

UNIVERSITY OF VAASA

Faculty of Philosophy

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Taija Tamminen, r91694

See No Evil, Hear No Evil, Speak No Evil?

Subtitling and Dubbing of Death and Violence in *Peter Pan*

Master's Thesis

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<b>Author:</b>	Taija Tamminen
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<b>Supervisor:</b>	Kristiina Abdallah

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**ABSTRACT**

Suuri osa elokuvista ja televisio-sarjoista tuodaan Suomeen englanninkielisistä maista, joten tekstittämiselle ja jälkiäänittämiselle eli dubbaukselle on tarvetta. Suomessa dubbausta käytetään yleensä vain lastenohjelmissa, ja tekstittämistä suositaan aikuisille suunnatuissa tuotannoissa. Tekstityksellä ja dubbauksella on omat rajoitteensa. Nämä av-kääntämisen muodot ovat suorassa vuorovaikutuksessa liikkuvan kuvan kanssa, mikä on otettava huomioon käänösprosessissa. Dubbaukselle asettaa eniten rajoitteita huulisynkronointi, kun taas tekstittämisessä on tiivistettävä ja poistettava tekstiä huomattavasti.

Tässä pro gradu -tutkielmassa vertailtiin lastenelokuvan tekstittämistä ja dubbausta. Tavoitteena oli selvittää, onko dubbauksessa käytetty vähemmän tai epäsuorempia viittauksia kuolemaan ja väkivaltaan kuin kuvanauhalla ja tekstityksessä. Tutkimuksessa sovellettiin Andrew Chestermanin semanttisiin käänösstrategioihin perustuvaa jaottelua: distribuution muutos (distribution change), abstraktion muutos (abstraction change) ja painotuksen muutos (emphasis change). Materiaalina oli P.J. Hoganin ohjaama *Peter Pan* (2003), jossa on runsaasti viittauksia kuolemaan ja väkivaltaan. Kuvanauhalla kerätyt englanninkieliset viittaukset ja niiden suomenkieliset käännökset jaoteltiin konkreettisiin ja epäsuoriin sen mukaan, mikä on verbaalisen ilmauksen suhde kuvaan (pictorial link).

Tutkimuksen oletus oli, että dubbauksessa käytetyt ilmaukset olisivat epäsuorempia kuin kuvanauhalla ja tekstityksessä. Kummassakin muodossa ilmauksia oli lievennetty huomattavasti verrattuna kuvanauhaan, mutta ero tekstittämisen ja dubbauksen välillä ei ollut suuri. Verrattaessa konkreettisia ja epäsuoria ilmauksia ero oli huomattavampi: epäsuoria ilmauksia oli lievennetty enemmän, koska kuva ei rajoittanut käännöstä.

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**KEYWORDS:** audiovisual translation, dubbing, subtitling, semantic translation strategies, death, violence, pictorial link





## 1 INTRODUCTION

A large share of television programs and films viewed in Finland are imported from English speaking countries. Subtitling, dubbing and other modes of audiovisual translation (AVT) have made it possible for television and film companies to cross language borders to an increasing scale. In the case of many minority language-cultures, such as Finland, the “crossing borders” seems to be still very much uni-directional, that is from English to the domestic language. According to a survey made by the Finnish Ministry of Transport and Communications in 2013, 39 % of TV programs come from the United States, and, in consequence, are translated from English for the Finnish viewers. Furthermore, only 35 % of the programs are originally Finnish, and the remaining 26 % come from other parts of the world. (Yle: 2013.) The movie business, overall, follows a very similar pattern. In 2013, the share of domestic films viewed in cinemas was 24 %. Total of 41 domestic films (including fictive feature films, short films and documentaries) had their premiere in 2013. Only two of the films were children’s films. (The Finnish Film Foundation: 2013.) Though increased over recent years, the production of feature films in Finland is still very small-scale.<sup>1</sup> Year 2013 can be qualified as a productive year in Finnish film industry but the majority of films are still imported from abroad. Hence, subtitling and dubbing are needed.

In Finland, dubbing is associated with children’s films, while subtitling is preferred over dubbing in material targeted at adults. Since the majority of TV programs and films are translated, Finnish audiences are used to reading subtitles. Besides, audiences tend to get fixed in their habits, and according to Michael Cronin (2009: 115–116), it is difficult to switch to the mode of AVT that one has not got used to. The unfamiliar mode signals otherness and is often seen as almost intruding, whereas the familiar mode seems familiarizing and more adaptable. In fact, the world seems to be divided according to the preferences for either subtitling or dubbing. Also other small speech communities such as Scandinavian countries have the tendency to prefer subtitling.

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<sup>1</sup>In 2009 there were less than thirty production companies, which concentrate on making feature films. The average budget for Finnish feature films is about 1,5 million euros and it is based on public funding. (Central Statistical Office of Finland: 2013.)

Dubbing is preferred mainly in the German-, Italian-, Spanish- and French-speaking countries. (Gottlieb 1998: 245.) Although, it is not fruitful to debate on which mode is better, the comparison of subtitling and dubbing, however, makes an interesting object of study. The two modes share many qualities but simultaneously they are very different and demand varied skills from the translator.

Both subtitling and dubbing have their own restrictions and advantages. According to Luis Pérez-González (2009: 15–16; 17–18), subtitles deliver only about 57% of the spoken dialogue. Accordingly, in subtitling deleting, compressing and adapting the soundtrack speech are the most common translation strategies. Subtitling allows the viewer to follow the original foreign-language speech simultaneously, and therefore the viewer has the opportunity to compare the translation and the original. In Pérez-González's view, dubbing does not require the viewers' attention to be divided between the images and the written translation but aims to recreate the original soundtrack. This reduces the amount of processing effort required from the viewer and is, therefore, the most effective method to translate for viewers with restricted degree of literacy, like small children. However, compared to subtitling, dubbing is more time consuming and more expensive, which is one of the motivation for the preference: large language areas seem to prefer dubbing, smaller subtitling.

Subtitling and dubbing always coexist with the visual element, that is, the picture and the text are in constant interaction. According to Mikkonen (2005: 7), the verbal and the visual together create a third meaning, different from the ones they create individually. When the verbal and the visual interact, they can work as complementing elements to each other but it is also possible for them to conflict. (Mikkonen 2005: 7, 16, 56.) When the verbal and the visual complement each other, the link between the two is strong: what is visible in the picture is referred to in the verbal content. However, when the verbal and the visual conflict, the pictorial link is weak: what is referred to in the verbal content is not visible in the picture. The interaction between the verbal and the visual is a determining feature in the translation process, therefore, the picture has an effect on the translation itself. Especially in subtitling, it is necessary to compress the original dialogue and translate only what is relevant. What the picture shows does not need to be

repeated in the subtitles, therefore, the translator may omit or tone down some expressions on the soundtrack. In dubbing, if the speaker's lips are visible in the picture, the dubbed speech needs to be synchronized accordingly. Thus, the strategies of compressing and modulating are necessary in dubbing as well.

