating relationships between the visual and audio modes of audiovisual texts. The tables in the analysis did not include original frames or moving images of the movie due to copyright issues and the limitations of this study's written mode. The ideal analytic and presentation tool would enable the incorporation of the selected section of the movie to be presented alongside the analysis. However, there are limitations to the usability of the research material as well as a lack of suitable methods. This is where further research is still needed. Moreover, reception studies might give information about how the viewers of movies connect information given via several modes and how the subtitles fit in this intrigued web of modes called multimodality.

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