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Subtitling for the Deaf and Hard-of-Hearing

The Reception of *Moulin Rouge!* as a case study

Master's Thesis

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LIST OF ABBREVIATIONS USED IN THIS THESIS

ASHA	American Speech-Language-Hearing Association
AVT	Audiovisual translation
DNR	The Nordic Council of the Deaf; Dövas Nordiska Råd
EFHOH	The European Federation of Hard of Hearing
EUD	European Union of the Deaf
FFHOH	The Finnish Federation of Hard of Hearing
HoH	Hard-of-Hearing
SDH	Subtitling for the Deaf and Hard-of-Hearing
SNHL	Sensorineural Hearing Loss

SPECIFIC TERMS (Quoting Josélia Neves 2005)

deaf – Medically and clinically speaking, a hearing loss which is so severe that the person is unable to process linguistic information through hearing alone.

Deaf – Socially, when used with capital letter “D”, Deaf refers to the cultural heritage and community of deaf individuals, i.e., the Deaf culture or community. In this context, it applies to those whose primary perceptive channel of communication is visual, a signed language.

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ABSTRACT

Audiovisuaalisessa kääntämisessä on aina otettava tilan ja ajan lisäksi erityisessä asemassa oleva katsoja huomioon. Tekstitysten käytännöt vaihtelevat riippuen siitä, tarkasteleeko työn tuloksia vieraskielisiltä DVD-elokuvilta vai suomenkielisiltä televisiokanavilta. Tämän tutkimuksen tarkoituksena on tutkia miten musikaalielokuvan tekstitykset toteutetaan kuuroille ja kuulovammaisille. Materiaalina on käytetty *Moulin Rouge!* -elokuvan kuuroille ja kuulovammaisille suunnattuja englanninkielisiä tekstityksiä, sekä itse laadittua kyselyä *Musikaalien tekstitys kuuroille*, joka välitettiin kesällä 2012 suomalaisille kuuroille ja kuulovammaisille katsojille internetin välityksellä.

Tutkielmassani analysoidaan DVD-elokuva *Moulin Rouge!*:n musiikin kuvailua, huudahduksia, taustäääniä sekä tiivistämistä ja uudelleenmuotoilua. Viimeksi mainittu kappale on jaettu kolmeen alaotsikkoon, jotka tutkivat sanojen poisjättämisiä, sanojen uudelleenmuotoilua, faattista viestintää sekä yksinkertaisia aikamuotoja ja lauseiden tiivistämistä.

Tutkimuksessa todettiin englannin olevan hallitseva tekstityskieli kuuroille ja kuulovammaisille DVD-markkinoilla. Suomalaiset katsojat joutuvat täten lukemaan elokuvien erityistekstityksiä englanniksi. Toisaalta Ylen kanavat TV1, TV2 ja Yle Teema tarjoavat jo runsaasti kuuroille ja kuulovammaisille suunnattua tekstitystä, joten myös suomalaiset katsojat saavat hyötyä erityistekstityksistä aina tietyissä ohjelmissa.

KEYWORDS: Subtitling for the Deaf and Hard-of-Hearing (SDH), Audiovisual Translation, Multimedia Translation, Hearing Loss

1 INTRODUCTION

According to Cambridge Advanced Learner's Dictionary (2008: 938), music is “a pattern of sounds made by musical instruments, singing or computers, or a combination of these, intended to give pleasure to people listening to it”. In other words, it is the art of arranging tones in an orderly sequence so as to produce a unified and continuous composition. In reality, although music does not have any concrete meaning, it has many different meanings for different people. Music is something that arouses interest and is pleasurable. Music is science, but it is also art, and conveys emotions. Music and sounds have an essential part in films, especially in musicals, but not all viewers are able to enjoy them. As Josélia Neves, quoting Yves Gambier, puts it (2007: 89), the purpose of multimedia translation is to take the text to receivers who cannot reach the original message either because they do not know the language of the original or because they cannot access all the language features, such as sound or image.

Subtitling and dubbing are the ways to reach the viewers who cannot access the language spoken on the original film for some reason. Dubbing is mostly used in Austria, France, Germany, Italy and Spain, whereas subtitling is favoured in Greece, Portugal, Scandinavia, and the UK. The choice between dubbing and subtitling is mainly financial, for dubbing is more expensive than subtitling. As Jorge Díaz Cintas and Gunilla Anderman (2009: 7) point out, not only is subtitling a cheaper option but it is also a powerful training and teaching tool in learning foreign languages.

In a modern society all persons ought to have equal rights and obligations regardless of their differences. Therefore special conditions ought to be arranged for those who do not have sufficient access to audiovisual messages. Among these, Deaf and Hard-of-Hearing (HoH) require special solutions in order to gain the abovementioned access. The expression ‘subtitling for the Deaf and hard-of-hearing’, referred to as SDH in this thesis from now on, contains two different receiver categories. As Neves points out in her Doctoral Thesis *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing* (2005: 22), the Deaf and HoH audiences are two distinct groups. The Deaf have a lingua-culture of their own and according to World Federation of the Deaf

(2014), there are about 70 million Deaf people in the world who use sign language as their first language or mother tongue. Sign language is not a universal language and each country has one, two or even more sign languages, as is the case in Finland. Neves (2005: 22) notes that the Deaf consider themselves as a minority group, whereas HoH see themselves as part of the hearing majority. Still, as far as subtitling is concerned, these two groups must be grouped together as a homogenous group due to practical and commercial reasons (Neves 2005: 22). Thus, when all these components, which are music, audiovisual translation, and the Deaf and HoH are combined, we reach the theme that will be studied in this thesis. The Deaf and HoH are a special audience most for whom sign language is their mother tongue and some other language, such as English or Finnish, their second language.

As films and other cultural products are circulated all over the world, translation and accessibility are more and more important issues that need to be dealt with. Certainly some countries, such as the UK, have been active regarding the issue of accessibility, whereas other countries, Finland among them, have a long way to go in how they take the requirements of such groups as the Deaf and Hard-of-Hearing into consideration.

Since subtitling for the Deaf and Hard-of-Hearing (SDH) is a new translation method that has been so far little researched, this thesis aims to contribute to this lack in research. However, SDH is a subject that is increasingly gathering more attention from scholars all over Europe. So far studies of SDH in Finnish or in Finland were not found, but the term was found as a topic in a Master's thesis by Swiss Yves-Manuel Méan (2011). Méan (2011) leaned on the PhD thesis of Josélia Neves (2005) as his main source, and studied how the subtitles for Hard-of-Hearing are put into practice in Germany, Austria and Switzerland. As for Neves, she has focused specifically on audiovisual translation for the Deaf and Hard-of-Hearing and she pays special attention to the Portuguese context in her thesis. Moreover, she also provides a descriptive analysis of SDH in various European countries. In her work Neves (2005) examined eight films (*American Beauty*, *Desperanto*, *Four Weddings and a Funeral*, *Goodfellas*, *Head On*, *Le Fabuleux destin d'Amélie Poulain*, *Surname Viet Given Name Nam*, *The Piano*) and two TV series (*EastEnders*, *Mulheres Apaixonadas*). Neves' aim was to

reveal the norms that govern present practices and that may be found in the form of guidelines and/or in the actual subtitled products, and to be an instrument for change within the Portuguese context. What is relevant from the point of view of my thesis is Neves' fourth, 164-paged chapter which includes a short introduction of the role of music. In fact, my research will contribute to the line of study that Neves has started. My thesis comes close to her studies in that we are both focusing on the subtitling for Deaf and HoH. My study will, however, differ from Neves' in that whereas she has focused on the Portuguese audience, I will study the English subtitles in musicals for the Deaf and HoH for the Finnish audience. More specifically, I will not only study how music is described but I will also focus on exclamations, background sounds, and omissions.

Still, what limits this study is the fact only one musical is used as a case study. In order to get more accurate results of subtitles for the Deaf and Hard-of-Hearing (SDH), more musicals ought to be studied. In fact, my first intention was to study both *Moulin Rouge!* and *The Sound of Music*, but in that case there would have been too much material for one thesis. Based on this one case study we cannot generalise how proper subtitles for the Deaf and HoH for musicals in English should be done.

1.1 Material and Method

In this thesis I examined how the film *Moulin Rouge!*¹ has been translated from spoken English to English for the hearing impaired. I concentrated on four specific elements which are 1) music, 2) exclamations, 3) background sounds, and 4) omissions. In the film, music conveys the scene's atmosphere and carries on the plot with its lyrics. Exclamations contain for example shouting and squealing, and they should be used for the benefit of the special needs audience when the tone is not normal speech. Since

¹ The film *Moulin Rouge!* (with an exclamation mark) has altogether 34 songs and it was released in 2001. One older version, *Moulin Rouge* (without an exclamation mark, capital letters M and R) has altogether 8 songs and it was released in 1952. It contains music but it is not considered a musical film as such. There are also other film versions of this famous cabaret: some of them are silent films, some of them French, some of them English. http://en.wikipedia.org/wiki/Moulin_Rouge

films contain a lot of background sounds, I decided to study which of them are seen important to subtitle. Omissions, then again, are unavoidable for all the speech cannot fit into the subtitles. Therefore the subtitles are often modified. My specific aim was to explore the reception of the subtitles for the Deaf and HoH audience and in particular the improvements the users would have liked to have in them. My target audience was Finnish viewers who either have difficulties with hearing or who are completely Deaf and who used English SDH which was the only option available on this DVD for the Deaf and HoH. The purpose of this study was not to judge why the subtitler had made the specific choices but to analyse the end result. When the Finnish Deaf and HoH viewers want to watch foreign films on DVDs and use subtitles for the Deaf and Hard-of-Hearing, they must settle for the English SDH. This is an unavoidable limitation for Finnish viewers, but SDH in Finnish does not have enough viewers to be financially feasible.

The questionnaire is titled *Subtitles in Musicals for Deaf and Hearing-Impaired People*² and it was available both in Finnish and in English. The English version was drawn up with a student who is a native English speaker from Ireland. The questionnaire was five pages long and it can be found as an appendix at the end of this thesis both in Finnish and in English. The questionnaire was formulated with E-lomake, a browser-based application which can be used to define and publish diverse e-forms and to handle their responses. The browser is freely available for the students of the University of Vaasa and replying for the survey was also free. The questionnaire was available on the internet from 20th June 2012 to 13th October 2012, that is, 16 weeks altogether. The questionnaire, a presentation of myself and the aim of my thesis were sent by e-mail to two associations of the Deaf in Finland, Federation of Hard of Hearing (Kuuloliitto) and The Finnish Association of the Deaf³ (Kurojen Liitto), which will be introduced in more detail in section 2.3. The personnel from these associations forwarded my e-mail to their members, from whom altogether 57 people returned the questionnaire. The

² My questionnaire used the term hearing-impaired. This is because several Finnish Deaf and HoH respondents announced that they would rather use the term hearing-impaired than hard-of-hearing. However, HoH was the term used in most of the background material books.

³ My sincere thanks to the Finnish Association of the Deaf who published the Internet survey *Musikaalien tekstitys kuuroille* on their Facebook page and increased the number of responses.

respondents' age varied between 12 (the youngest) and 76 (the oldest). The average age of the respondents was 48.3 years. The degree of hearing impairment ranged from mildly hearing-impaired (4 respondents) to strongly hearing-impaired (21). Nine respondents had become Deaf at some point in their lives and 23 were born Deaf. According to The Finnish Association of the Deaf (2012), there are 42 district associations for the Deaf in Finland with altogether 4084 members in them.

The Finnish Association of the Deaf (2014) estimates that the amount of sign language users is around 4000-5000 in Finland. Sign language users are the Deaf, Hard-of-Hearing or hearing. Then again, only 223 Finns declared sign language as their mother tongue to the population register in April 2011.

1.2 The Film *Moulin Rouge!*

Moulin Rouge! is a vivid, romantic musical full of drama and humour. It is directed by Baz Luhrmann in 2001. The film is set in Montmartre, Paris, where also the original Moulin Rouge cabaret is located, but the film was filmed in Australia. The subtitles are by SDI Media Group which is a major provider of subtitling, translation and dubbing. According to SDI Media (2014), the company works in 35 countries in over 60 languages, spanning the Americas, EMEA (Europe, The Middle East and Africa) and Asia. Interestingly, the name of the translator(s) of *Moulin Rouge!* is not given. Subtitles are provided in Croatian, Czech, Danish, Dutch, Finnish, Hebrew, Hungarian, Icelandic, Norwegian, Polish, Portuguese, Swedish, Turkish, and English for the hearing impaired.

The musical begins in 1899 when a young English poet Christian (portrayed by Ewan McGregor) comes to Paris to write about the four Bohemian principles: freedom, truth, beauty and love. When he visits the Moulin Rouge with his friends for the first time, he instantly falls in love with the cabaret's main star and courtesan Satine (portrayed by Nicole Kidman). Satine tries to deny her emotions, but in the end falls in love with Christian. However, the couple must hide their love, since the owner of Moulin Rouge

and Satine's father figure Harold Zidler (portrayed by Jim Broadbent) has sold the cabaret and Satine's love to the Duke (portrayed by Richard Roxburgh). Satine was first convinced that true love does not exist and her dream was to become a real actress, but after meeting Christian she is convinced that real love exists. Sadly, not only has the young couple hide their love from the Duke and but also fight against the unknown disease that is taking over Satine.

1.3 Audiovisual Translation and Multimedia Translation

The use of multimodality is increasing constantly. Multimodality is the mixture of textual, audio, and visual modes in combination with media and materiality to create meaning. As Yves Gambier (2006: 6–7) explains, films and TV programmes combine “gesture, gaze, movement, visual images, sound, colors, proxemics, and oral and written language” among others, and the role of multimedia in modern world is also present with advertising, theatre, songs and comics. What is also relevant for Gambier (2006: 4–5) is usability. For him, the goal of usability is “a better experience for the user; the goal of accessibility is equality of access – both have implications for design and the use of different semiotic systems as color, font size, punctuation, intonation, voice pitch, and so on” (2006: 4–5). Indeed, usability ought to be guaranteed to every user, ensuring accessibility in every particular environment, “ensuring web and film content available to all users whatever tool they are using and whatever constraint they may be operating under” (Gambier 2006: 4).

Moreover, as Louisa Desilla (2012: 32) notes, “[l]anguage is merely one semiotic resource employed in film communication, and the most important way for the filmmakers to tell their story happens through *mise-en-scène*⁴, cinematography, editing, and nonverbal soundtrack.” Indeed, films are complex semiotic systems whose communication with the viewer happens through images, sounds and written words (Desilla 2012: 32 quotes Joos Martin 1967: *The Five Clocks of Language*).

⁴ *Mise-en-scène* is originally a theatrical term, translating from French “staging” or “putting into the scene”

As a general rule, films are considered to be multimodal as they combine various modalities. Semiotics is greatly present in films, and according to Desilla (2012: 35) film meaning arises “neither from image alone, nor from soundtrack alone, but rather from the co-deployment and interplay of different semiotic resources.” What Desilla highlights here is the fact that films are complex systems. In most cases the viewer understands to appreciate the great work put into the props, but the role of film dialogue is often neglected.