When translating films, the translator cannot exercise any influence on what happens in the picture, but they are responsible for their translation. Susan Bassnett (2005) discusses the translator's responsibility and states that the translator is not the author of the source language text, but as the author of the target language text, s/he has a moral responsibility to the readers. For instance, different cultural conventions do not necessarily translate, so the translator has to find a solution how to convey the message. (Bassnett 2005: 32.) One example of a cultural convention is the concept of death. According to James (2009), every culture and social group has its own idea about death and people from different cultural backgrounds understand death in different ways. Moreover, different cultures and social environments influence the narrative representations of death. (James 2009: 9–10.) This advocates that when a text dealing with death is brought to the target culture through translation, the translator should modify it to match the target culture's view on death. It could be argued, that this is the case especially when translating for children. Zohar Shavit (1986: 111–113) suggests that when translating for children, the translator should manipulate the source text in order to make it appropriate and understandable to children. For example, let us assume that even though a child might be able to understand a text dealing with death, we can, at the same time, regard the text as harmful to his/her mental welfare. For that reason, the translator is allowed to adjust the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child". (Shavit 1986: 111–113.)

The focus of this study is on the themes of death and violence and how they are translated in a children's film. What makes these themes interesting objects of study is the fact that they can be seen as taboos. Allen & Burrige (2006) describe death and killing (violent death) as taboos which emerge from the human being's fear of losing control of their destiny because death is unavoidable. In most societies, killing people,

except for enemies, is a taboo. For that reason, euphemisms are used widely when describing death and killing in order to create psychological distance to the inevitability of death. (Allen & Burridge 2006: 235.) Especially when these taboo subjects are translated to children, the translator may face problems.

Nevertheless, death and killing have been quite common in children's films and books since the traditional fairytales. *Peter Pan* along with other classic and well-known fairytales such as *Snow White* and *Little Red Riding Hood* all have the same arrangement: the villains of the story try to kill the protagonist but end up dying themselves in a horrendous way. Children's films have had violence in them through times but the violent content has increased within the past decades. Ann Wheeler and Kristyn Birkeland (2009) conducted a study of 22 children's films within the past five decades and concluded that the amount of violence had increased in the most recent ones. Threatening language, weapons and extremely violent behavior were illustrated in most of the films. Violence was made comical, and many characters laughed or joked about violent behavior. (Wheeler & Birkeland: 2009.) This is also the case in *Peter Pan* (2003), the material of this study. The film contains several scenes involving death and violence, for example sword fighting, shooting and descriptions of violent acts, such as cutting off hands and disemboweling. The characters use threatening language towards each other and violence is treated as normal behavior.

The assumptive hypothesis of the present study is that the translator has made the dubbing more "child friendly" and reduced the references to death and violence in the soundtrack or used more implicit expressions. The assumption is supported by the fact that in Finland dubbing is usually targeted at small children and subtitling for the older (literate) audience. The research question is thus centered round the investigation of the semantic strategies the translators have used in translating references to death and/or violence in subtitling and dubbing<sup>2</sup> of the film *Peter Pan* (2003). The semantic strategies are adapted from Andrew Chesterman (1997) and the most relevant for the present study are distribution change, abstraction change and emphasis change

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<sup>2</sup>Dubbed Finnish translation by Marko Hartama, subtitled Finnish translation by Arto Vartiainen, subtitled songs Marko Hartama.

(Chesterman 101–107). The strategies will be explored against the background of pictorial links and their treatment of death and violence as well as the restrictions of subtitling and dubbing.

In the following sections, the material and method of this study will be introduced. Additionally, the story of Peter Pan will be discussed in section 1.3. Chapter two concerns the definitions of death and violence and their identification in the film. In the third chapter, the conventions of subtitling and dubbing, the pictorial links and the semantic translation strategies are discussed in more detail. The analysis of the material will be presented in Chapter four. Finally, the thesis is concluded by discussing the findings and suggesting further topics for study.

## 1.1 Material

The primary material of this study consisted of the original English dialogue (soundtrack) and the Finnish translations (subtitles and dubbing) of the film *Peter Pan* (2003). Since the translations exist with the picture, the pictorial links involving the verbal instances were used to categorize the material. The starting point was the soundtrack from which the English instances involving death and/or violence and their Finnish translations were first identified. The material was collected by transcribing the original soundtrack of the film and both the subtitled and dubbed Finnish translations. After that the pictorial links were analyzed as strong or weak in order to find out how much influence they would have on the translations.

There are altogether 60 verbal instances in the film which involve references to death or violence. The verbal instances were categorized according to whether the reference was 1) reference to concrete violence or actual death (e.g. direct threat or actual dying/killing) or 2) indirect reference, which includes idiomatic use, metaphoric references and euphemistic expressions. The pictorial links played a significant role in this research, as they helped in identifying the instances as concrete or indirect references.

Accordingly, if the picture showed concrete death, killing or act of violence (e.g. a character is holding a gun), the pictorial link was considered to be strong and the verbal instance was categorized as concrete. To provide an example, in *Peter Pan* (2003), scene 8, the Lost Boys shoot arrows at Wendy, who is flying towards them. Tootles hits Wendy, and she falls down with an arrow on her chest. In Picture 1, the boys have gathered around Wendy's body and state in unison: "Tootles has killed her".



**Picture 1.** Wendy lies on the ground with an arrow on her chest (Peter Pan 2003, scene 8).

The pictorial link is strong and the reference to death and violence thereby concrete. Both the verbal and the visual signal to the viewer that Wendy has died. Even though later on Wendy is revived, at the moment of the utterance, she appears to be dead.

If the act of violence or death was not visible in the picture and the characters were merely talking about the prospect of dying or violent acts performed elsewhere (e.g. telling a story), the pictorial link was considered to be weak and the verbal instance was categorized as indirect. For instance, in *Peter Pan* (2003), scene 1, Wendy is telling a story about Captain Hook and she is describing a hypothetical situation: "[...] he claws your belly with the iron hook he has instead of a right hand, [...]". As illustrated in Picture 2, the described violent act is not visible, only Wendy in the children's bedroom.