Moreover, Desilla (2012: 37) notes that a “film soundtrack basically consists of speech (including dialogue and voice-over), music, sound effects and silence, each component making meaning in its own ways.” Not all sounds are equally important in a film, and therefore need no subtitling. Desilla (2012: 37) also quotes van Leeuwen (1999) who has introduced the terms Figure, Ground, and Field. First of all, figure is the most important sound that the listener must pay attention to. Ground, then again, refers to sounds that may be interpersonally significant but are less essential than figure. Lastly, field encompasses sounds that comprise the general soundscape of the listener. (Desilla 2012: 37.)

Indeed, some of the sounds are more important for the Deaf and HoH audience than other. This audience cannot distinguish speech and music from other sounds, and therefore these sounds ought to be distinguished for them. In order to do this, Desilla (2012: 37) has investigated soundtrack notational conventions introduced by Baldry & Thibault (2006). The soundtrack notational conventions include a note for music and a sun for non-verbal, non-musical sound, and “[off]” would mean off-screen voice or other sound. Dialogue, narration “[nar.]” and thoughts “[th.]” appear in italics in order to distinguish between verbal and non-verbal soundtrack as well as the descriptions thereof. Moreover, Baldry & Thibault (2006) also suggest additional notations to be used to specify the sounds, for instance “[*]” for accented syllables, “[pp = very soft, p = soft, n = normal, f = loud, and ff very loud]” for the degree of loudness, “[(!)]” for the duration of syllables or musical notes, “[S = slow, M = medium, F = fast]” for tempo, “[#]” for pauses and “[SI = simultaneous]” for overlaps. Voice quality and

loudness should also be described with appropriate descriptor, such as tense, rough, breathy, vibrato and so on. (Desilla 2012: 37.) These notational conventions have not been used in the subtitles for the Deaf and HoH in *Moulin Rouge!* but I will study how they would have functioned in this case.

These conventions seem to give a lot of requisite information of the film's sounds. Therefore multimodality in *Moulin Rouge!* has been examined in chapter 4.

1.4 Audiovisual Translation for the Deaf and Hard-of-Hearing in Finland

There are three main ways of translating audiovisual programmes which are dubbing (also known as lip-sync), voice-over and subtitling. Subtitling consists of presenting a written text generally on the lower part of the screen. This text aims at recounting the original dialogue of the speakers. According to Jorge Díaz Cintas and Aline Remael (2007: 9), all subtitled programmes consist of three main components which are the spoken word, the image and the subtitles. For my target audience, the Deaf and Hard-of-Hearing, only the image and subtitles are available.

Subtitling for the Deaf and Hard-of-Hearing (SDH) is an innovative field and it is making its way to audiovisual translation (AVT). Díaz Cintas and Remael (2007: 13) sum up that the translation process in this field aims at facilitating “access to an otherwise hermetic source of information and entertainment.” This is an ideal target for the Deaf and HoH viewers for they need extra information in their subtitles.

Subtitling is often divided into interlingual (for hearers) and intralingual (for the Deaf) subtitling. Subtitling has gained visibility thanks to DVDs which brought interlingual subtitles also for the Deaf and hard-of-hearing (HoH). In countries where there is a strong tradition of dubbing, such as Spain, Germany, Austria, France and Italy, the Deaf could only watch programmes that had been originally produced in Spanish, German, French and Italian because these countries would not buy programmes from other countries. As Díaz Cintas and Remael (2007: 17) state, these countries usually favour

dubbing and it has been difficult for the Deaf and HoH to access the information contained in these programmes. Therefore they have had to content themselves with the few foreign programmes that are broadcast with subtitles. In countries where subtitling is a strong tradition, such as Portugal, Greece and the Nordic Countries, the Deaf have usually been served by the same interlingual subtitles as the hearing viewers. These subtitles are, however, completely insufficient to the needs of the Deaf and HoH viewers since they do not incorporate the paralinguistic information necessary for the Deaf to be able to contextualize the action. Paralanguage is an essential part of SDH. Paralanguage is the set of nonphonemic properties of speech (such as speaking tempo, vocal pitch, and intonation contours) that can be used to communicate. (Díaz Cintas and Remael 2007: 17–18.)

Díaz Cintas and Remael (2007: 18) also emphasise that with the arrival of the DVD the situation has changed and it will continue to change. Pressure groups in countries such as Germany, UK and Italy have managed to get several foreign films marketed in their countries with two different tracks of interlingual subtitles which are one for the hearing population and a second one for the Deaf and HoH. Even though SDH is gaining more attention in the DVD market, these three countries are to date the only three languages (German, English, and Italian) making full use of interlingual SDH. The rest of the countries seem to be lagging behind in the new developments. Although all languages are supposed to be equal in principle, it would appear that in the film and DVD industries English, Italian and German are seen more important than other languages when it comes to SDH.

The arrival of the DVD was an important step for the film industry. According to Díaz Cintas and Anderman (2009: 3–4), in just a few years, the DVD has become the favoured mode for distribution and consumption of audiovisual programmes. It has more memory capacity than a CD, a better image definition than a traditional VHS tape, and it offers a greater flexibility allowing the viewer to decide when to watch a programme on the television. The rate at which some of these changes in working practice are taking place is perhaps most striking in the field of subtitling. In a relatively short period of time, the process of subtitling has gone through a substantial

transformation. Changes are happening at many levels: technological, working routines, audience reception, emergence of new translation modes and approaches. They are all bringing both their advantages and disadvantages to the field. Also, the increased memory capacity of the DVD has made it possible to include a good range of different subtitles on it.

In Chapter 2, I will study how the addressees the Deaf and hard-of-hearing differ from each other. Different kinds of hearing loss, the term “The Deaf” and statistics in Europe will be examined. Chapter 3 discusses the history of English SDH, examines the terms closed captioning and teletext subtitling, and takes a glimpse at the demand for SDH in Finland. Chapter 4 is dedicated to subtitling of both words and music in the musical *Moulin Rouge!* where description of music, exclamations, background sounds, and omissions will be studied. The final chapter is for conclusions.

2 THE DEAF AND HARD-OF-HEARING ADDRESSEES

There are often difficulties in drawing a certain line between being hard-of-hearing and being Deaf. Hearing loss can be found in various degrees and it can be classified according to various parameters. Wherever the line is drawn between a HoH and a Deaf viewer, translations must be seen in terms of the audiences they are produced for. Still, quite often the commissioners of SDH and the translators themselves are not completely aware of the particular needs of their end-users. In other words, there is too little information available of the receivers. Hearing translators rarely have enough reliable information of the cognitive and social environment of their target audience. This might be due to the lack of specific training in the area, or even due to the fact that the translators are not aware for whom their translations are directed at. (Neves 2005: 122–124.) What Neves might mean with this is that when a film, for example *Moulin Rouge!*, needs to be translated into SDH, the translator is aware what the differences between normal English subtitles and subtitles for the Deaf and hard-of-hearing are. What the translator might not know is that English SDH is the only option for several people whose mother tongue or even second language is not English. This is the case when the viewer is a Finn, because for this viewer the mother tongue would be Finnish sign language or Finnish Swedish Sign Language and the second language would be Finnish or Swedish.

In this chapter we will first examine hearing as a sense and how hearing loss is officially defined. Secondly, we will study the term Deaf and thirdly, we will take a look at the statistics of the Deaf and HoH in Europe.

2.1 Hearing as a Sense

Hearing is one of the five senses of a human being and it means the ability to perceive and interpret sound. In other words, hearing is a complex process of picking up sound and attaching meaning to it. The ability to hear is critical in understanding the world around us. According to American Speech-Language-Hearing Association ASHA

(2013), in order to hear a sound, the auditory system must accomplish three basic tasks. First it must deliver the acoustic stimulus to the receptor's ear. Second, it must modify the stimulus from pressure changes into electrical signals. And third, it must process these electrical signals so that they can efficiently indicate the qualities of the sound source such as pitch, loudness and location.

The human ear can be divided into three fairly distinct components according to both anatomical position and function. These three components are the outer ear, the middle ear and the inner ear. The outer ear consists of the ear canal and eardrum. Sound travels down the ear canal, striking the eardrum and causing it to move or vibrate. It is therefore responsible for gathering sound energy and funnelling it to the eardrum. The middle ear acts as a mechanical transformer and its function is to efficiently transfer acoustic energy from compression waves in air to fluid-membrane waves within the cochlea. The inner ear is where the auditory receptors are located and it is responsible for sound detection and balance. Movement of the fluid in the inner ear, in cochlea, causes changes in tiny structures called hair cells. This movement of the hair cells sends electric signals from the inner ear up to the auditory nerve to the brain. Lastly the brain interprets these electrical signals as sound. (ASHA 2013.)

Hearing impairment is the decreased ability to hear and discriminate among sounds. If the loss is mild, the person has difficulty hearing faint or distant speech. A person with this degree of hearing impairment may use a hearing aid to amplify sounds. If the hearing loss is severe, the person may not be able to distinguish any sound at all. (ASHA 2013.) All in all, when describing hearing loss, we generally look at three categories: type of hearing loss, degree of hearing loss, and configuration of hearing loss.

2.1.1 Type of Hearing Loss

Hearing loss can be categorized by the part of the auditory system that is damaged. There are three basic types of hearing loss, which are conductive hearing loss, sensorineural hearing loss, and mixed hearing loss. (ASHA 2013.)

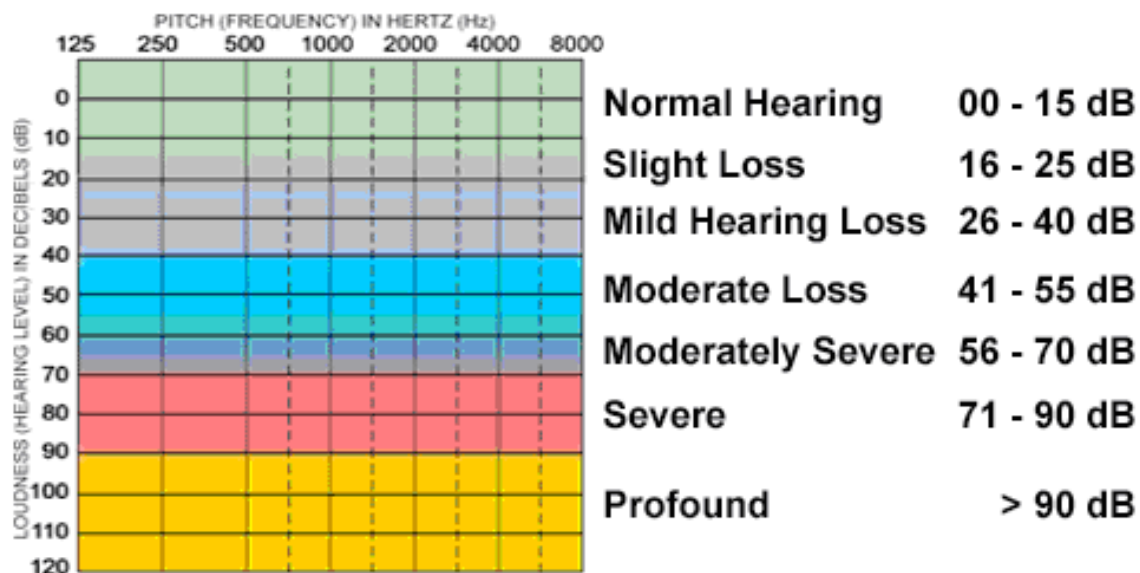
These three basic types of hearing loss are described by American Speech-Language-Hearing Association (2013). Conductive hearing loss occurs when sound is not conducted efficiently through the outer ear canal to the eardrum and the tiny bones, ossicles, of the middle ear. This hearing loss generally involves a reduction in sound level or the ability to hear faint sounds. In other words, sound is no longer carried normally to the inner parts of the ear. This type of hearing loss can often be corrected medically or surgically. Sensorineural hearing loss, SNHL, occurs when there is damage to the inner ear, cochlea, or to the nerve pathways from the inner ear to the brain. In most cases, sensorineural hearing loss cannot be medically or surgically corrected. This is the most common type of permanent hearing loss. SNHL reduces the ability to hear faint sounds. Even when the speech would be loud enough to hear, it may still be unclear or sound muffled. In many cases, it may not be possible to determine the cause of a sensorineural impairment with certainty. Mixed hearing loss, then again, refers to a combination of conductive and sensorineural hearing loss. This means that there may be damage in the outer or middle ear and in the inner ear or auditory nerve. (ASHA 2013.)

There is also a fourth type of hearing loss known as sudden hearing loss. According to Deaf Websites (2014), sudden hearing loss should always be considered a medical emergency. This disease may be due to infection or obstruction in the outer ear chamber, resulting in a sudden conductive loss, or a dysfunction or a damage to the nerves within the inner ear. This results in a sensorineural loss. The treatment of sudden hearing loss depends on accurately identifying the loss as conductive or sensorineural. The treatment is largely different for these two losses. To begin with, whereas sudden conductive loss may be restored with accurate diagnosis and treatment, sudden sensorineural loss is often permanent.

2.1.2 Degrees of Hearing Loss

Degree of hearing loss refers to the severity of the loss. In the following table, hearing levels (HL) are expressed in decibels (dB) based on the pure tone average for the frequencies 500 to 4000 Hz and discussed using descriptors related to severity: normal hearing (0 to 20 dB HL), mild hearing loss (20-40 dB HL), moderate hearing loss (40-60 dB HL), severe (60-80 dB HL) and profound hearing loss (80 dB HL or greater). In some occasions as in table 1 below a sixth hearing loss, moderately severe hearing loss, has been added. In the following sub-chapter these six different types of hearing loss are described. In her doctoral thesis *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing* (2005) Josélia Neves has also studied six degrees of handicaps but she has different terms for them than the ones in the table below. Neves (2005: 80) calls them slight hearing loss, mild hearing loss, marked hearing loss, severe hearing loss and extreme hearing loss.⁵ Also the table below categorises six types of hearing loss which are normal hearing, slight hearing loss, mild hearing loss, moderate hearing loss, moderately severe hearing loss, and profound hearing loss.

⁵ The Internet questionnaire I drew up had only four options to choose from: mildly hearing-impaired, strongly hearing-impaired, become deaf, born deaf. This is because the questionnaire was formulated and sent forward before studying the six different handicaps of hearing.