**Picture 2.** Wendy tells his brothers about Captain Hook (Peter Pan 2003, scene 1).

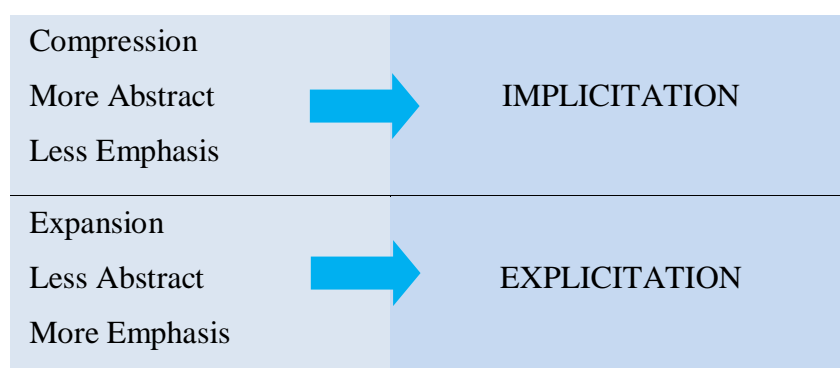
## 1.2 Method

To find out if the references to death and violence are more implicit in the dubbed version than in the original soundtrack and in the subtitled version, the semantic strategies used in the translations were first identified. In the analysis, the constraints of subtitling and dubbing were also considered, since they might have affected on the choice of a certain translation strategy. Additionally, the restrictions set by the pictorial links (strong vs. weak) are discussed in the analysis.

Instead of focusing on the changes in form, I wanted to focus on the changes in meaning. The starting point for creating the theoretical model for this thesis was Chesterman's (1997) classification of semantic translation strategies. According to Chesterman (1997), the semantic strategies are "kinds of changes which mainly have to do with lexical semantics, but also include aspects of clause meaning," and which "manipulate meaning" (101). I wanted to find out how the references to death and violence were manipulated in the translations, and if this manipulation made the references more implicit compared to the soundtrack. From Chesterman's strategies, the following were most important in the analysis of the subtitled and dubbed lines: **distribution change** (expansion and compression), **abstraction change** and **emphasis change**. To serve the purposes of this study, I modified Chesterman's strategies as follows: Chesterman has classified *synonymy*, *trope change* and *converses* as individual strategies. In this study, however, synonymy and trope change are included in abstraction change and converses in emphasis change.

In this model that I have created for the present study, the use of certain semantic strategies manifests as **implicitation** or **explicitation** in comparison to the source text (the soundtrack). For instance, if an expression is compressed, the meaning becomes more implicit compared to the source text, whereas if the expression is expanded, the meaning becomes more explicit. The model is based on the three translation strategies and how they alter or manipulate the meaning of the source text. The model is illustrated in Figure 1.





**Figure 1.** The Effects of Semantic Translation Strategies

By applying this model to the material, I analyzed the references to death and violence as implicit or explicit (or unchanged) in order to find out if the dubbing is more implicit than the subtitling or the soundtrack. Furthermore, theories from various scholars were applied in order to support the definitions of the semantic strategies. The semantic translation strategies and their effects are discussed in more detail in Chapter three, section 3.3.

### 1.3 The Story of Peter Pan

The name Peter Pan is familiar to almost everyone. In fact, the name has almost become detached from the original story and started a life of its own, like many other concepts in literature. O’Sullivan (2010) defines the character of Peter Pan as “a universally recognized symbol of eternal childhood” (39). J.M. Barrie’s play *Peter Pan* first appeared in 1904, and it is still performed in theaters all over the world. In 1911 the play was turned into a novel called *Peter Pan and Wendy* and later the title was shortened to *Peter Pan*. (O’Sullivan 2010: 39.) The story begins when a flying boy called Peter takes the Darling children Wendy, John and Michael to Neverland, a dreamland where children never grow old and life is a great adventure. Neverland is inhabited by different peoples; exotic Indians, infamous Pirates and beautiful fairies and mermaids. Peter has his own army of mischiefs called the Lost Boys, who supposedly have been lost from their parents. There is however, a darker side to the story, and death

is an apparent theme throughout the novel. Violence and killing are part of the everyday life in Neverland. Peter and the Lost Boys have brutal fights with the Indians and the Pirates and Captain Hook, the leader of the Pirates is determined to kill Peter and also the other way round. Even fairies and mermaids are actually bloodthirsty and scheming creatures. Peter Pan seems to have a particular attitude towards death and violence: he is unconcerned about people close to him dying or himself being in peril of death. Moreover, Peter seems to be in denial of the consequences of death and regards death in an unrealistic manner, for instance, when he is about to drown, he merely states that “[t]o die will be an awfully big adventure” (Barrie 1911: 82). From the novel, Peter Pan comes out as a vindictive character who acts on an impulse and is not afraid of getting into fights.

There are several film versions of the novel, and Walt Disney’s animation *Peter Pan* (1953) is probably the best known of them (O’Sullivan 2010: 40). It is an adaptation of J.M. Barrie’s novel, and some of the most gruesome parts of the original have been deleted. Disney produced the film after WWII and the darkness of the story was deliberately toned down, thereby, lightening it up to degree. However, since the studio was suffering financially, some amount of fighting and violence were deliberately added to the film in order to attract audiences. (www.winmentalhealth.com: 2013.) Indeed, in comparison with the original story, Disney’s version is more cheerful. Disney’s Peter Pan is a charming and fearless hero, who always rescues a woman in trouble. There is no girl in Neverland who does not giggle and sigh when Peter is around. He laughs through sword fights and bursts into a song afterwards: violence is presented in a humorous and unrealistic way. To provide an example, when Captain Hook is chased by the crocodile, he tramples the water comically in front of the beast and every time it tries to snap him, Hook gets away, just in time. Even when the crocodile does catch him in its mouth, the Captain reappears looking ruffled, yet unharmed.

P.J. Hogan’s *Peter Pan* (2003), the material of the present study, is visually highly influenced by Walt Disney’s animated film. The main characters, for instance, are remarkably similar looking in both versions and the costumes are equally colorful. However, Hogan’s story is more faithful to the original novel. For instance, the

mermaids who in Disney's version are beautiful and playful girls, have a rather gloomy look in Hogan's version. With their webbed hands and scaly blue skin (See Picture 3) they reflect more the murderous creatures who want to drown all trespassers described in J.M. Barrie's novel. In Hogan's film, the violence and killing are not toned down with humor as much as in Disney's version, on the contrary, people actually get hurt and die.



**Picture 3.** A mermaid tries to pull Wendy under the water (*Peter Pan*: 2003, scene 10).

In Finland, *Peter Pan* (2003) is rated as K7, that is, the viewers need to be seven years or older, although younger viewers are admitted if accompanied by an adult. According to MEKU - Finnish Centre for Media Education and Audiovisual Media (2013), the rating requires that the content of the film is mild to moderate. Violence is permitted, but is limited to unrealistic, comic or exaggerated violence and it is to be depicted in an animated or slapstick fashion (like the Disney's crocodile chasing Captain Hook as described earlier). Clear references to violence should remain mild or brief. Films in this class may contain relatively mild and short-term elements of horror, slight fear or excitement or threat of violence or documentary short-term threat against people or animals without special effects. (MEKU: 2013.) Accordingly, in Hogan's *Peter Pan* there is almost no blood visible, even though people are cut with blades. The age limit and recommendations show that the film is clearly targeted at children, although it contains some amount of violence.

In 2014, it has been a hundred years since J.M. Barrie's play *Peter Pan* was first published and the story is long from being forgotten. Disney re-released *Peter Pan* (1953) on Blu-ray in February 2013. Interestingly, a new film called *Pan*, a dark re-imagining of J.M. Barrie's novel directed by Ben Hibon is to be released in 2014. The script twists the tale of the flying boy into a crime thriller where detective Captain Hook and his partner Smee are tracking down a serial killer known as "Pan". In *Pan*, Wendy is a young girl who escaped the clutches of Pan the killer. She teams with the police force to help catch him. (Collider: 2013.) It seems that *Pan* sustains the violent and murderous tradition of Peter Pan adaptations.

## 2 DEATH AND VIOLENCE IN CHILDREN'S STORIES

Translating involves a certain image of the audience, and in case of a children's film the audience is children. The translator always addresses the translation to some kind of a child, which represents the translator's child image. The child image of the translator influences the translation, since it is a result of her/his own experiences. Furthermore, the translator is always influenced by the current child image of the time and the society. (Oittinen 2008: 4.) In this chapter, different attitudes towards death and violence in children's cultural products are discussed in order to elaborate some of the reasons why a translator might want to make the references to death and violence more implicit. Additionally, different representations of death and violence in children's films are discussed.

### 2.1 Death and Violence at Different Times

The attitudes towards death and how it is dealt with in the society has changed with time. As discussed earlier, people's idea of death is drawn from culture. Before the 13th century, death was familiar and public in Western cultures. After the Middle Ages, death became more individualized and asocial and, therefore, more traumatic and unfamiliar to people. (James 2009: 11, 14.) Walker & Jones (1985) describe how, until the beginning of the 20th century, death was still accepted as a natural part of children's personal knowledge. Families were closer together and grandparents often lived together with the family. People lived and died at home, whereas today, families often live far apart, and people of all ages usually die in hospitals. The fact that people do not come face to face with death so often has made it a taboo.

It can be argued that death is still a taboo subject in Finland. In 2013, the Finnish Broadcasting Company Yle broadcasted a series *Viimeiset sanani* [my last words], in which five Finnish people with deadly illnesses discuss their own and the society's attitudes towards death. The participants found it frustrating that talking about death is such a taboo and some of them had found that even within the church, it is almost

forbidden to talk about death. (Yle juttuarkisto: 2014.) Sari Isotalo, the director and producer of the program, and Juha Hänninen, a medical doctor told Yle Morning Television in 2013 that the program caused discussion and some viewers were appalled and even disgusted by it. Hänninen suggests that even though murders, accidents and terrorism are shown in media on daily basis, it has in a way made death more distant to people. Hänninen continues that since death is merely something that happens in television, it is not considered to be close and, therefore, not perceived as real. Normal, natural death is rarely discussed and, therefore, people do not feel comfortable talking about it. However, Isotalo believes that death is discussed more today than in 2008 when they first started filming the program. (Yle Morning Television 2013.) Perhaps some development has happened, so that talking about death has become more liberated, but the subject has a long tradition of silence behind it. Since death is such a difficult subject for adults, how should children be able to understand it?

Some scholars suggest that it is harmful to expose children to stories about death. James (2009: 2) suggests that death can be seen as non-suitable and even a psychologically harmful subject for children. Descriptions of death may generate violence because children become too familiar with the idea of death and are, therefore, no longer shocked by it. The inevitability of death is overwhelming and children have difficulties to comprehend it. (James 2009: 2.) This kind of thinking may arise from the fact that death and violence are not always represented in a very realistic way in children's cultural products. Blows do not seem to hurt and only the villains die and the good characters seem to be immortal. Of course not all death is harmful to see, and James (2009: 3) also suggests that realistic representations of death may help children to learn about it and understand it better.

Other scholars claim that it is not at all harmful to expose children to stories about death. According to Bruno Bettelheim (1976: 116–117), adults' fear of fairytales arises from the assumption that children are not able to separate reality from fantasy. However, traditional fairytales are often set in a faraway, imaginary land or far in the past, which indicates that they are not the reality here and now. A child accustomed to fairytales is able to recognize one, even when the setting is more realistic. Bettelheim

suggests that children should not be protected against the negative aspects of life, such as death, and that fairytales actually help children to comprehend the difficulties of real life. The arrangement of a traditional fairy tale – from tribulation to triumph, is in Bettelheim's view the best kind. When the hero is rewarded after hardships and the villain meets his/her well-deserved fate, it satisfies the child's need for justice to prevail. From a child's perspective, it is appropriate that the evildoer suffers the same punishment that s/he has been wishing to inflict on the hero(es), as in, for example, the evil witch in *Hanzel and Gretel* who wanted to put the children in the oven but ends up there herself. (Bettelheim 1976: 144.)

Even though there has been almost four decades since Bettelheim's time, his viewpoint could be close to the current view. There is a growing perception that children are capable of understanding death as a natural process, and that over time they assimilate a number of such experiences. Adults have begun to recognize the difficulties they experienced as a result of being sheltered from awareness of death and have begun to seek ways to allow children to become aware of the reality of death. For example, the increased awareness of the lethality of AIDS in the 1990s and the terrorist attacks of September 11, 2001 have made it important that even the tales told to children reflect current perceptions of death. (Macmillan Encyclopedia of Death and Dying: 2013b.)

Although the natural representations of death may be tolerated more today, the violent content is still criticized. Children are watching films for increasing periods of time and there is evidence that films for young children have become significantly more violent in recent years. A large percentage of children (kindergarten to teens) are watching extremely violent (horror) films. This can leave deep psychological wounds on a child. In the case of television, approximately eight out of ten children's cartoons are violent in nature. Today, with the DVD's and films available on the Internet, film viewing can be a daily activity and the films can be viewed over and over again, leaving lasting impressions on the minds of children and contribute to molding their way of thinking. (Association for Natural Psychology: 2013.)

## 2.2 Representations of Death and Violence

There is a very large body of literature for children and adolescents that offers stories with death-related themes or seeks to explain death to young readers. In children's fairy tales there are many examples of death-related events, for example, Little Red Riding Hood and her grandmother were eaten by the wolf in the original version of the story, and not saved by a passing woodsman. Moreover, the Big Bad Wolf in the *Three Little Pigs* died in a scalding pot of hot water when the wolf fell down the chimney. (Macmillan Encyclopedia of Death and Dying: 2013c.) These classic fairytales follow the same pattern described in the previous section: the evildoer suffers a severe punishment.

Children's cultural products such as films, comics and fairytales have always had unrealistic approach to death. Especially the hero always seems to escape death at the last minute. In cartoons, animated characters are repeatedly smashed, stabbed, run over and pushed off high cliffs, but they do not stay dead for long. The portrayal of death is temporary and the characters seem indestructible. There is also a contrast in the depiction of death in the entertainment media. To provide an example, in prime-time action dramas death is often glamorized, whereas in children's cartoons it is trivialized. In both types of programs the representations are unrealistic. (Macmillan Encyclopedia of Death and Dying: 2013a.) For instance, in *Peter Pan* (2003) unrealistic representations of death occur in many occasions. In scene 19, Tinkerbell the fairy drinks deadly poison and dies of it, but Peter is able to revive her only by chanting: "I do believe in fairies, I do, I do, I do." (*Peter Pan* 2003: Scene 19). Death is trivialized in the scene, because it implies that death is not a permanent state but one can escape it merely by will.