Table 1: Types of Hearing Loss by Minnesota Department of Health

Indeed, as presented in the table above, the degree of a hearing loss varies from person to person. These six degrees of hearing loss are described in this paragraph and they are based on Neves (2005: 80) and on the Minnesota Department of Health (2014). A person with normal hearing may have difficulties hearing faint or distant speech. With this hearing ability school situations are not usually too difficult. A person with mild hearing loss understands conversational speech at a distance of 3-5 feet. With this hearing loss as much as 50% of class discussions may be missed if the voices are faint. A limited vocabulary and speech anomalies may also occur. A person with moderate hearing loss or moderately severe hearing loss needs conversations to be loud enough in order to understand them and to participate in them. Participation in group discussions in school situations becomes more difficult and defective speech appears. Evidence of limited vocabulary may be found and a person is likely to be deficient in language usage and comprehension. A person with severe hearing loss may hear loud noises about one foot from the ear. With severe hearing loss a person may be able to identify environmental sounds and be able to discriminate vowels but not all consonants. Speech and language are defective and they are likely to deteriorate. A person with profound hearing loss may hear some loud sounds and he/she relies on vision rather than hearing

as the primary avenue for communication. As with severe hearing loss, also with profound hearing loss speech and language are defective and are likely to deteriorate.

2.1.3 The Configuration of Hearing Loss

The configuration of the hearing loss refers to the degree and pattern of hearing loss across frequencies (tones), as illustrated in the audiogram above. For instance, a hearing loss that only affects the high tones would be described as a high-frequency loss. Its configuration would show good hearing in the low tones and poor hearing in the high tones. On the other hand, if only the low frequencies are affected, the configuration would show poorer hearing for low tones and better hearing for high tones. Indeed, hearing loss can also be associated with other descriptors, such as bilateral versus unilateral, symmetrical versus asymmetrical, progressive versus sudden hearing loss and fluctuating versus stable hearing loss. (ASHA 2014.)

2.2 The Deaf as a Term

According to Gallaudet University (2013), a private university for the education of the Deaf and hard-of-hearing in Washington D.C., HoH usually refers to people who have enough hearing to communicate and who feel comfortable communicating through spoken language. There are no specific hearing levels or personal characteristics that determine whether a person is hard-of-hearing. The term hearing impaired, then again, is commonly used, but many individuals dislike it because it describes Deaf people based on what they cannot do. The word Deaf, with a lowercase “d”, is usually an audiological description of a person’s hearing level. It most often refers to a person who is unable to use his or her hearing for the purpose of understanding everyday communication. Being Deaf does not mean the person cannot hear anything at all. Deaf, with an uppercase “D”, refers to Deaf adults and children who share the use of American Sign Language (or some other sign language) and Deaf-culture-common values, rules for the behaviour, traditions, and views of themselves and others. People

who identify with Deaf culture and describe themselves as Deaf may also have a range of hearing levels. All in all, the true difference between these terms lies in the realm of sociology and culture. (Gallaudet University 2013.) Neves (2008: 129) has categorised these terms as following: the “Deaf” are those who use an oral language as their mother tongue, the “Deaf” are those who belong to linguistic minority groups that use a sign language as their first language, and “hard-of-hearing” are those who have residual hearing and can therefore share their experience of sound and of the world of hearers to different degrees. All in all, according to Neves (2005: 84), “Deaf” simply refers to someone who cannot hear well enough to process aural information conveniently. Considering somebody ‘Deaf’ means accepting the fact that that person belongs to the Deaf community”. The term used in this thesis will hence be Deaf with a capital letter.

In spite of the terminology used, subtitling for the Deaf and hard-of-hearing (SDH) aims to cater for a wide range of viewers that are grouped together, although they have distinct profiles and needs. SDH is seen to serve for 1) Deaf and for HoH viewers, 2) pre-lingually and post-lingually Deaf, 3) oralising and signing Deaf, 4) Deaf who feel they belong to hearing majority social group and Deaf who assume themselves as a linguistic minority, 5) Deaf for whom the written text is a second language, and 6) Deafened viewers who have residual hearing and/or hearing memory. (Neves 2008: 131). Pre-lingually Deaf is an “individual who is either born Deaf or who lost his or her hearing early in childhood, before acquiring language” and post-lingually Deaf is an “individual who becomes Deaf after having acquired language” (About Health 2014.) Moreover, SDH is not available on every DVD and if it is, it is usually in English, German, or French. However, local television channels may offer an opportunity for SDH in the country’s own language. Finland is taken as an example of this in subchapter 3.2.

2.3 The Status of the Deaf in Europe

European Union of the Deaf (EUD) consists of thirty full member countries and six affiliated member countries. The organization’s aim is to achieve equality in public and

private life for Deaf people all over Europe to ensure they can become full citizens. EUD's main objectives are the recognition of the right to use an indigenous sign language, empowerment through communication and information, and equality in education and employment. (EUD 2011.)

When exploring the website of EUD (2011) country by country we can see the official name of the association in local language, its contact information, the name of the sign language and its abbreviation, the number of Deaf sign language users and the number of interpreters who are working with sign language. In Finland there is the Finnish Association of the Deaf (Kuurojen Liitto ry / Finlands Dövas Förbund rf) whose personnel has given their support and help to this thesis. Since Finland is a bilingual country whose official languages are Finnish and Swedish, the association also uses two official sign languages. They are suomalainen viittomakieli (Finnish sign language, SVK) and finlandssvenskt teckenspråk (Finnish Finnish Swedish Sign Language, SRVK). According to EUD (2011), there are 5 000 Finnish sign language users, 300 Finnish Swedish Sign Language users, and 600 sign language interpreters in Finland. What is remarkable here is the fact that there are altogether around 5 300 sign language users in Finland and as much as 600 sign language interpreters. This means that one sign language interpreter is responsible for 8.8 persons. For instance, in Germany there are 200 000 Deaf sign language users and only 500 sign language interpreters, which means that one sign language interpreter is responsible for 400 persons. From the EUD full members, only Norway has more interpreters proportional to the amount of Deaf sign language users than Finland. In Norway one interpreter is responsible for five sign language users. The biggest amount of Deaf people proportional to the amount of Deaf sign language users is in Romania, where one sign language interpreter is responsible for 745 sign language users. According to the European Commission (2013), the exact number of sign language users is not available. However, the Eurobarometer survey carried out in 2001 found out that 0.2 percent of respondents knew a sign language. Extrapolated across the EU, this would mean that there are about 900 000 sign language users in Europe. Sign language speakers include the Deaf, the hard-of-hearing, their friends and family and others who use sign language as their second language.

What is also remarkable about the full EUD countries is the fact that Finnish Association of the Deaf was established in 1905 and it is the oldest association for the disabled in Finland. There are only two countries which established their association earlier: France's National Federation of France for the Deaf (Fédération Nationale des Sourds de France, FNSF) in 1834 and United Kingdom's British Deaf Association in 1890. Only three European countries recognise their national sign language on a constitutional level, and they are Austria, Finland, and Portugal. Other member countries have given sign language an official status. (European Commission 2013.) The biggest sponsor for the Association for the Deaf in Finland is the Slot Machine Association RAY (Raha-automaattiyhdistys), and two other major sponsors are The Ministry for Foreign Affairs (Ulkoasianministeriö) and Ministry of Education and Culture (Opetus- ja kulttuuriministeriö). The Nordic Council of the Deaf (DNR, Dövas Nordiska Råd) is a cooperating body of the Nordic Deaf Organisations. It works for advancing sign languages and Deaf culture in the Nordic countries. It was founded in 1907 and it represents Denmark, Finland, Faroe Islands, Iceland, Norway and Sweden. (DNR 2014.)

In Finland, it is estimated that there are 4000-5000 Deaf and altogether around 10 000-14 000 people who use sign language. For the Deaf, sign language is their mother tongue, and Finnish or Swedish is their second language. Contrary to common misconceptions, sign language is not an international language, and it is estimated that there are hundreds of different sign languages used in the world. Sign languages are natural languages and they are born among the Deaf. (The Finnish Association of the Deaf 2014.)

2.4 Deafness and Reading Skills

When a child is born Deaf, his/her mother tongue will usually be a sign language. A Deaf child cannot combine letters and sounds in mind, because the child is unable to hear what a particular speech sound sounds like. Deaf children combine articulation, lip reading, fingering (or finger alphabets) and the written form of the language when

understanding spoken speech. Neves (2006: 97–98) highlights that these skills are not innate, and they need to be learnt and improved through practice. For hearers, then again, reading comes as a natural bi-product of the primary auditory-based language acquired during the early years of infancy. Hearing readers have both visual and phonetic access to words, and once readers become proficient they no longer need to concentrate on word-processing and can invest their working memory in higher order processing. (Neves 2006: 97–98.)

Moreover, unlike hearing children, when most Deaf children approach reading, they do not have the experiential, cognitive and linguistic base needed to learn how to read. However, these statements do not mean that Deaf children are less intelligent than hearers. The difference lies in the fact that a typical Deaf child is likely to approach beginning reading with poorly developed general language comprehension skills. (Neves 2006: 98 quotes Quigley and Paul 1984: 137.) Neves (2006: 99) also points out the basic difficulties Deaf people have with reading: 1) Deaf children have deficient sight vocabulary which might lead to poor reading comprehension, 2) particularly prelingually Deaf children have difficulty understanding complex syntactic structures and 3) Deaf people have trouble with dealing with abstract ideas. Still, as Neves (2006: 99) quotes Share (1995), “prelingually Deaf children brought up in signing environments do not have a phonological reading strategy, which results in poorer reading levels than those brought up in oralising environments.” Although the reading skills of those who have been born Deaf may be slow, there are also late-Deafened people who have learnt to read and listen to sounds as children, and they may utilise this later on.

3 SUBTITLING FOR THE DEAF AND HARD-OF-HEARING

According to Neves (2005: 139), clear subtitling for the Deaf and hard-of-hearing, SDH, will be achieved when subtitles “1) offer as much of the speech and acoustic information as possible, 2) in the clearest possible manner and all this 3) in synchronicity with the image and 4) at adequate pace to allow reading to happen.” The three last-mentioned points also apply to regular subtitles, but the first one separates the norms between SDH and regular subtitles. Intertitles between scenes were used during the silent film era. Those were the first form of subtitles engraved or burnt on a film print. During those days cinema was usually a form of entertainment also for the illiterate in the society. To sum up, by combining picture and text both illiterate and Deaf viewers were taken into account.

There is a long history of both closed captioning and teletext subtitling, and this chapter will investigate how subtitling began. After exploring the history and development of closed captioning and teletext subtitling, more focus will be paid on the role of SDH in Europe and especially in Finland.

3.1 The History of SDH

The advent of subtitling for the Deaf and hard-of-hearing (SDH) dates back to the 1970s and 1980s when two different systems were developed to allow for the presentation of closed subtitles in television. The product of such a system would come to be known as closed captioning in the USA and teletext subtitling in the UK respectively. These systems were to determine most of the SDH solutions and strategies to be used throughout the world to the present day. (Neves 2007: 90.) SDH is also being offered in other media than merely on television. It is gaining popularity on DVDs, Blu-ray discs, on the internet, and on video games, just to name but a few.

3.1.1 Closed Captioning

The roots of captioning stem from the silent era where intertitles were introduced for the benefit of all. According to Neves (2007: 90–91), the first subtitles for the Deaf and HoH appeared in 1940s. Emerson Romero, an American silent film actor and a Deaf man himself, acquired prints of a few old films and began to try to adapt them for the Deaf. He used the techniques available for silent films and spliced them in text reproducing dialogue between frames, like the old silent films. This meant that text and image would alternate on the screen since they could not appear on the screen simultaneously. Although this arrangement needed some time and practice to get functional, this was the emergence of subtitles and the Deaf community started to show its great interest towards it. Some years later, in 1949, a company in Belgium devised a new method of captioning. This method involved printing captions directly onto a master copy of the film. Originally this technique was devised to be used for the translation of film dialogue for hearers. In the same year Edmund Boatner (superintendent of the American School for the Deaf) and Clarence O'Connor (superintendent of the Lexington School for the Deaf) organized Captioning Films for the Deaf (CFD). It is a private business that aimed at raising funds to provide captioned films for Deaf viewers. (Neves 2007: 90–91; Described and Captioned Media Program 2012.)

In 1958 CFD became Public Law 85-905 to provide captioned Hollywood films for Deaf people. By this year CFD had captioned 30 films that circulated among schools and clubs for Deaf people for a small fee. This law is now known as the Captioned Film Act. (Neves 2007: 108–109.) In other words, closed captioning started to get more and more attention every year. In 1980, several television broadcasters started to offer programmes with closed captions for the first time. During the same year also the amount of SDH, subtitling for the Deaf and hard-of-hearing, increased. During that year American Deaf audiences were offered 16 hours of captioned television programmes per week. Realtime captioning can be seen in news bulletins, live broadcasts and sports events as they are aired on television. (Neves 2007: 109–110.) Video programme distributors had to provide captioning for 450 hours per channel per calendar quarter of

new programmes during 2000 and 2001. During the next two years, in 2002 and 2003, distributors must increase the hours per channel of captioned programming to 900 per calendar quarter for new programmes. In 2004 and 2005, up to 1350 hours per channel per calendar quarter of new programmes must be captioned. Even though the National Captioning Institute did try to introduce line 21 captioning in Europe, their efforts were not very successful. This was mainly due to the strong position held by the British teletext system which is still used in the UK and in other European countries. (National Institute on Deafness and Other Communication Disorders 2011.) According to Closed Captioning Glossary (2014), the line 21 stands for the line in the Vertical Blanking Interval (VBI) where caption data is embedded, and “VBI is the top 21 lines of a video signal which are not viewable on most TVs and are used to transmit closed captioning information and other data”. Jeff Rutenbeck (2006: 154) argues that line 21, also known as EIA 608, was “chosen as a location for data to carry television closed captions in the United States and Canada”.

3.1.2 Teletext Subtitling

The first subtitling efforts in Europe were not directed towards making films accessible to people with hearing impairment. Instead, they aimed at translating American talk shows for European audiences. Different countries adopted different audiovisual translation solutions. France was the forerunner experimenting with both dubbing and subtitling. French audiences became extremely dissatisfied with subtitling and hence dubbing got more and more approval. Alongside other countries such as Germany, Italy and Spain, France still favours dubbing. Subtitling was mostly criticised for the way it covers the television screen. This was, and still is, taken as a translation mode that ruins the film. Some countries have, however, favoured subtitling over dubbing, and these countries are the Nordic countries, the Netherlands, Greece, and Belgium. Subtitling was first favoured for it was a cheaper alternative to the dubbing of English spoken films produced by the Hollywood film industry. (Jan-Emil Tveit 2009: 85.)

The teletext system developed in the UK has since been adopted in various countries all over the world. Nowadays teletext systems offer two distinct services. On the one hand, there is an information service organized in pages, covering a great variety of topics (including sports, culture, news, etc.), and presented independently of programmes being broadcast. On the other hand, they provide what has come to be generally accepted as subtitling for the Deaf and hard-of-hearing. All in all, the number of TV hours broadcast with teletext subtitling is steadily growing in Europe thanks to the work of lobbying groups and to European directives that have led to an increase in general awareness. (Neves 2005: 112.) The European Federation of Hard of Hearing, known with the abbreviation EFHOH, launched a pan-European campaign in order to promote subtitling in audiovisual media in all member states. It highlights that this would be the easiest solution to grant Deaf and hard-of-hearing people full access to information society. In their opinion, 100% of programmes on public TV channels should be subtitled by the year 2020 and their theme has raised attention in North-America and also in France, in the Netherlands, in the Nordic countries, and in the UK. EFHOH also points out that subtitling in television is actually simple and inexpensive, especially when compared to dubbing. This is mainly due to technology which is constantly improving. Subtitles function as an essential link to news, entertainment, and information, and subtitling is suitable for individuals who are learning a second language, children who are learning to read, and people who watch television in public places such as waiting rooms, airports, bars and gyms. (EFHOH 2011: 1–6.) All in all, these two terms, closed captioning and teletext subtitling, are often seen as two completely different concepts. To sum up, captioning is taken to address hearing-impaired viewers, for captions transcribe speech and provide information about sound effects and music, whilst subtitling is considered to be for hearers. Still, SDH will always be SDH regardless of the specific traits that may be highlighted in the terminology used to address it. (Neves 2008: 129).

The role of subtitling in cinema and DVD is also highlighted. DVDs should have clear indication of subtitles included in the disc and the access needs of hard-of-hearing people should be protected by EU legislation. Subtitles are already available in European countries and they are easily accessed via teletext pages. In most of the

European countries the subtitles are accessible on page that begins with number seven or eight⁶ but Finland is an exception to the rule. Even though it is a positive sign that several European countries offer subtitles via teletext pages, it must be noticed that these subtitles are so-called regular subtitles, not SDH. They are not merely aimed at Deaf people or people who have hearing impairment. (EFHOH 2011: 7–10.) The role of subtitles in Finland will be investigated more detailed in chapter 4.

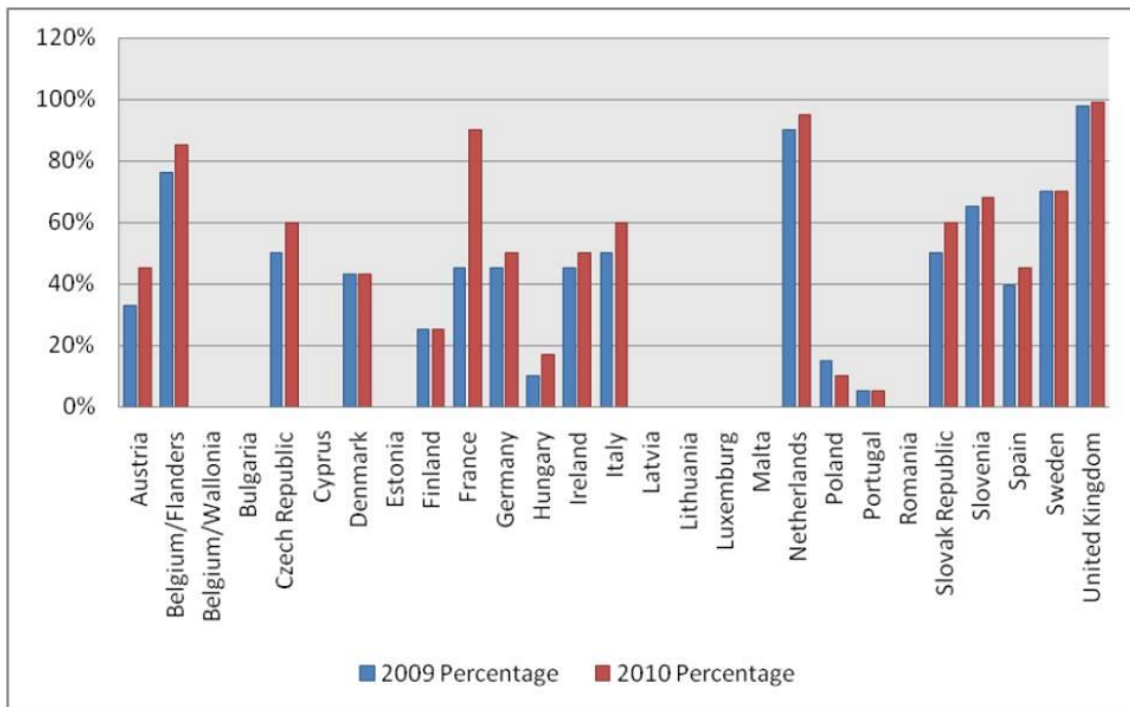
Table 2 below illustrates which European Union member states offer subtitles on their channels. It can be observed that from the 27 member states 15 guaranteed that at least 20% of their programmes contain subtitles in 2009. 14 countries guaranteed that the percentage would rise to at least 40% by 2010. Nine countries aimed at offering subtitles in 60% of their programmes by the year 2010 and four countries aimed at offering subtitles in 80% of their programmes by the year 2010. These four countries are Belgium, France, the Netherlands, and the United Kingdom. United Kingdom was the only country who aimed at reaching 100% of their programmes having subtitles.⁷

From the 27 European Union member states nine countries offered less than 20% of their programmes with subtitles. This data is collected from broadcasters and from EU members. In most cases only specific programmes were subtitled, meaning that no sport or children's programmes are included in the statistics. Not all member states were able to provide information on statistics due to lack of mechanism of gathering this sort of data or simply because there is no subtitling available at all. For instance, the UK provides captioning 24 hours a day, when in another country 90% of programming included subtitles but only from 6 am to midnight. (EFHOH 2011: 12–15.)

⁶ The offer of subtitles via teletext in 16 European countries available at http://media.wix.com/ugd/c2e099_098aaba4b05ee8f7fed8b0add0b8c332.pdf

⁷ Albeit the percentages may change quite rapidly and new reports are drawn up regularly, Table 2 below, published in 2011, was still the latest available table when this study was finished in September 2014

Table 2: The Offer of Subtitles in 2009 and 2010 in EU Member States (EFHOH 2011: 11)



It can still be argued whether SDH is more interlingual than intralingual. Intralingual subtitling involves a shift from oral to written but stays always within the same language, hence the reluctance to call it translation. In this category SDH is primarily aimed at people who are Deaf or HoH, and the role of SDH is to offer a greater democratic access to audiovisual programming.

3.2 The Increasing Demand of SDH for Finnish viewers

Yleisradio, or the Finnish Broadcasting Company, is Finland's national public-broadcasting company. Its organisation shares many of the characteristics of its UK counterpart British Broadcasting Corporation, BBC, on which it was largely modelled. Yleisradio is often known with the abbreviation Yle. As its official website (2013) informs, Yle operates on four national channels, 13 radio channels and services, and 25 regional radio stations. Finland is officially a bilingual country which means that 89.7%

of the population speak Finnish as their mother tongue, 5.4% of the population speak Swedish as their mother tongue, and around 4.9% of the population speak other languages than Finnish or Swedish. Because of this, Yle provides radio and TV programming in Swedish through a department called Svenska Yle. Yle's duty is to be responsible for the provision of comprehensive television and radio programming with the related additional and extra services for all citizens under equal conditions. The respect of different language skills and special audiences can be seen on their website as the fourth and the fifth duties:

“(4) (The public service programming shall in particular) treat in its broadcasting Finnish-speaking and Swedish-speaking citizens on equal grounds and produce services in the Sami, Romany, and sign languages as well as, where applicable, in the languages of other language groups in the country”

and

“(5) (The public service programming shall in particular) support tolerance and multiculturalism and provide programming for minority and special groups.”

What is remarkable here is the fact that Yle produces services in sign language and provides programming for minority and special groups. These viewer groups encompass the Deaf and hard-of-hearing.

Furthermore, as is customary in Finnish television and cinemas, foreign films and shows are generally subtitled on all Finnish channels. Dubbing is used in cartoons intended for young children who have not learned to read yet, as well as in many nature and history documentaries. Dubbed television shows, for instance *Avara luonto* (“wide nature”) which is a Finnish documentary show about nature and animals, contains Finnish subtitles for the Deaf and hard-of-hearing. They can be turned on by choosing Dutch in the digital television adapter.

Yleisradio offers an online service Yle Areena (“Yle arena”) which is financed by tax revenues. Yle Areena offers radio and television shows which have been previously shown on television. Some of the shows are only available in Finland due to copyright and, depending on broadcasting rights, some of the television shows are available for a

week, for a month, or even for a year. Yle Areena offers subtitles and the viewer can access them by pressing the play-button to start the show and then by clicking the TXT-icon on the right lower screen. The viewer has two choices available: “Ei ohjelmatekstitystä” which means “no subtitles” or “Suomi (ohjelmatekstitys)” which means “Finnish (subtitles)”.

To test this possibility three television shows were tested on Yle Areena: A Finnish reality television series *Teiniäidit* (Teen mothers), a Spanish television drama comedy *Serranon perhe* (Los Serrano) and a Canadian science fiction television series *Orphan Black*. *Teiniäidit* offered two choices: 1) no subtitles or 2) Finnish subtitles, *Los Serrano* offered two choices: 1) no subtitles or 2) Finnish subtitles, and *Orphan Black* offered three choices: 1) no subtitles, 2) Finnish or 3) Swedish. Even though the aim is to give subtitles suitable for all viewers and the amount of subtitles is constantly increasing, these subtitles are not directed towards the needs of the Deaf and hard-of-hearing. These subtitles do not contain colours, additional information about backgrounds sounds, description of music, or description of tones.

Having said that, even though Yle Areena does not contain SDH, this special subtitling is available on television on several programmes on Yle channels. These channels are Yle TV1, Yle TV2 and Yle Teema⁸. Unlike the DVD film studied in this thesis, the fonts on these television programmes are written in colours on a black background, mainly in white, blue, yellow, purple and green. Lyrics are also written but not in italics and sounds are described in brackets. For example, when a group seen on the picture is laughing, the subtitler has written “(Nauravat.)”, (They laugh).⁹ The list of the Yle programmes containing SDH is available on the internet.¹⁰

Indeed, even though subtitle preparation systems have improved greatly in recent years, analogue television teletext subtitling and closed caption systems are still complicated

⁸ The subtitles on Yle Fem, Yle's Finland-Swedish national television channel, was not studied.

⁹ Among others, the domestic reality show *Satuhäät* (Fairy tale wedding) was tested and used as an example.

¹⁰ Cited 14 April 2014 <http://yle.fi/ohjelmaopas/tekstitys/>

because of a number of drawbacks. First of all, not all the video recorders capture the teletext signal. This makes it almost useless to record programmes with special subtitles. Secondly, the subtitles must be turned off when changing the channel. More disturbingly, the subtitles may also appear on the screen with a delay of 2-3 seconds. The possibility to choose SDH also depends on the channel, programme and time. The setting of the subtitles also depends on whether the viewer uses a digital television or a digital television adapter. (Neves 2005: 129.) However, technology is being developed every day, and SDH is likely to start functioning more effectively.

In today's information society, everyone should be entitled to receive information. Without subtitles a severely hard-of-hearing or Deafened viewer would not, however, be in an equal position to the other viewers. Regular subtitles are offered in Finland on every foreign programme including films, news, documentaries and TV series, and the amount of SDH is growing. Díaz Cintas (2009: 7) states that the United States is the largest exporter of audiovisual productions in the world dominating the film industries not only in their country but also in many other countries, and therefore English is the dominant language in SDH. Still, Yle aims to produce their subtitles for the Deaf and HoH in Finnish, which is a great example of how different language groups are taken into account in Finland.

4 SUBTITLING OF WORDS AND MUSIC IN THE MUSICAL *MOULIN ROUGE!*

In this chapter the musical *Moulin Rouge!* will be studied. The film has been divided into four parts, which are 1) the description of music, 2) exclamations, 3) background sounds, and 4) condensation and reformulation. The subchapter 4.4 is also divided into three smaller sub-headings, which are a) omissions and reformulation at word level, b) omitted phatic words, and c) simple tenses and condensation at clause/sentence level. The study is based on the DVD *Moulin Rouge!* and its subtitles for the Deaf and hearing impaired (SDH) and an internet survey *Subtitles in musicals for Deaf and hearing-impaired people*. The questionnaire was sent to Finnish Deaf and hard-of-hearing viewers in summer 2012. The *Online Subtitling Editorial Guidelines V1.1* by Gareth Ford Williams (2009) and the doctoral thesis *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing* by Josélia Neves (2005) are the two other main sources for this thesis. Therefore the suggestions for SDH by Neves (2005) and Ford Williams (2009) will be used as help to analyse the musical *Moulin Rouge!*

Subtitling for the Deaf and hard-of-hearing, HoH, is gaining more attention in the media. Still some people might criticise that SDH is useless, for nothing can compensate the music and sounds we experience through films. Previously mentioned researchers Jorge Díaz Cintas and Josélia Neves, among others, fight hard against these prejudices, and Neves (2010) quotes Dr. Dean Shibata who has examined that Deaf people do sense vibration in the part of the brain that other people use for hearing. This tells how Deaf musicians can sense music and how Deaf people can enjoy concerts and other musical events as well. Neves (2010) argues that the perception of the musical vibrations by the Deaf and HoH is likely every bit as real as the equivalent sounds, since they are ultimately processed in the same part of the brain. It is often found that people who cannot hear speech can hear music because most musical instruments fall into the low tone frequencies that are easier to pick up than the higher tone frequencies used in speech. (Neves 2010.) Music is often combined with Deaf education, for the two main

elements of music are melody and rhythm, and the Deaf can easily understand rhythm.¹¹ Indeed, when the Deaf have the ability to pick up the sound of music there is enough reason to pay attention to the conveyance of music.

One might still argue that even though the Deaf and HoH can sense the vibration of music and hereby understand rhythm, it is impossible to fully convey the expressive force of sound and music via subtitles. According to Neves (2010), “the translator working on SDH should try to produce equivalent narrative and aesthetic effects that will be meaningful to people who might have never perceived sound before.” Neves (2010) also highlights that the translator ought to see how these elements interact with the rest of the cinematic codes, such as costumes, lighting, camera movement, sound, and narrative, among others. The translator has to focus on every nuance and decode every message so that the message comes out as clear as possible. (Neves 2010.) This task given to a subtitler is demanding, yet not unattainable.

In order to convey acoustic messages via linguistic transfer in the context of subtitling, the translator has to focus on the interplay between images, speech, sound and music. By combining these four elements successfully the subtitler is able to decode their inherent messages and find adequate and expressive solutions to convey such sensations verbally. (Neves 2010.) We must also bear in mind that some of the Deaf viewers using SDH have not been born Deaf. Thus they are able to recall music by remembering its lyrics, tempo or melody, or the context in which it was experienced. Films do commonly contain memorable music and classics, and this is the case with *Moulin Rouge!*, too.