Similarly to death, violence is often represented in an unrealistic way in children's cultural products. Unrealistic violent acts do not have consequences, in other words, they portray little or no pain and suffering by victims or survivors. Often there is no punishment for the aggressive person and they do not feel remorse or attract condemnation. Sometimes violent acts are even rewarded: the prince, who kills the



evildoer, gets the princess and half the kingdom. Moreover, in children's cartoons, violence is often made humorous. (Macmillan Encyclopedia of Death and Violence: 2013a.) Humor makes the representation of violence unrealistic, because it softens the violent act and the severity of the situation does not come across. If the situation makes the viewer laugh, it is not seen as harmful.

In the next sections, the different ways of representing concrete or indirect death and violence in films are discussed. The visual content is seen as a determining factor in differentiating the concrete and indirect references.

### 2.2.1 Concrete Death and Violence

There are three primary usages for the word death: 1) death as an event; 2) death as a condition; and 3) death as a state of existence or nonexistence. Firstly, death as an event means that it is something that happens, someone dies or gets killed. As an event, death occurs at a particular time and place and in a particular way. It is an event that ends a life, which makes it concrete. Secondly, death is the nonreversible condition in which an organism is incapable of carrying out the vital functions of life. Thirdly, death as a state of existence or nonexistence refers to whatever form the body assumingly takes after death, for instance, *a corpse* or *a spirit*. (Macmillan Encyclopedia of Death and Dying: 2013b.) Death as an event can be referred to with verbs such as *to die*, whereas death as a condition is referred with nouns such as *dead* or *deceased*. In a film, a concrete reference to death would be accompanied with visual content, for instance, a dead body or a person dying. This includes natural death (of old age or disease) and violent death (killing), ending someone else's life.

Violence, especially in its physical form, can be the cause of death but it can also occur in other forms. Violence is the exercise of physical force or power in such a way that it harms others and it is often done to gain something. Physical violence causes injury or death, including potentially to the performer of the violence. (Strathern & Stewart: 2004.) In a film, the visible content makes the violent act concrete and it may include

injuring someone with weapons such as guns, swords and knives. Common utility articles such as chairs can also be used as weapons against someone. Physical violence can be induced also without weapons, for example by hitting, kicking, strangling or biting.

Another form of violence is verbal violence, which is executed by words only. Verbal violence can be more subtle or less observable than physical violence. (Strathern & Stewart: 2004.) Verbal violence is used in order to harm someone mentally. Verbal violence includes threats, references to potential violence and anything that is said directly and violently toward another person in order to scare them or hurt their feelings. This would also include a threatening with a weapon (gun, sword etc.) and verbalizing it, as in *Peter Pan* (2003) scene 11: “I’ll shoot you right through your noble intentions” (Peter Pan 2003: Scene 11). In the scene, Captain Hook holds a gun to Peter and yells his threat to him, but does not fire the gun, therefore, the threat is merely a verbal one. The verbal violence is made concrete by the link between the verbal and the visual, that is, the pictorial link. Pictorial links are discussed further in section 3.2.

So called playful violence is probably the least harmful form of violence. Playful violence includes any violent act done as a joke, and in which no one is hurt, for example, playful tackling. Accordingly, verbal violence which is understood as a joke by all parties is playful violence (Disney Violence: 2013). Violence is playful only when it is not done malevolently, and both parties understand it as a joke. There is no real threat in a situation in which playful violence occurs. In *Peter Pan* (2003) scene 9, Peter’s words and actions can be interpreted as playful violence: “You must spank the children immediately before they try to kill you again. In fact, we should kill them!” (Peter Pan 2003: Scene 9). Peter charges after his friends while holding a sword. All of them laugh, which indicates that Peter is joking and is not actually going to kill his friends. The playfulness of the violent act could not be interpreted merely from the verbal content, but the smiles on the characters’ faces and the laughing indicates that there is no actual threat in this act of violence.

### 2.2.2 Indirect References to Death and Violence

An indirect reference to death or violence may occur in a form of a euphemism, metaphor or idiom. Euphemisms are words or expressions which are used when people talk about something unpleasant or embarrassing to avoid saying the thing itself (MEDAL: 2007). As mentioned earlier, euphemisms are often used when describing death and killing in order to create psychological distance to them. In daily conversations, dying can be referred to as *passing* or *fading away* or merely *falling asleep* or *resting* (“rest in peace”). There are also more colorful expressions for dying such as "pushing up daisies" or "kicking the bucket". Acts of war are often cloaked in language to hide the true purpose and nature of killing (Allen & Burrige 2006: 235). The word *fallen* is commonly used as a euphemism for dying in war (MEDAL: 2007). To provide an example, in *Peter Pan* (2003), when Captain Hook assumes that Peter has died, he refers to him as *fallen*: “A moment’s silence for our fallen enemy.” (*Peter Pan* 2003: Scene 19).

Metaphors are used to connect unfamiliar things to something more comprehensible (Machin & Mayr 2012: 163). Since death is such a difficult thing to comprehend, metaphors are often used to describe it, for instance, “death is a journey”. Metaphors also conceal information, while giving the impression that they reveal them (Machin & Mayr 2012: 164). Therefore, metaphors are often used in order to abstract death. Some scholars suggest that the use of these kinds of circumlocutions results from denial of death. However, euphemisms have a long tradition of use when people deal with the topic of death, and the use of metaphors is often inevitable when we try to explain death. (Macmillan Encyclopedia of death and dying: 2013d.) Since nobody really knows what happens after death, people seek explanations through metaphors. The inevitability of death can be easier to comprehend, when death is seen as something more poetic than the termination of vital functions.

Moreover, an indirect reference to death may occur in everyday conversations in the form of idioms even if death is not actually the topic of the discussion. Idioms are fixed expressions whose meaning is different from the meaning of the individual words

(MEDAL: 2007). For example in *Peter Pan* (2003) scene 4, death is used in an idiomatic expression: “We’ll catch our death.” (*Peter Pan* 2003: Scene 4). The characters are standing in a doorway on their way outside where it is snowing. They are referring to the cold weather and how they might catch a cold if they go outside. The meaning of the expression is not “we are going to die” but “we might get ill”.

Furthermore, the reference is indirect when concrete death or violence are referred to, but no dead person or violent act is visible in the picture. The reference can be, for example, a character referring to someone who is dead or supposedly dead, or reference to a killing that someone has committed or will commit. This may occur, for example, when a character tells a story: “She defeated the pirates. There was stabbing, slicing, torturing, bleeding and they lived happily ever after.” (*Peter Pan* 2003: Scene 8). In the scene Peter is telling the Lost Boys his own version of the fairytale *Cinderella*. He is describing the events that supposedly happened in the story. Since the violent acts are not visible in the picture, the reference is indirect.

### 3 AUDIOVISUAL TRANSLATION

Audiovisual translation encompasses different modes of translation and the field is constantly evolving. According to Serban, Matamala & Lavaur (2012: 11), the most common modes of audiovisual translation are still subtitling and dubbing. Less widely spread modes are, for instance, voice-over and surtitling for the opera and the theatre. In the last years, there has been an increased interest in subtitling for the deaf and hard of hearing and audio description for the blind and partially sighted. Additionally, a non-conventional mode of translation, namely fan subbing, has been noted due to the popularity of the Internet. Since audiovisual translation is intimately linked to technology, it is possible to develop new modes of audiovisual translation, such as respeaking. (Ibid. 2012: 11.) The focus of this chapter is in subtitling and dubbing which are the modes of AVT used as material in this study. More precisely, the two modes are explored as film translation.

Compared to subtitling, dubbing is more expensive and more time consuming. The costs consist of the actors’ payments and production costs, which include for instance

recording and editing the sound. Partly because of the high expenses, dubbing has been the mode of the large speech communities such as the French, German, and Spanish speaking countries. In small speech communities only children's programs are dubbed. (Heikkinen 2008: 236–237.) As discussed earlier in Chapter 1, Finland is one of the countries that prefer subtitling over dubbing, and dubbing is used almost exclusively in children's films and programs.

What is common to all modes of audiovisual translation is their multimodal nature. According to Pérez-González (2009: 13), the production and interpretation of audiovisual texts is based on a range of semiotic resources which include not only language (spoken and written) but also the image and sound. When consuming audiovisual translations, the viewer is exposed to various media in a synchronized manner. (Pérez-González 2009: 13.) Subtitling and dubbing exist only in unison with the visual channel, therefore, it is a determining factor in the translation process. When analyzing subtitling and dubbing, it is not sufficient to concentrate merely on the spoken and written text but the visual aspect has to be taken into consideration as well. In this chapter, the verbal and the visual aspects of audiovisual translation are discussed side by side: first, the conventions of subtitling and dubbing are discussed in section 3.1. The following section, 3.2 is centered on the interaction of the verbal and the visual, and finally, section 3.3 concentrates on semantic translation strategies and their possible effects on subtitling and dubbing.

### 3.1 Conventions of Subtitling and Dubbing

As modes of translation both subtitling and dubbing contain certain conventions which need to be taken into account when analyzing the translations. These conventions include the need for compression, line and/or lip synchronization, the restrictions set by the visual element and the skills required from the viewer. Although, these conventions are to some extent similar in both modes, they are applied in slightly different manner. The visual element on its own sets certain restrictions to the translation, whereas it may also function as a supporting element to the translation. These conventions may also

affect the translator's decision concerning the choice of a certain translation strategy.

The need for compression is mutual to both subtitling and dubbing, but for different reasons. In subtitling, the need for compression is based on the change of medium from speech to writing. In subtitling, a spoken verbal source text, which in most cases corresponds to face-to-face communication, is transferred into written verbal language. Simultaneously, subtitling involves a change of channel from vocal-auditive to visual, that is, from phonic substance to graphic substance. (Assis Rosa 2001: 213–214.) In dubbing, the channel remains as vocal-auditive and the code as spoken language, and therefore there is less need for compression. Since dubbing is a spoken translation of an oral source text, it is possible for the target text to convey more of the information contained in the source text (Pérez-González 2009: 18).

In dubbing, the need for compression is closely connected to line synchronization, the length and duration of lines, as well as readability. Line synchronization in dubbing means that the duration of the source text and the translation need to be exactly the same when the speaker's mouth is visible in the picture (Heikkinen 2008: 237–238). In other words, the dubbed speech cannot go on after the speaker's mouth has stopped moving in the picture. Hence, the translator may need to use compression in order to synchronize the translation with the visible lip movement. Therefore, the length of the dubbed lines is governed by the picture, as well as the readability of the translation. Since dubbing is a translation that is meant to be read aloud by actor(s), it needs to sound natural when spoken. In Finnish, the words are usually longer than in English, and compression is often needed when creating the line synchronization. The translator may also have to use untypical word order or sentence structure in order to create line synchronization. However, the most important thing is that the line sounds natural when read aloud. (Tiihonen 2008: 175–177.)

Although, line synchronization in subtitling is not connected to the characters' mouth movements as it is in dubbing, there are technical restrictions regarding the length of subtitled lines. What can appear in the subtitles is mainly defined by its relevance to the plot, but restricted by time and space. Constraints arise from the synchronous alignment

between spoken sound and written subtitles. (Pérez-González 2009: 15). In subtitling, the dialogue is phrased as lines which are shown synchronized with the soundtrack, meaning that the time reserved for the translated line is dependent on the dialogue and the picture. The time constraint is the sum of two factors: firstly, the rhythm of the original dialogue and, secondly, the estimated average reading speed of the viewers. Because reading speed is always slower than speaking speed, the written lines need to be compressed. Finnish television and video subtitles are usually two lines long and one line can be about 30-35 characters including spaces. That means that a full two lined subtitling is 60-70 characters. The recommended time reserved for two lined subtitling is about five seconds. The number of characters may vary a little, depending on, for example, the width of the characters. Narrow letters, such as *i* and *l* take less space than wide letters such as *m* and *w*. However, in cinema, the subtitles are one-lined and with about 40 characters per line. This is because in Finnish cinema translations, the second line is reserved for the translation into the second official language, Swedish. If the number of characters increases significantly, the readability deteriorates. (Hartama 2008: 192–193.)

Both subtitling and dubbing coexist with the visual element. Subtitles complement the picture, whereas dubbing is a synchronized part of it. The significance of the visual is common for the two forms. According to Heikkinen (2008: 237) subtitles only need to deliver a restricted amount of information in written form as it is only complementary to the picture. In other words, information that is clearly evident from the picture or the context can be left out. The picture and the dialogue govern the length of the subtitles and the time they stay on the screen, but the subtitles are not dependent on the mouth movements of the characters. The synchronization of the dubbing and the picture includes phonetic synchronization, that is, lip synchronization. More precisely, the phonemes of the translation should be similar to the mouth movements visible in the picture. Heikkinen (2008: 239) argues, that creating lip synchronization is the most challenging in films with real actors (such as the material of this study). In animation films, the lip movements are not necessarily very accurate, or at least not as accurate as with real actors, and therefore, lip synchronization can be looser. However, it is impossible to create perfect lip synchronization, mostly because of the differences in

structure and phonetic form of languages. (Heikkinen 2008: 237–239.) The language pair of the present study being English and Finnish lays some additional challenges to the lip synchronization since the languages are so different in structure and phonetic form. English is a more analytic language, which is composed of free morphemes, and in order to express person, case, and other categories, the language needs single words and prepositional phrases. Finnish however, is a synthetic language in which bound morphemes are used. Words are formed by suffixes, declination and conjugation and forms of person, case, and other categories can be compounded in one word. (Sapir: 1921.)