There are different kinds of suggestions how a musical should properly be translated for the Deaf and HoH. Yet there are no universal norms for that, merely suggestions. For instance, Gareth Ford Williams has edited and compiled the *Online Subtitling Editorial Guidelines VI.1* (2009) which draws a line between music and songs. According to Ford Williams (2009: 31–32), “[a]ll music that is part of the action, or significant to the

¹¹ Music and the Deaf is a unique charity which helps the nine million people in the UK with a hearing loss to enjoy music. More information available at <http://matd.org.uk/>

plot, must be indicated in some way.” Being part of the action means e.g. somebody playing an instrument, a record playing, or hearing music on a jukebox or radio. (Ford Williams 2009: 31–32.) Basically, it seems that the term “music” does not include lyrics for Ford Williams, as opposed to songs. Some guidelines, as the *Online Subtitling Editorial Guidelines V1.1* (2009), urge to use a number sign when music begins (for example # tango music) and some guide to use a note for this (for example ♪ soft piano notes). Neves (2010) notes that many subtitling systems do not allow for the inclusion of musical notes as suggested in guidelines, and this is why a number sign (#) is used for music and songs. However, neither of these signs were used in *Moulin Rouge!* which was studied in this thesis. The aim of this chapter is not to argue for or against these conventions, but to investigate which conventions were used in *Moulin Rouge!* and how they functioned. Attention is paid on the 1) description of music, 2) exclamations, 3) background sounds, and 4) condensation and reformulation. The subchapter 4.4 is also divided into three smaller sub-headings, which are a) omissions and reformulation at word level, b) omitted phatic words, and c) simple tenses and condensation at clause/sentence level. The figures are shown with SDH in English at the top of the screen and regular Finnish subtitles at the bottom of the screen. As regular English subtitles were not available, Finnish was used instead.

4.1 Description of Music

Neves (2007: 96) points out that the way a doorbell rings, a door bangs or a car hoots may say a lot about that very moment. In addition to that, music is much more than a melody. It speaks for much that otherwise goes unsaid. Music can, for instance, describe an atmosphere that cannot be explained by words. Music “establishes mood, underlines actions, punctuates the action and all, quite often, with no resource of words” (Prendergast 1992: 213–226 quoted in Neves 2007: 96). Although Deaf viewers cannot take advantage of music and songs, there are other ways to signal the scene’s atmosphere.

According to Díaz Cintas and Remael (2007: 127), several strategies are applied when dealing with songs. In some countries, as in Portugal, the traditional approach consists of using the same font as in the rest of the subtitles. In Portugal the song lyrics are generally placed on the left-hand side of the screen, but most languages, such as English used in *Moulin Rouge!*, prefer to italicise the song lyrics on the screen. These are placed on the middle of the lower screen. Even though some companies prefer to punctuate the song subtitles following the conventions of poetry, a better solution would be to start each line with a capital letter and not to use a full stop at the end of the line. However, the best solution would be to use the same punctuation rules as in the rest of the subtitles so that the audience can follow the conventions better and will not get distracted. (Díaz Cintas & Remael 2007: 127.)

Songs usually permit a lot more flexibility in the presentation of subtitles than dialogue exchanges. The presentation of the song lyrics on the screen depends on the rhythm and the lyrics. Occasionally, subtitles will have to be left on the screen a bit longer than what is necessary. Díaz Cintas and Remael (2007: 128) have also taken examples of the film *Moulin Rouge!*¹² and concentrated on how it has been translated into Spanish. They suggest that all songs should go in italics and not every line should begin with a capital letter. Moreover, full stop is recommended. The example below (Díaz Cintas & Remael 2007: 128) shows an ideal case of subtitling in their opinion.

*A kiss may be grand
but it won't pay the rental

on your humble flat,
or help you feed your pussycat.*

¹² This may be due to the fact that not many musical films contain SDH. The musical film *The Sound of Music* released in 1965 includes subtitles for the hearing-impaired and was considered to be examined in this thesis, too.



Figure 1. (*Moulin Rouge!* 2001: Scene 6. Satine - The Sparkling Diamond)

Figure 1 above illustrates the subtitles in English for the hearing-impaired (top screen) and regular Finnish (low screen) taken from the DVD version examined in this thesis. As we can see, the convention by Díaz Cintas & Remael (2007: 128) is not used in every film. In the version of *Moulin Rouge!* that has been studied in this thesis, each line with lyrics begins with a capital letter and no full stop or commas are used. All the lyrics are written in italics, as can be seen in Figure 1. As Ford Williams (2009: 32) points out, song lyrics should always be subtitled, whether they are part of the action or not. He (2009: 32) also suggests that every song should start and end with a white number sign (#), but he notes that there are two exceptions to this rule. By these rules he means that subtitles can be entirely omitted.

“(a) In cases where you consider the visual information on the screen to be more important than the song lyrics, leave the screen free of subtitles.

(b) Where snippets of a song are interspersed with any kind of speech, and it would be confusing to subtitle both the lyrics and the speech, it is better to put up a music label and to leave the lyrics unsubtitled.”

What is remarkable with these subtitled lyrics is the fact that the subtitler has done a clever job when translating the lyrics from English into Finnish. The top screen “A kiss on the hand may be quite continental” (back translation, BT suukko kädelle voi olla melko mannermaista¹³) is translated into “On kohtelias käsisuudelma varmaan” (BT a kiss on a hand may be polite) which is not only a creative translation, but also contains as many syllables as the original song line. This facilitates singing and keeps up the rhythm.

In this film version no number signs have been used. Perhaps the subtitlers have seen the visual information on the screen very relevant for the plot and the number signs would have disturbed the plot. The subtitler has not, however, put up a music label when music and songs appear but has tried to write as much speech as possible, and leave already sung lyrics unsubtitled, for example the chorus lyrics that have already been subtitled. Ford Williams (2009: 33) also advises that all song-lines should be centered on the screen, which has been followed on this film version. Then again, unlike Ford Williams who suggested that a number sign represents music, Desilla (2012: 37) suggests it to represent a pause. Number signs are not, however, used in the musical film *Moulin Rouge!* at all.

¹³ All the back translations (BT) on this thesis are my own translations.



Figure 2. (*Moulin Rouge!* 2001: Scene 23. Le Tango De Roxanne)

Figure 2 above illustrates the subtitles in English for the hearing-impaired (top screen) and regular Finnish (low screen). As we can see, the Finnish subtitles do not tell which music is being played in the background. This is because the Finnish subtitles are regular, not aimed at the Deaf and hard-of-hearing.

In this film, music is described in three different categories: swing music, pop music, and tango music. Mostly the subtitles only mention that “[MUSIC PLAYS]” and “[MUSIC STOPS]” and no specific description is available. In these occasions much is left for the imagination and settings. As to well-known songs, Ford Williams (2009: 32) suggests that song lyrics should generally be verbatim, particularly in the case of well-known songs. In other words, these lyrics never ought to be edited. Song lyrics should be kept closely in sync with the soundtrack. For instance, if it takes 15 seconds to sing one line of a hymn (or a song), your subtitle should be on the screen for 15 seconds. Song subtitles should also reflect as closely as possible the rhythm and pace of a performance. This means that the timing of the song lyric subtitles will not always follow the conventional timings that are used for speech subtitles. (Ford Williams 2009: 32.) These suggestions have been obeyed on the version of *Moulin Rouge!* that has been

examined for this thesis. In fact, nearly all subtitles have been modified except for the song lyric subtitles.

Figure 2 illustrates the dark and dramatic atmosphere tango music creates. The song is mainly sung by the Argentinean, Christian's bohemian narcoleptic friend, whose purpose is to warn Christian not to fall in love with a woman who sells herself, a courtesan. However, The Argentinean's lines are not subtitled as "[ARGENTINEAN ACCENT]", as Ford Williams (2009: 22) recommends. He (ibid.) notes that the speech alone may not always be enough to establish the origin of an overseas or a regional speaker, and in this case it is necessary for the viewer's understanding of the context and the content to use a label to make the accent clear. Since The Argentinean's accent is not described, we may assume that the subtitler has assumed this character's accent to be clear based on his name.

This song, *Le Tango de Roxanne* (the original version is *Roxanne* by The Police) describes how jealousy tortures Christian. The settings are dark, the gestures are tight and rapid, and the face expressions are severe. Figure 2 also illustrates how fast the English SDH is when compared to the Finnish subtitles. "[TANGO MUSIC PLAYS]" (BT tangomusiikki soi) appears into the screen before the English line "It tells the story..." and these two English lines are available on the screen as many seconds as the one Finnish line, "Se kertoo tarinan..." Indeed, this is a great example how little time the English SDH is on the screen when compared to the Finnish subtitles. These lyrics also describe the dramatic atmosphere the music creates:

*"His eyes upon your face
His hand upon your hand
His lips caress your skin
It's more than I can stand"*

These lyrics are the original ones in *Roxanne* and they are verbatim in the English subtitles for the Deaf and HoH in *Moulin Rouge!* Figure 2 also illustrates the usage of triple dots. Díaz Cintas and Remael (2007: 112) state that when a sentence is not finished in one subtitle and needs to be carried over to the next subtitle, continuation

dots have generally been used as a bridge at the end of the first subtitle and the beginning of the following one to alert the viewer visually of this connection.

Díaz Cintas and Remael (2007: 118) suggest to use capital letters in subtitling in exactly the same way as they are used in standard writing. Capital letters have formerly been used to render shouting, but their usage is nowadays more limited. Subtitles should never dominate the screen and therefore the use of capital letters should be avoided. Not only do they take more space than lower case letters, but they are also more difficult to read. (Díaz Cintas & Remael 2007: 118.) Although this type of unnecessary usage of capital letters is criticised, they are urged to be used to express intonation and emotion, accents, difficult speech, inaudible speech and silence, hesitation and interruption, humour, children's subtitling, sound-effect labels, and music (Ford Williams 2009: 21–34). Capital letters are a general convention in SDH.



Figure 3. (*Moulin Rouge!* 2001: Scene 31. This Woman Is Yours Now)

Figure 3 illustrates the dramatic moment when Christian is very jealous of Satine and they fight in tears. Suddenly the couple find themselves on the stage in front of a full audience who gasp. This scene tries to illustrate how suddenly all the sounds and music stop and the couple reveal their love. The dramatic atmosphere is created so that the

camera zooms in on the couple and bright light is directed towards the couple. As Ford Williams (2009: 24) points out, long speechless pauses can sometimes lead the viewer to wonder whether the subtitles have failed. Therefore silences ought to be subtitled, too, either “[SILENCE]” or “[MUSIC STOPS SUDDENLY]” (BT musiikki keskeytyy äkisti). This is called explanatory text. As we can see again, the regular Finnish subtitles are used to translate spoken lines, and therefore there are no Finnish subtitles in this scene.

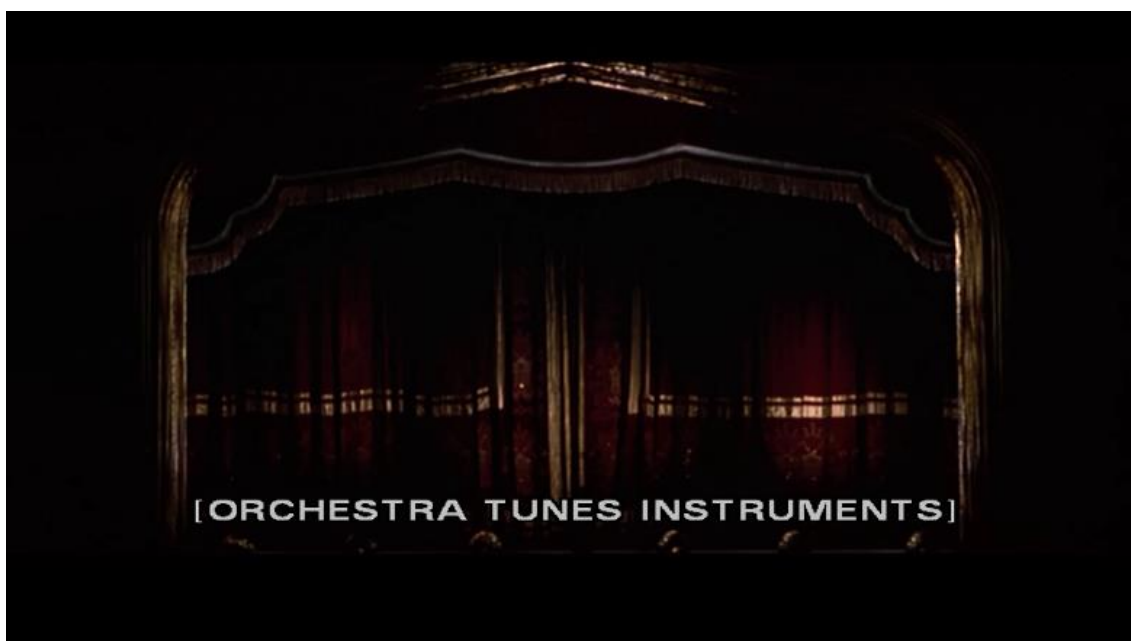


Figure 4. (Moulin Rouge! 2001: Scene 1. Main Titles)

In order to proceed with linguistic transfer to acoustic messages, translators need to be sensitive to sound and music in order to be able to decode their inherent messages. The translators need to find adequate and expressive solutions to convey such sensations verbally. Though it may be difficult to find words that fully convey the expressive force of sound, the translator ought to try to produce an equivalent narrative and aesthetic effect that will be meaningful to people who might have never even perceived a sound before. All in all, the translators need to see how these elements interact with speech and images. The translators must remember that silences are equally meaningful because they are intentionally built into the audiovisual construct. (Neves 2005: 159.) Figure 4 is an example how the first scene of *Moulin Rouge!* begins in silence in a dark

cinema and the atmosphere is described by “[ORCHESTRA TUNES INSTRUMENTS]” (BT orkesteri virittää soittimensa). The aim of this subtitle is to create an expectant hush that often prevails among the viewers in film theatres when the lights are dimmed. Once again, the regular Finnish subtitles are not used here.