Although, perfect lip synchronization is not possible, the translator should, nevertheless, concentrate on matching certain easily recognizable sounds. The most important phonemes that need to be the same (or similar) are those where the mouth is closed or open. In bilabials (b, p, m) and labiodentals (f, v), the lips (or lips and teeth) are pressed together, whereas in vowels the mouth is open. Unrounded vowels (a, e, i, ä) should not, preferably, be matched with rounded vowels (o, u, y, ö) since they differ from each other in their visual appearance. For example, in rounded vowel *o* the lips are rounded as illustrated in Picture 4, whereas in unrounded vowel *i*, the lips are more stretched as in Picture 5.



**Picture 4.** "Old, alone, done for!" (*Peter Pan* 2003: Scene 25).



When creating lip synchronization, the translator has to choose whether to stay loyal to the source text or to create better match visually, which may mean that the content of the source text has to be modified (Heikkinen 2008: 239–241). For example in Picture 5, the source text word that is being uttered is *ripping* but in order to match the first phonemes, the translator has used the word *rikos* [crime]. In scene 25, Captain Hook is yelling out “happy thoughts” in order to be able to fly. Because Captain Hook is a bad character, his happy thoughts are rather gloomy.



**Picture 5.** “Ripping, killing, choking!” (*Peter Pan* 2003: Scene 25).

Especially when translating a scene where the speaker is in a close-up, as in Pictures 4 and 5, the translator may have to modify the meaning of the source text in order to create better visual synchrony. Nevertheless, all information that is vital in order to understand the plot needs to be included at all times. (Heikkinen 2008: 239–241.) When the words do not have any influence on the plot, the translator may decide to choose words with different meaning, as long as they match the theme.

Furthermore, the two modes also differ in the amount of skills they require from the viewer. Dubbing is considered the most suitable mode for children because it does not require literacy. Moreover, dubbing does not obstruct the view like the subtitles do. The viewer does not need to simultaneously concentrate on the picture, the plot and the reading of the subtitles. (Heikkinen 2008: 237.) Therefore, the viewer is able to follow

the dubbed version without much effort. Moreover, in subtitling, the viewer needs to interpret more from the picture, because the subtitled text does not tell everything. Because of the restrictions of time and space, only what is important for the viewer's understanding of the plot should be translated. According to Vertanen (2008: 152), when an oral source text is translated into a written text, the characteristics of speech, such as repetition and addressing others by their name usually get omitted first. Reducing the characteristics of spoken language may, of course, lead into the loss of some idiosyncratic or personality traits of a character. For example, conveying slang or dialect into subtitles is difficult because the subtitled line has to be intelligible and easy to read and grasp. Curse words are similarly reduced, because the impact of a curse word gets emphasized in written form. (Vertanen 2008: 152–153.) This may require the viewer some background knowledge and additional interpreting as well. For example, swearing and speech styles are likely to be obvious from the picture and/or the soundtrack due to facial expression, tone of voice or the entire interactive situation.

Whereas in subtitling some of the traits of the characters may be lost in translation, in dubbing, these traits are retained. In dubbing it is important to preserve not only the information that moves the plot forward, but most importantly, all the characteristics of the speaker. The language should represent the character as closely as possible. (Tiihonen 2008: 175–177.) The aim in dubbing is to create an illusion that the translation is actually the original. The style and content of the original is retained as close to the original as possible. This includes the synchronization of the picture and the synchronization of the sound. The sound of a character includes the intonation, tempo, pitch, cultural variation and dialects and it is created together by the voice actor and the translator. (Heikkinen 2008: 237.) Since these traits are retained in dubbing, the viewer needs not to interpret them from the picture, as in, when reading the subtitles.

### 3.2 The Visual and the Verbal

The constraints of subtitling and dubbing are mostly due to the synchronization with the visual element, since all the elements of audiovisual texts need to be taken into

consideration in the translation process. In subtitling and dubbing, the verbal and the visual should be considered as a coherent whole. However, as a part of the combination, the visual can have different functions. Oittinen (2008: 12) discusses the functions of the visual further: an illustrated text may be based more on picture than the words or the other way round. The verbal and the visual can also work in collaboration or the visual may tell a completely different story than the verbal. In other words, the pictures affect the reading experience through congruency and deviation. Deviation may also be called irony: when the picture tells a different story than the text, the reader stops believing in what s/he is told. (Oittinen 2008: 12.) The visual cannot be separated from the verbal completely, it merely has a different function in different situations.

Depending on the function of the visual, the pictorial link can be strong or weak. The pictorial link is strong when the verbal and the visual interact directly, for instance, something that is visible in the picture is referred directly in the verbal content. Accordingly, when the pictorial link is strong, it is bound to affect the translation, because the translator needs to take the picture into consideration. The pictorial link is weak, if there is no direct interaction between the verbal and the visual. Hence, the translator has more freedom, because the picture is not a constraint. If the visual and the verbal conflict, the translator should be aware of it, for instance, in order to understand the irony in the situation. If the translator is not able to see the picture, s/he cannot know if the verbal and the visual conflict or if they complement each other.

Furthermore, in order to create good subtitling or dubbing, it is vital for the translator to get access and actually see the visual material. As Baumgarten (2008: 23) puts it, the visual information does not merely serve as a backdrop in front of which the translation appears. In the process of a film translation, the verbal is exchanged, and a new combination of verbal and visual is established. The new verbal information is a product of linguistic choice, according to the requirements of the communicative situation both onscreen and between the film and the reader/viewer. (Baumgarten 2008: 23–24.) Together the verbal and the visual create a coherent whole which would not be the same without both elements. If the translator is deprived of the visual information, the quality of the translation is likely to deteriorate, because some vital information may only exist

in the picture.

Moreover, whereas the picture can help the translator, it can also be a constraint. According to Oittinen (2008: 13), illustrations may help the translator in many ways: they show the time and place where the story is situated and they show the looks and the relations of the characters in the story. Pictures provide a plethora of hints which cannot always be found in the text. With the knowledge of such details, it is easier for the translator to describe the depicted events verbally. Especially in subtitling the text needs to be compressed, and what is obvious by looking at the picture need not to be repeated in the translation. However, the picture can also create problems because it cannot be altered by the translator (Oittinen 2008: 13). Especially when the pictorial link is strong, the visual information still exists unaltered alongside with the translation. However, even if the pictorial link is strong, the translator can try to affect the combined message of the verbal and the visual. The translator can use different translation strategies to make the message more implicit or more explicit. If the pictorial link is weak, the translator has more freedom to create the translation, since the picture does not function as a constraint.