Indeed, music is an essential part in a musical to create atmosphere. Therefore mentioning the music style in square brackets might help the viewer, in this case a Deaf or HoH person, to sense the correct atmosphere in the film. In the internet survey *Subtitles in musicals for the Deaf and hearing-impaired people* (2012), the 57 respondents were asked, “Does mentioning the music style help to sense the atmosphere in the film?” to which 46 replied “yes” (80.7%) and 11 replied “no” (19.2%). In other words, the majority of the respondents found it helpful to read which music style is being played in the film. The internet survey also enquired which of the following choices is the best way to convey the song’s atmosphere: translated lyrics, the face expressions of the actors, the dancing style of the actors, staging (e.g. colours), or lighting (e.g. lights brightening, lights dimming). These five options were given a grade from 1 to 5 (1 = not relevant, 2 = little importance, 3 = moderate importance, 4 = a lot of importance, 5 = great deal of importance). This survey revealed that the face expressions of the actors and the dancing style of the actors were most valued. Over forty respondents gave a grade 4 or 5 to them and nobody gave a grade 1. Translated lyrics were found the least helpful in creating a proper atmosphere and lighting was found almost as unhelpful. Overall, there was no huge difference between the grades given. On the example below, 285 is the highest amount of points that was possible to get

Song's atmosphere	amount in numbers	amount in percentage
Translated lyrics	201 / 285	70.5%
The face expressions of the actors	228 / 285	80%
The dancing style of the actors	226 / 285	79.2%
Staging (e. g. colours)	212 / 285	74.3%
Lighting (e. g. lights brightening, lights dimming)	207 / 285	72.6%

Although the idea of having subtitles in musicals for the Deaf and hard-of-hearing may sound unnecessary, the internet survey drew attention among the respondents, and verbal replies were written and sent by e-mail. Three respondents decided to write an e-mail and not to answer the internet survey at all. One of these respondents, a Deafened woman, saw it as a huge advantage to have subtitles in musicals, operas, theatres, films and plays. This woman also appreciated colours and special signs, for without them she would miss out a lot. The subtitles can, surely, be written in colours. Neves (2005: 196) introduced the Spanish norm which suggests a particular colour code to be followed in SDH. Altogether seven different colours (yellow, green, cyan, magenta, white, red, blue) are used in characters and three (black, white, yellow) as background colours. Still, particularly in very colourful films (i. e. *Moulin Rouge!*) coloured subtitles may be problematic for they will not have sufficient contrast to guarantee legibility. Problems may also occur when there are too many people in the same programme and there is the need to repeat the same colour to identify different characters. Therefore colours can actually be a cause for confusion rather than an asset. (Neves 2005: 195.)¹⁴ By “special signs” the respondent presumably refers to emoticons or smileys, as Neves (2005: 226) calls them, or perhaps to notes, suns and other pictures. Based on the results Neves (2005: 228) got from her survey, eight emoticons (for happy, sad, angry, surprise,

¹⁴ The Internet survey *Musikaalien tekstitys kuulovammaisille* (Subtitles in Musical for Deaf and Hearing-Impaired People) did not contain a question whether Finnish viewers would like to have coloured subtitles. Coloured subtitles are used on Yle's channels.

confusion, irony, loud speech/screaming, soft speech/whispering) should be used.¹⁵ In Finland, neither emoticons nor special signs (such as note for music, lighting for thunderstorm) are used. Yle does, however, use coloured subtitles on some programmes.

Even though music and SDH may be seen as an impossible project, Neves (2010) argues that music plays such an important role in the film that it ought to gain more interest among translators and scholars working in the field. However, some people claim that music seems to fall outside the sphere of language or that this combination might need specialised knowledge or skills to approach it. These beliefs are, argued by Neves (2010), not quite true, for all that translators really need to do is to put some effort into understanding the role that music plays in the work they are subtitling and while other multi-sensorial solutions are not widely available. Translators ought to find words to convey the message of music whenever it is essentially relevant to the plot. (Neves 2010).



Figure 5. (*Moulin Rouge!* 2001: Scene 30. Hindi Sad Diamonds)

¹⁵ These emoticons are available on the Internet at <http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf>

The language spoken in the film is English, and when some other language is spoken, it should be marked. This is the case in Figure 5. The dancers and actresses of *Moulin Rouge* have arranged a play for a local audience and the play is set in India. Therefore their songs are sung in Hindi and the subtitler has made a wise choice by marking this language to the subtitles, “[SINGS IN HINDI]” (BT laulua hindiksi). Moreover, the notational conventions by Desilla (2012: 37) would be an asset on this scene. Music on this scene is medium “[M]” and the degree of loudness is loud “[f]”. The subtitler has apparently seen it pointless to describe the settings more accurately, for the dancers’ make-up and clothes portray Indian culture. Ford Williams (2009: 31) states that in case the music is incidental music but it is an unknown piece, written purely to add atmosphere or dramatic effect, it should not be labelled. However, Ford Williams (ibid.) also states that a sound-effect label, such as EERIE MUSIC, ought to be used when the music is crucial for the viewer’s understanding of the plot. This has been done on Figure 5. Yet again, Finnish regular subtitles are not used in this scene.

Based on the results from the internet survey *Subtitles in musicals for Deaf and hearing-impaired people* (2012), 36 out of 57 respondents watch musicals such as *Moulin Rouge!* with SDH and 45 out of 57 respondents watch musicals with regular subtitles. Indeed, musical films are quite favoured, for over half of the respondents watch musicals either with special subtitles or with regular subtitles. The internet survey also interrogated that in case the respondent does not watch musical films with SDH or regular subtitles, then what is the reason for that, but unfortunately only 13 gave an explanation for that. Eight respondents did not know whether SDH was available or where to get them, and five replied that musical films are not their thing. Indeed, as Neves (2008: 133) suggested, quite often in those countries where accessibility services are limited or have only recently been introduced, people do not watch programmes with SDH even though they might be provided. This might be due to the fact that these viewers do not know such services are available. For example, not all broadcasters advertise their services enough, and Yle channels belong to the public service which does not advertise, for advertising is carried out with tributes. Moreover, programme listings in newspapers, magazines, and webpages seldom identify the programmes

containing SDH. Viewers are not often reminded that the programme to be shown contains SDH, and programmes do not always carry a subtitling logo to remind people that they are provided with SDH. (Neves 2008: 133.)

respondents (57 altogether)	use SDH when watching musical films	use regular subtitles when watching musical films
amount in numbers	36	45
amount in percentage	63.15%	78.94%

The respondents also got the opportunity to write how the SDH used in musical films could be improved, and some respondents mentioned that induction loops¹⁶ (also known as hearing loops or audio induction loops) help them to sense the music. It facilitates to follow the subtitles with your eyes and sense the music through your ears. According to Hearing Loss Association of America (2014), a hearing loop is a wire that circles a room and is connected to a sound system. The loop transmits the sound electromagnetically, and the electromagnetic signal is then picked up by the telecoil in the hearing aid or cochlear implant. Also, several respondents mentioned that obvious things that can be seen on the screen should be omitted (such as laughter) and silences ought to be mentioned more often. According to the respondents, when all the actors suddenly stop and nothing happens, the subtitles ought to tell what the noise that stops them is: a gunshot somewhere outside the screen or if it is unclear why nothing happens, mark this with “[SILENCE]”. Moreover, a couple of respondents suggested that perhaps a sensitive love song could be expressed in rose-coloured or in lilac.

Moreover, the survey *Subtitles in Musicals for Deaf and Hearing-Impaired People* enquired, “What is the best replacement for the atmosphere that music conveys?” and offered four options for it: 1) colours of the picture on the screen, 2) changing the font’s colours, 3) the skills of the actors, and 4) the colours of the staging. These were all rated from 1 (the least) to 5 (the most). The survey asked to rate all the four options, but there are no requirements to give different numbers to every option. The respondent had the

¹⁶ More information in Finnish available at <http://www.kuuloliitto.fi/fin/kuulo/apuvalineet/induktiosilmukka/>

opportunity to, for example, give a grade 3 to every question. The best replacement for music from these four options was the skills of the actors (234 from 285 points, 82.1%). The second best option was the colours of the staging (197 from 285 points, 69.1%), the third was changing the font's colours (188 from 285 points, 65.9%) and the least important was found to be the colours of the staging (179 from 285 points, 62.8%). Indeed, even though the respondents were aware that SDH is produced in order for the target audience to be able to enjoy the musical film as much as possible, the skills of the actors was rated to be the most important factor for this. The actors' skills got 55 points more than the colours of the staging.

4.2 Exclamations

When a line is not normal speech, it is described in square brackets with capital letters. Since *Moulin Rouge* is a theatre, there are constantly lots of different sounds in the air there. The audience often cheers, sings, and shouts, but there is not enough time nor space for the subtitler to describe all the different nuances. Therefore only the relevant exclamations are described.



Figure 6. (*Moulin Rouge!* 2001: Scene 6. Satine - The Sparkling Diamond)

Figure 6 illustrates how Satine wants to dance with Christian and invites him to dance in front of the whole audience. All the eyes are fastened upon Christian along Satine’s arm and they all encourage Christian to dance. A good way to imagine whether this subtitle helps the Deaf audience is just to look at this picture and try to figure out what happens in this scene. One could easily notice that Satine is the focus of attention and she wants to dance with Christian. What we could not notice without the subtitles is that the audience cheers on Satine and spurs Christian to dance with her. In this scene the notational conventions by Desilla (2012: 37) would be a good supplement. For instance, “[ff F CHEERING]” (BT kannustusta) would illustrate that the cheering is very loud “[ff]” and fast “[f]”. Again, the subtitles for the Deaf and HoH are only available in English, and there are no Finnish regular subtitles on this figure.



Figure 7. (*Moulin Rouge!* 2001: Scene 6. Satine - The Sparkling Diamond)

However, since Christian is too shy, he does not get up from his chair. Satine is amazed by this and she lets out a high-pitched tone of disappointment, “[SQUEALS]” (BT vinkuu). Her feelings can be well understood by her face expression and the subtitler has helped it by describing her voice. This example can be seen in Figure 7.



Figure 8. (*Moulin Rouge!* 2001: Scene 31. This Woman Is Yours Now)

Figure 8 illustrates how the image completes the subtitles. By reading “[AUDIENCE REACTS]” (BT yleisö reagoi) one cannot simply conclude how the audience actually reacts to what it sees on the stage. However, when the picture is combined with the subtitles one can comprehend that the audience reacts positively to what they see. As Jan-Emil Tveit (2009: 90) points out, audiovisual programmes combine words and images, and the translation should observe the interrelation between the way a plot is told and the manner in which it is shown. Subtitles should synchronise not only with speech but also with image.



Figure 9. (*Moulin Rouge!* 2001: Scene 34. The Final Curtain)

All colours mean something on an emotional level and they can help to add new visual layers to a film. Figure 9 is a great example of how the usage of dark colours in Western culture creates a dramatic atmosphere. Black is the colour of death and mourning. The film is constantly full of warm colours such as red, yellow and orange which wake us up and get us moving. These bright colours are worn by the dancers when they dance cheerfully. However, this particular scene has slow movements and dark colours. Satine is on backstage and starts gasping, “[GASPS]” (BT huohotus) after the successful opening night and falls upon Christian’s arms.

Figure 9 also illustrates how tempo could be described in a scene. Desilla (2012: 37) suggested that tempo could be described by “S” (slow), “M” (medium) and “F” (fast). This dark scene has slow figure movements and slow gasping, and therefore “S” might be a good supplement here.

Light is an integral part of cinematography and it is largely responsible for the atmosphere of the film. Light can set the tone for a scene and signal whether the set on the film is melancholy or cheerful. Light often represents feelings or a presence, and coloured lights can hold meaning or highlight the tone of a scene. According to the

results from the internet survey *Subtitles in Musicals for Deaf and Hearing-Impaired People* (2012), lighting (e. g. lights brightening and lights dimming) was rated the third most important factor in conveying the atmosphere of the song. 35 respondents gave a grade four or five to lighting, 13 respondents gave a grade 3 to lighting, eight respondents gave a grade two to lighting and only one respondent gave a grade 1 to lighting.



Figure 10. (*Moulin Rouge!* 2001: Scene 10. Introducing the Duke)



Figure 11 (*Moulin Rouge!* 2001: Scene 9. Your Song)

Two examples of the role of light are illustrated above. In Figure 10 Satine has just sung how wonderful life is now you're in the world (Elton John: *Your Song*) and the Duke falls in love with her. This highlight is emphasised with powerful music which is not described in the subtitles. Instead the subtitler has trusted that this scene is understood by the Deaf and HoH viewers because of the sparkle that arises to the Duke's eyes. Another example of the light can be seen in Figure 11 where the nocturnal Paris is lit up with moonlight. The whole city seems to be asleep, except for the red Moulin Rouge¹⁷ which can be seen in front of the white Sacré-Coeur.

4.3 Background sounds

Examples of background sounds are environmental noises such as waves, traffic noise, alarms, people talking, noise from animals and mechanical noise from devices such as refrigerators or air conditioning, power supplies or motors. They are an essential part in a film, yet their relevance is often diminished. Background sounds are so common that their actual role may be forgotten.

¹⁷ Rouge is French and means red in English.



Figure 12 (*Moulin Rouge!* 2001: Scene 3. Meet the Bohemians)

Figure 12 illustrates how the subtitler has decided to describe what happens between Christian and his five bohemian friends. They start a loud debate where they all talk out of turn and one cannot make sense of what they actually say. The subtitler has thus chosen “[LOUD TALKING]” (BT äänekästä puhumista) so that the Deaf audience could comprehend that one is not supposed to understand separate words. Desilla (2012: 37) suggested that this kind of overlapping speech could be described by “SI” which means simultaneous.



Figure 13 (*Moulin Rouge!* 2001: Scene 31. This Woman Is Yours Now)

Figure 13 shows that the Duke has sent his colleague to shoot Christian. For the plot it is essential to write in square brackets when the gun goes off, “[LOUD BANG]” (BT kova laukaus). Any dramatic subtitles should not be brought up too early. In case there is a loud bang at the end of the shot, it should not be anticipated. The subtitler should wait until the bang actually happens, even if it meant a fast timing. Sound-effect labels are important and sound effects must be subtitled. Not every single creak and gurgle must be covered but only those which are crucial for the viewer’s understanding of the events on screen. These sounds usually convey flavour or atmosphere. For example, a dog barking in one scene could be utterly trivial, and in another case it could be a vital clue to the storyline. (Ford Williams 2009: 12–34.) Ford Williams (2009: 34) notes that “if a man is clearly sobbing or laughing, or if an audience is clearly clapping, do not label.” Therefore the subtitler has to pay attention to what the Deaf audience are able to see but cannot hear. Also based on the results by *Subtitles in Musicals for Deaf and Hearing-Impaired People* (2012) several respondents noted that these kinds of pointless subtitles like “laughter” ought to be omitted.



Figure 14. (*Moulin Rouge!* 2001: Scene 35. Above All Things... Love)

Figure 14 shows how Christian writes his and Satine's love story in a quiet room. The only sound that can be heard is the typing that comes from an old typewriter. By seeing Christian's hand movements it is clear, also without sounds, what kind of a sound captures the room. However, if the subtitler would not remember to write "[TYPING]" (BT konekirjoitusta) into square brackets one could easily miss out what this scene is all about. After all, this film begins and ends by telling how a man writes a love story. Ford Williams (2009: 34) notes that these kinds of sound effect labels are not stage directions, and they describe sounds but not actions.

Indeed, the role of the subtitler is invisible, yet significant. The translator who makes SDH needs to be a proficient reader of intersemiotic text and re-word both verbal and non-verbal aural elements. When subtitling for these special audiences, it is up to the translator to transfer into visual codes both the dialogues that are heard and the sound effects that are only perceived in a manner that they will be integrated with the whole in as natural a manner as possible. (Neves 2005: 131.) Figure 14 illustrates an example where the subtitler has understood his/her role and observes the target audience well.



Figure 15. (*Moulin Rouge!* 2001: Scene 29. The Storm Breaks)

Figure 15 represents not only the usage of colours but also multimodality. Desilla (2012: 35) states that films are multimodal as they combine various modalities. By this she means that film meaning arises neither from the image alone, nor from the soundtrack alone, but rather from the co-deployment and interplay of different semiotic resources. Figure 15 illustrates the gloomy, ominous atmosphere that proceeds from the fact that Satine must unwillingly break Christian's heart and choose to live with the Duke. This scene represents the finale, the last dramatic change in the plot, and the sound of thunder has been chosen here to affirm this ambience. Without adding "[THUNDER]" (BT ukkonen) to the English SDH in this film, the viewers would have missed out the crucial atmosphere this figure represents. All in all, this ambience might have been even more emphasised by using the notational conventions by Desilla (2012: 37) to express the degree of loudness which, in this scene, would be "ff", very loud.

What the questionnaire did not enquire, unfortunately, was whether the viewers would had preferred an interpreter to subtitles. There are some short programmes both on BBC

and Yle which offer this possibility¹⁸. Watching a musical with the help of an interpreter's face expressions and gestures might bring some assistance to which mere subtitles are not capable of.

4.4 Condensation and Reformulation

As a rule of thumb, subtitles must be on screen for long enough to be read by every viewer. As Ford Williams (2009: 7) defines, "Subtitles must be on screen for long enough to be read by a Deaf or hard-of-hearing viewer who will also be trying to take in other visual information at the same time (the action/facial expressions/graphics, etc.)." These guidelines are intended to provide general guidelines and they should not be taken too literally. It is crucial for the subtitles to stay on the screen long enough for viewers to be able to read them. The amount of characters used also varies depending on the font and whether the subtitles are on television, cinema, or a DVD. One way of estimating the amount of words in the subtitles is given by Díaz Cintas and Remael (2007: 23), according to whom each line in cinema, television, video, VHS, DVD, and internet should consist of some 35 to 37 characters.

Both time and space are very limited in subtitling. Therefore omissions are unavoidable (Díaz Cintas & Remael 2007: 162). Omissions and reformulation are a general custom, but foolproof guidelines do not exist, as the guidelines by Ford Williams (2009) also emphasise. Usually the redundancy rule will save space for the subtitler, for on some occasions a word, a phrase, or its content may be repeated elsewhere, for example in the same or in the previous or following subtitle. In some cases the image may fill in a gap. However, before deciding to omit, subtitlers have to ask themselves, "[w]ill the viewer still be able to understand the message or scene without too much of an effort, or will they not misunderstand it?" [sic] (Díaz Cintas & Remael 2007: 162). Doing subtitles is not only translating: subtitlers must become experts in distinguishing what is essential for the plot and what is supplementary. Neves (2007: 95) emphasises that the subtitler

¹⁸ On Yle Areena these programmes are e. g. *Hommat hoituu* (Get things done), *Närpiäiset* (Family Närpiäiset), and *Nallen aamu* (Teddy bear's morning). This was checked on 25 September 2014. <http://areena.yle.fi/tv/2250055/#/play>

has to balance between what has to be omitted and what has to be added. In other words the subtitler has to ponder the words redundancy and relevance: omit what is redundant and add what is relevant.

Desilla (2012: 36) has quoted Kozloff (2000: 6) according to whom film dialogue is apparently the most neglected sign system in film studies. Film scholars often concentrate on the actual video and the movements and sounds it contains. Desilla (ibid.) underlines that it should be acknowledged that linguistic research on film and TV drama dialogue has become more sensitive towards film multimodality during the last decade. Indeed, films need to capture the contribution of visual image, kinesic action, both verbal and non-verbal soundtrack.

4.4.1 Omissions and reformulation at word level

Díaz Cintas and Remael (2007: 151) point out that colloquial language, especially English, often uses verbal periphrases that can be lengthy and therefore use up valuable space. That is why the subtitler tends to replace them with much shorter verb forms. When reformulation is seen useless, omissions may be made. One category of omitted words is modifiers. Mostly they consist of adjectives and adverbs. They are obvious candidates for deletion precisely because their role is to do nothing else than modify the information offered by the verb or the noun. The subtitler has to pay attention to how important the modification is. (Díaz Cintas & Remael 2007: 163.) Here are some examples of omitted adjectives and adverbs and examples where verbal phrases have been simplified.

Example 1 – Omitted adjective and simplifying verbal periphrases at 03:41

spoken English dialogue		
...where the rich and the powerful came to play with the young...		
written SDH	written Finnish	back translation¹⁹
...where the rich played with the young...	- jossa rikkaat leikkivät alamaailman kauniiden olentojen kanssa.	...where the rich played with the beautiful creatures of the underworld.

Here the word “rich” is considered to be more important than the word “powerful”. This may be due to the fact that the film’s essential plot is to describe the differences between rich and poor people. Therefore the adjective “powerful” is omitted. Moreover, the adjective “rich” is shorter than the adjective “powerful”, and it is better to have fewer characters on the subtitles due to the restricted amount of characters. Also the verbal expression “came to play” is replaced with “played”. This is called simplifying verbal periphrases.

Example 2 – Omitted adverb and reformulation at 05:40

spoken English dialogue		
Luckily, right at that moment...		
written SDH	written Finnish	back translation
Just then...	Onneksi...	Luckily...

In Example 2 the adverb “luckily” is omitted and “right at that moment” is modified into a shorter version with fewer words, “Just then”. This line is therefore modified into a completely new version but with the same meaning. Díaz Cintas and Remael (2009: 151) call this using a shorter near-synonym or equivalent expression. It is an easy strategy to reduce subtitle length.

Example 3 – Omitted adverb at 05:46

spoken English dialogue		
He was quickly joined by a dwarf dressed as a nun.		
written SDH	written Finnish	back translation
He was joined by a dwarf dressed as a nun.	Häntä seurasi nunnaksi pukeutunut kääpiö.	He was followed by a dwarf dressed as a nun.

¹⁹ These back translations are my own translations

This is another example of how an adverb “quickly” is omitted. In this scene the dwarf flings the door open and the speed can be seen. This is a case where deletion does not harm the plot.

Example 4 – Omitted adverb at 06:06

spoken English dialogue		
Unfortunately, the unconscious Argentinean...		
written SDH	written Finnish	back translation
The unconscious Argentinean...	Tajuton mies...	An unconscious man...

The adverb “unfortunately” is presumably considered to be meaningless, for the scene itself illustrates how frustrated the other actors are that their workmate cannot continue to practice their play.

Example 5 – Omitted adjectives and adverbs at 54:40

spoken English dialogue		
...for the young writer and the lead actress to invent perfectly legitimate reasons to avoid him.		
written SDH	written Finnish	back translation
...for the writer and actress to invent reasons to avoid him.	...mutta kirjailija ja näyttelijä keksivät hyviä syitä vältellä häntä.	but the writer and the actor invented good reasons to avoid him.

In this example the adjectives “young”, “legitimate” and the adverb “perfectly” are omitted. “Lead actress” is also shortened into “actress”. This is what Díaz Cintas and Remael (2007: 151) mean by using a shorter near-synonym or equivalent expression. This is a simple strategy to reduce subtitle length. As stated by Neves (2008: 137), unlike what is normally believed, the purpose of adaptation and editing is not to cut short the message being said. This may be seen as a form of censorship which is not the purpose of SDH. On the contrary, as far as SDH is concerned, adaptation means making reading possible, easier and faster. It also means getting meaning across fully and clearly. Still, editing does include omissions, but it is useless to maintain redundant information in the subtitles and burden the reading load with unnecessary information. However, editing may also mean adding missing elements to make the spoken utterance more meaningful. Adding elements to subtitles is done for the sake of clarification. To

sum up, offering information such as speaker identification, sound effects, music or paralinguistic information means giving more rather than less. All kind of editing is acceptable, as long as the effect of easy and enjoyable reading is achieved. (Neves 2008: 137.) Perhaps the subtitler has seen it pointless to include the adjectives “young” and “lead” in the subtitles since these details can be seen on the screen. ”Legitimate” and “perfectly” are not crucial adjectives and adverbs to maintain in the SDH, and most of these have also been omitted in the regular Finnish subtitles. Only “perfectly legitimate” has been modified into “hyviä” (good).

4.4.2 Omitted Phatic Words

Besides adjectives and adverbs, also phatic words can be omitted. Díaz Cintas and Remael (2007: 164) point out that phatic words tend to disappear from the subtitles simply because they do not advance the action. In mainstream cinema the word ‘action’ refers to “the causal events of the actions undertaken/words spoken by characters in order to reach their goal or convey an important point of view” (Díaz Cintas & Remael *ibid.*). Phatic words, then again, are used for nonreferential use of language, like small talk, to share feelings or establish a mood rather than to communicate information or ideas. Here are some examples of omitted phatic words.

Example 6 – Phatic Words at 05:57

spoken English dialogue		
I’m terribly sorry of all this.		
written SDH	written Finnish	back translation
I’m terribly sorry.	Olen pahoillani.	I’m sorry.

This is a good example of what phatic words represent. Their meaning is not crucial for the plot, and they can be left out as in this case where the words “of all this” are omitted. As guided by Ford Williams (2009: 4), the subtitler should try to retain the start of the speech since it is very obvious to lipreaders. According to Deaf Websites (2005-2013), lipreading, also known as speechreading, is a technique of understanding speech by visually interpreting the movements of the lips, face and tongue when sound is not

available. Lipreading is primarily used by the Deaf and HoH people. Lipreading is one of the ways that many Deaf people learn to communicate with non-Deaf people. Reading lips allows the Deaf people to understand more of what is going on around them, particularly if there is not an interpreter nearby. Lipreading can be sometimes problematic since many words look the same even though they sound different. (Deaf websites 2013.)

Example 7 – Phatic Words at 06:07

spoken English dialogue		
...the unconscious Argentinean suffered from a sickness called narcolepsy.		
written SDH	written Finnish	back translation
...the unconscious Argentinean suffered from narcolepsy.	Tajuton mies sairasti narkolepsiaa.	An unconscious man suffered from narcolepsy.

In Example 7 the subtitler has omitted “a sickness called” and left only “narcolepsy” there. Narcolepsy is a medical condition which makes one fall asleep suddenly and unexpectedly. In case this sickness is a new word for the viewer, its effects can be seen since the Argentinean falls asleep every now and then.

4.4.3 Simple Tenses and Condensation at Clause/Sentence Level

Example 8 – Simple Tense at 05:08

spoken English dialogue		
...as my father had said...		
written SDH	written Finnish	back translation
...as my father said...	Se ei ollut isäni sanoin...	It was not as my father had said...

In Example 8 the tense is changed from past perfect into the simple past. Only one word, “had”, is omitted, but the tense is kept in the past form and the plot does not get confusing. According to Ford Williams (2009: 5), the subtitler should try to avoid editing the form of a verb, and if the form is edited, the subtitler should try to make it consistent throughout the rest of the text. Díaz Cintas and Remael (2009: 152), for their part, point out that simple tenses take up less space than compound forms. In some

cases the subtitler may have a choice when choosing the tense, but tenses can only be adapted when the target language is sufficiently flexible and the change does not lead to grammatically incorrect sentences or calques.

Example 9 – Change of Negation at 1:06:55

spoken English dialogue		
Why don't you just eat it yourself?!		
written SDH	written Finnish	back translation
You can eat it yourself!	Syökää se itse!	Eat it yourself!

Sometimes negations or questions are changed into affirmative sentences or assertions or indirect questions. Changing the mode of a sentence can have the added benefit of reducing its length. (Díaz Cintas & Remael 2009: 154.) As in Example 9, the negative sentence “Why don't you...” has become a positive “You can eat it...” one. The original spoken dialogue is a rhetorical question which is changed into a statement. Hereby the introductory verb which formulates the question is deleted, and the compound sentence has become a simple one.

4.5 Statistics

The correct amount of the Deaf and HoH in Finland is not accurate. According to European Union of the Deaf, EUD (2014), there are altogether 5300 Deaf Sign Language users in Finland. This number contains both Finnish Sign Language and Finnish Swedish Sign Language users. According to The Finnish Association of the Deaf, (2014), the correct sum is 4048. Since the internet survey *Subtitles in musicals for Deaf and hearing-impaired people* was sent to the personnel of Finnish Association of the Deaf, a closer inspection will be paid on the latter sum. When it comes to the hard-of-hearing, according to The Finnish Federation of Hard of Hearing, FFHOH (2014), the total membership of the HoH in Finland is 16 500 people. This federation contains 87 local and two national associations which are The Finnish Tinnitus Association and The Finnish Acoustic Neurinoma Association. FFHOH (2014) represents the rights and interests of HoH people and provides services for HoH and Deafened people and their

families. Therefore the total number may include persons who are not actually hard-of-hearing, but hearing people who have joined the association because of their Deafened or HoH family member of relative.

Although the questionnaire *Subtitles in musicals for Deaf and hearing-impaired people* was sent both to Finnish Association of the Deaf and FFHOH, the total amount of responses was only 57. It is quite a small percentage of the number of members. The questionnaire was available on the internet from 20th June 2012 to 13th October 2012, that is, 16 weeks altogether.

Finnish Association of the Deaf	FFHOH
members: 4048	members: 16 500
respondents: 57	respondents: 57
percentage of responses: 1.41%	percentage of responses: 0.35%

Although The Federation of Hard of Hearing (2014) emphasises that the Federation has as its members 87 local and two national associations - The Finnish Tinnitus Association and The Finnish Acoustic Neurinoma Association - and has a total membership of 16 500 people, the final amount of the Deaf people is higher. Altogether 750 000 Finns are estimated to have a hearing loss of a sort. Since there are so many Finnish people with a hearing loss, it is a shame that only 57 respondents gave feedback or took part of the questionnaire. One might estimate that the subject of this survey, musical films, did not interest everyone or there was a lack of time to take part.

Table 3. Degree of Hearing Loss of the Respondents

	Age groups					total
	>18	18-24	25-39	40-59	59+	
moderate (41-70 dB) hearing loss	1	1	1	1	0	4
severe (71-90 dB) hearing loss	0	2	4	3	11	20
Deafened	0	0	1	2	7	10
born as Deaf	1	0	11	8	3	23

Table 3 illustrates the hearing loss of the respondents to the questionnaire *Subtitles in musicals for Deaf and hearing-impaired people*. The respondents had to choose their hearing loss or Deafness based on these four options. Table 3 was drawn up based on the table by Agnieszka Szarkowska, Jagoda Żbikowska and Izabela Krejtz (2013: 297) who have investigated SDH in multilingual films. Szarkowska, Żbikowska and Krejtz (2013: 292) examined different ways in which multilingualism can be manifested in SDH. They concentrated on Polish receivers and had a study online which was addressed to the Polish deaf and the HoH. The study had altogether 135 respondents. (2013: 296.) Szarkowska, Żbikowska and Krejtz (ibid.) divided their respondents' degree of hearing loss into moderate hearing loss, severe hearing loss and profound hearing loss. No participants with mild hearing loss took part. The internet survey *Subtitles in musicals for Deaf and hearing-impaired people* divided the hearing loss into moderate hearing loss and severe hearing loss, and interrogated separately whether the respondent were born Deaf or had become Deaf at some point of his/her life. This choice was given in order to compare how differently the respondents would react to music. After all, if a person has become Deaf, the rhythm and melody of certain songs may remain in his/her memory for good.

5 CONCLUSIONS

This thesis set out to investigate how the subtitles for the Deaf and the hearing impaired (SDH) in musicals are being realised and how Finnish Deaf and hard-of-hearing (HoH) viewers utilise these special subtitles. This has been studied by watching the musical *Moulin Rouge!* with its SDH and gathering information from Finnish Deaf and HoH viewers by an internet survey named *Subtitles in musicals for Deaf and hearing-impaired people* (2012).

As material in this thesis the musical *Moulin Rouge!* and the Internet questionnaire *Subtitles in Musical for Deaf and Hearing-Impaired People* (2012) were used. The film was studied by taking screen shots with both English SDH and Finnish regular subtitles. As the screen shots on Chapter 4 showed, Finnish subtitles were used only when speech was translated, not when sounds, voices and music were heard. In other words, English SDH was used to translate both the same spoken lines as the Finnish regular subtitles and the music, sounds and voices. The questionnaire reached 57 responses and the age of the repliers varied between 12 and 76. The average age of the respondents was 48.3 years. Thirty respondents used Finnish as their mother tongue, one used Swedish, 26 used Finnish Sign Language and none of the respondents used Finnish Swedish Sign Language as their mother tongue. The degree of the hearing loss was divided into four sections. Four respondents had moderate hearing loss, 20 respondents had severe hearing loss, ten respondents were deafened and 23 respondents were born as Deaf. Although the final number of responses was not very large, there was a good variation between the respondents' mother tongue and the degree of the hearing loss. All in all, 36 respondents (63.1%) said they used SDH when they were watching musical and 45 (78.9%) said they used regular subtitles when watching a film. Since it was possible to choose both of these options when answering this question, it turns out that several respondents use both SDH and regular subtitles when watching musical films.

What also might have been added to this questionnaire was how many of the respondents knew a) if SDH was offered on television and b) if SDH was offered on a

film, and moreover, how to turn SDH on. Furthermore, the next research could examine whether an interpreter on the screen could replace subtitles for the Deaf and hard-of-hearing.

The four sections that were studied in the analysis were 1) description of music, 2) exclamations, 3) background sounds, and 4) condensation and reformulation. The last mentioned category was also divided into three different subcategories: a) omissions and reformulation at word level, b) omitted phatic words, and c) simple tenses and condensation at clause/sentence level. *Moulin Rouge!* offered versatile examples in all these categories. Moreover, the English subtitles for the Deaf and hearing impaired (SDH) was adequate and readable, and the viewers' reading effort was not made too complex. However, since Finnish viewers are not offered Finnish SDH when watching musicals on DVDs, they are forced to read English SDH.

This thesis started by introducing multimedia translation and how it is used in subtitling for the Deaf and Hard-of-Hearing, and how we all should have the same human rights to access information and entertainment. Finnish viewers were chosen to be the target audience in this thesis and the musical *Moulin Rouge!* with its subtitling for the Hard-of-Hearing was studied. Most musical films do not have SDH and this reduced the category that could have been examined. In case a film does include SDH, it is mostly offered in English. On Finland's public television channels subtitling is a common privilege to be offered both in Finnish and Swedish. Finnish for hearing-impaired is offered mostly during the evenings. Finns are, therefore, used to reading subtitles in their native language, and Finnish SDH is also offered by Yle. Musical films are, however, mostly produced in Hollywood and their SDH is only offered in English.

Hearing as a sense is a multidimensional issue. Hearing loss varies with its type and degree, and deafness may arise immediately when a child is born or develop later on alongside an injury or as a natural weakening. Despite the fact that the Deaf and Hard-of-Hearing belong to different categories, they both have only the same subtitles on offer. For that reason whatever solution SDH may arrive in, it is always a compromise between the utopian and the possible.

Fundamentally, SDH seeks simplicity and readability. Complicated sentences are stripped of redundant elements, and relevant details, such as “[GUNSHOT]”, are added to the subtitles. Indeed, it is practical to keep the English SDH simple, for the Finnish Deaf and HoH viewers use either Finnish, Swedish, Finnish Sign Language or Finnish Swedish Sign Language as their mother tongue. The reading skills of the Deaf and HoH are weaker than the reading skills of the ones who can hear normally, which is why SDH ought to be kept simple and readable.

According to this research, English is the dominant language in subtitling for the Deaf and Hard-of-Hearing. For some older Finnish Deaf or HoH viewers this is a problem, since they have not got used to using a foreign language on a daily basis. However, the younger Finnish Deaf and HoH generation is already more accustomed to the lingua franca and use English SDH, as it turned out from the internet questionnaire. Furthermore, Finnish SDH have gathered attention in the media, and Yle offers a great variety of television shows on their channels TV1, TV2, Yle Fem and Yle Teema. Out of the 57 respondents 36 of them (63.1%) use SDH when watching musical films, which means that majority of the respondents were already aware of the SDH that is on offer and also use it. Still, a few respondents wrote that their unwillingness to watch musical DVDs is because the subtitles on films are only available in English and not in Finnish. Therefore, what can still be improved is informing the Deaf and HoH viewers that both Finnish and English SDH is made for them, albeit the Finnish SDH is only available on television in certain programmes, and it is not available on DVDs. English SDH, then again, is available only on certain musicals, such as *Moulin Rouge!* and *The Sound of Music*²⁰. In case it had been studied, there would have been too much material.

In the course of this study, several issues came up that would need further study. As I previously pointed out, only one musical was studied in this thesis. In order to get more accurate results of the SDH in musicals for certain viewers more musicals should be

²⁰ My first intention was to study Tim Burton’s *Sweeney Todd: The Demon Barber of Fleet Street*. However, albeit Burton’s film is a musical, it does not contain SDH. Ray Winstone’s *Sweeney Todd: The Director’s Cut* does contain SDH, but this film version is not a musical. Overall, one musical was enough for this thesis.

studied, such as the previously mentioned *The Sound of Music* or Rob Marshall's *Chicago*. Secondly, it would be beneficial for the Finnish Deaf and Hard-of-Hearing audience to learn more about SDH in Finnish. That is, on which channels and when the SDH is available, how to use the settings in order to see SDH, and how the Deaf and HoH audience find the SDH shown on Yle's channels. For example, one 65-year-old Finnish respondent was not aware of the SDH available, because he thought that because of his Deafness, all television shows would remain unattainable.

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APPENDICES

Appendix 1. List of Scenes

1. Main Titles
2. There Was A Boy...
3. Meet the Bohemians
4. At the Moulin Rouge "You'll Have Fun"
5. The Can-Can (Bohos Evade Zidler)
6. Satine - The Sparkling Diamond
7. Satine Falls
8. A Poetry Reading
9. Your Song
10. Introducing the Duke
11. The Emergency Rehearsal
12. The Pitch
13. One Day I'll Fly Away
14. Elephant Love Medley
15. The Contract
16. On With the Show
17. The Duke's Demand
18. A Darker Force
19. Like A Virgin
20. Satine Is Dying
21. Come What May
22. I Don't Like This Ending
23. Le Tango De Roxanne
24. We'll Leave Tonight
25. I'll Have the Boy Killed
26. Fool to Believe
27. The Show Must Go On
28. Satine's Sacrifice
29. The Storm Breaks

30. Hindi Sad Diamonds
31. This Woman Is Yours Now
32. Come What May (Reprise)
33. Coup d'État
34. The Final Curtain
35. Above All Things... Love
36. End Credits

Appendix 2. English Questionnaire

SUBTITLES IN MUSICALS FOR DEAF AND HEARING-IMPAIRED PEOPLE

The aim of this enquiry is to investigate the subtitles in musical movies for deaf and hearing-impaired people. When doing this enquiry, my assumption has been that the viewer watches only English, American or other foreign [not Finnish] musicals with English subtitles. This assumption has been made exclusively since I could not find any musicals translated into Finnish for Finnish hearing-impaired watchers. The aim of this enquiry is to improve the quality of these subtitles and get feedback from the quality of work by the translators towards deaf and hearing-impaired people.

Personal information

Age

Gender

- Male
 Female

Mother tongue

- Finnish
 Swedish
 Finnish sign language
 Finnish-Swedish sign language

Some other, what

- am mildly hearing-impaired
 am strongly hearing-impaired
 have become deaf
 was born deaf

Highest education

- basic education [primary and secondary school]
 vocational school
 commercial school / business school
 upper secondary school / high school / sixth form college
 vocational high school
 university

At my leisure time I watch

- documents
 films
 tv-series
 news

Something else, what

Seuraava >>

Subtitles in musicals

Do you watch musicals [e.g. Moulin Rouge, Les Misérables, West Side Story, Sweeney Todd]

	Yes	No
which have subtitles for hearing-impaired people?	<input type="radio"/>	<input type="radio"/>
which have an ordinary subtitling?	<input type="radio"/>	<input type="radio"/>

If you don't, why not?

Even though the lyrics have been subtitled, how substantially does the lack of music effect the storyline?

- A lot, for the melody creates an atmosphere relevant to the plot
- A little bit
- Not a lot, for the storyline goes on with the lyrics and lines

Which of the following best conveys the song's atmosphere [1 = not relevant, 2 = little importance, 3 = moderate importance, 4 = a lot of importance, 5 = great deal of importance]

	1	2	3	4	5
Translated lyrics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The face expressions of the actors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The dancing style of the actors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Staging [e.g. colours]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lightning [e.g. lights brighting, lights dimming]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is the best replacement for the atmosphere that music conveys?

	1	2	3	4	5
Colours of the picture on the screen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Changing the font's colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The skills of the actors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The rhythm of the dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Does mentioning the music style help to sense the atmosphere in the film?

- Yes
- No

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The musicals you have watched

The last musical you watched?

What are the most distracting errors by the translators in the musicals' subtitles?

How could the musical subtitling for hearing-impaired be improved? Are any of the texts completely unnecessary [for example, "laughter"]?

Do you take note of the translator's name? What type of feedback would you like to give to the translators? You may give positive and/or negative feedback!

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Compliments

A big thanks to all respondents! Your information will be treated confidentially.

If the query raised memories, you would like to comment on my work, or you would still like to tell me facts [that I didn't notice to ask here], please contact me:

krista.kuutti@student.uwasa.fi

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Järjestelmänä Eduix E-lomake 3.1, www.e-lomake.fi

Appendix 3. Finnish Questionnaire

MUSIKAALIEN TEKSTITYS KUULOVAMMAISILLE

Tällä kyselyllä on tarkoitus tutkia musikaalielokuvien tekstitystä kuulovammaisia ja kuuroja varten. Kyselyä tehdessäni olen olettanut, että katsoja katsoo ainoastaan englanninkielisiä tai muita vieraskielisiä musikaaleja, joissa tekstitys on englanniksi. Tämä oletusarvio on ainoastaan sen takia, etten löytänyt suomeksi käännettyjä musikaaleja. Kyselyn tavoitteena on parantaa tekstityksen laatua ja saada palautetta tekstittäjien työstä kuulovammaisia kohtaan.

Perustiedot

Ikä

Sukupuoli

- Mies
 Nainen

Äidinkieli

- suomi
 ruotsi
 suomalainen viittomakieli
 suomenruotsalainen viittomakieli

Joki muu, mikä

Olen

- Lievästi huonokuuloinen
 Vaikeasti huonokuuloinen
 Kuuroutunut
 Kuuro

Korkein koulutus

- Peruskoulu
 Ammatillinen koulutus
 Lukio
 Ammattikorkeakoulu
 Yliopisto

Vapaa-ajallani katselen

- Dokumentteja
 Elokuvia
 Sarjoja
 Uutisia

Jotain muuta, mitä

Seuraava >>

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Musikaalien tekstitys

Katsotko musikaaleja (esim. Moulin Rouge, Les Misérables, West Side Story, Sweeney Todd)

	Kyllä	Ei
joissa on tekstitys kuulovammaisille?	<input type="radio"/>	<input type="radio"/>
joissa on tavallinen tekstitys?	<input type="radio"/>	<input type="radio"/>

Jos et, miksi et?

Vaikka sanat on käännetty, kuinka olennaisesti musiikin puute haittaa tarinan seuraamista?

- Paljon, sillä melodia luo juonen kannalta olennaisen tunnelman
- Jonkin verran
- Ei kovin paljon, sillä juoni etenee sanojen mukana

Mikä seuraavista välittää parhaiten laulun tunnelman [1 = Ei merkitystä, 2 = vähän merkitystä, 3 = kohtalaisesti merkitystä, 4 = paljon merkitystä, 5 = erittäin paljon merkitystä]

	1	2	3	4	5
Käännetyt laulunsanat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Näyttelijöiden kasvojen ilmeet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Näyttelijöiden tanssi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lavastus [esim. värit]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Valaistus [esim. himmenevät valot, kirkastuvat valot]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Mikä seuraavista välittää parhaiten laulun tyylin [esim. surullinen tai iloinen laulu, rakkauslaulu, yhteinen riemulaulu] ?

	1	2	3	4	5
Värien käyttö	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Näyttelijöiden kasvojen ilmeet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Laulujen sanat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tanssin tahti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Auttaako musiikkityylin merkintä [esim. tanssimusiikki, tango, rakkauslaulu] saamaan tunnelmasta kiinni?

- Kyllä
- Ei

Mikä korvaa parhaiten musiikin välittämän tunnelman?

	1	2	3	4	5
Kuvan värit ruudussa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kirjasintyylin värin vaihdot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Näyttelijöiden taidot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lavastuksen yleissävy [esim. hehkuvan punainen tausta, synkän harmaa]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<< Edellinen Seuraava >>

Katsotut musikaalit

Viimeisin katsomasi musikaali?

Mitkä ovat kääntäjän häiritsevimmät virheet musikaalien tekstityksissä?

Miten musikaalien tekstitystä kuulovammaisille tulisi kehittää? Ovatko jotkin tekstit täysin turhia [esim. "naurua"]?

Kiinnitätkö huomiota tekstittäjän nimeen? Millaista palautetta haluaisit antaa tekstittäjille? Voitte antaa risut ja ruusut!

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Sivu 3 / 5

Kiitokset

Suuret kiitokset kaikille vastaajille! Tietonne käsitellään luottamuksellisesti.

Mikäli kysely herätti muistoja, haluaisit tehdä huomautuksia työstäni, tai haluaisit vielä kertoa seikkoja musikaalien tekstityksestä [joita en huomannut tässä kysyä] olkaa hyvä ja ottakaa minuun yhteyttä:

krista.kuutti@student.uwasa.fi

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