### 3.3 Semantic Strategies

Different semantic strategies can be used to alter or manipulate the meaning of an expression. The expression can be made more implicit or more explicit by changing the semantic meaning. The changes may vary from very subtle changes in meaning to complete omission. The semantic strategies discussed in this section are adapted from Chesterman (1997) to meet the requirements of the present study. Chesterman has classified synonymy, trope change and converses as individual strategies. In this study, however, synonymy and trope change are included in abstraction change and converses in emphasis change. Additionally, theories from various scholars will be applied in order to support the definition of each semantic strategy.

The division to distribution change, abstraction change and emphasis change is not

absolute, since the strategies can sometimes overlap. For instance, distribution change can have an effect on the emphasis of the expression or the other way around, if certain elements are added (more emphasis) or omitted (less emphasis). Moreover, the use of rhetoric tropes (abstraction change) may result in distribution change, if, to provide an example, a source language trope is explained more explicitly (hence, in a less abstract manner) in the translation. The semantic translation strategies are discussed next in more detail.

### 3.3.1 Distribution Change

In translation, the same semantic components may be explained either with more items (expansion) or less items (compression). If the original idea is presented in a longer or shorter form, the semantic meaning of the expression changes. (Chesterman 1997: 104.) As discussed in section 3.1, especially in subtitling, information often needs to be compressed or omitted altogether. Compression can be used to avoid repeating certain words or omitting something that is obvious through the visual channel. Repetition of words is a rhetorical strategy to emphasize and express things explicitly (Burton: 2014), thereby omitting the repeated words, the translation becomes more implicit. Furthermore, names and pronouns are often used in spoken language, but in subtitling they can be often left out. Referring to a character brings them closer to the reader, and the more referential information is added, the more individualized the character becomes (Machin & Mayr 2012: 80). Omitting the references to people, the expressions become less personalized, thereby, more implicit.

Although expansion is a seldom used strategy in subtitling and dubbing, sometimes a translator might want to use expansion in order to explain a foreign concept, for example a cultural item, in more detail. There may also be an expression in the source language which does not have an equivalent in the target language, and therefore, the translation needs to be more explanatory. Expansion does not necessarily mean that the expression has significantly more words or characters than the original, but the idea is expressed more explicitly.

### 3.3.2 Abstraction Change

Abstraction change is a shift within the abstraction level, from more concrete to more abstract or vice versa (Chesterman 1997: 103–104). Abstract expressions distance the reader from the actual meaning of the word. The information is more implicit in abstract expressions, whereas in concrete expressions the information is explicit. Even synonymous expressions with same or similar meaning can have differences. The use of a synonym which is more abstract than the source language word makes the expression more implicit. The translator can choose a synonym instead of the obvious equivalent of the word, for instance, in order to avoid repetition (Chesterman 1997: 102). It should be noted that absolute synonymy is very rare, because only few expressions are identical in all their meanings, synonymous in all contexts and semantically equivalent on all dimensions of meaning (Lyons 1996: 61). In this study, however, the level of synonymy (near-synonymy, partial synonymy etc.) is not as relevant as the fact that a synonymous expression has been used, and it has affected the abstraction level of the expression.

The change of abstraction becomes significant when translating the words that convey large amount of meaning, such as verbs and nouns. Verbs can have either abstract or concrete meaning. Concrete verbs denote actions and functions that are observable, such as movement. Abstract verbs represent state of affairs and things that cannot be seen, such as *to be* and *to want*. The division between concrete and abstract verbs is not clear, since verbs can be metaphorically broadened from concrete to abstract. (ISK 2004: 437–438.) Furthermore, the abstraction level of verbs can be modified by changing active voice into passive voice. The passive voice does not reveal the subject's identity, thereby, leaving the subject implicit. Since the active voice reveals the subject and the tense, it is more concrete than the passive. (Machin & Mayr 2012: 137.) In spoken Finnish, the passive voice can be used exceptionally: the passive can be used in active meaning in spoken language, in which case it indicates first person plural or indicative (ISK 2004: 1256).

The division into abstract and concrete applies to nouns as well. Concrete nouns refer to concrete entities, such as people, whereas abstract nouns refer to abstract entities, such

as emotions which cannot be observed. (ISK 2004: 547.) The change from a source text verb into a target text noun or *nominalization* is also a factor that makes the text more abstract. When a verb is nominalized, it becomes a concept rather than an action. When the action is concealed behind a noun structure, the expression becomes more implicit. (Machin & Mayr 2012: 138.)

The abstraction level can be also altered with the use of *rhetorical tropes*, that is, figurative expressions such as euphemisms, idioms and metaphors. The use of a trope distances the reader from the actual meaning of the expression, therefore, makes the expression more abstract and implicit. For translation of rhetorical tropes Chesterman (1997: 105–107) lists a set of strategies in which the trope is retained, dropped altogether or added. A source text trope can be retained in the target text as the same or different type of trope, which can alter the abstraction level of the expression. If a trope is dropped altogether and explained more explicitly, the expression becomes less abstract. On the contrary, if there is no trope in the source text but in the target text a trope is added, the abstraction level is enhanced.

### 3.3.3 Emphasis Change

Emphasis change adds to, reduces or alters the emphasis or thematic focus of the expression (Chesterman 1997: 104). Changing the emphasis can simply be changing a source text expression *very exiting* into merely *exiting* in the target text, which reduces the amount of excitement involved in the situation. Less emphasis makes the expression more implicit. The thematic meaning of a sentence is determined by the way speakers present what they are talking about, that is, the theme of the utterance. The theme is something that is presumably known to the addressees. (Lyons 1996: 154–155.) By changing the theme of the sentence, the meaning changes, even though the content of the sentence stays otherwise unaltered. Actions can be made implicit by placing them later in the sentence or embedding them in a clause. For instance, placing the information in a subordinate clause, the actions have less emphasis. (Machin & Mayr 2012: 114–115.)

Moreover, the emphasis of the expression can be modified by using *converses*. Converses are pairs of verbal structures which express the same state of affairs from opposing viewpoints (Chesterman 1997: 103), such as *give* and *take*. Using a converse in a translation, a translator can change the point of view, thereby changing the emphasis. Converses can be used in a translation, for instance, to avoid saying a negative thing by making it seem positive. If a translator for some reason wants to take an opposite side, s/he can use a converse.



## 4 TRANSLATIONS OF DEATH AND VIOLENCE IN PETER PAN

To find out if the dubbing in *Peter Pan* (2003) had more implicit references to death and violence than the original soundtrack and the subtitling, the material was analyzed in two phases: First, the semantic translation strategies used in the references to death and violence were identified, and their influence on the translations were considered as implicitation or explicitation. Second, the restrictions of each translation mode were considered as a possible reason for the use of the chosen strategy. This included the restrictions set by the pictorial links (strong or weak) in each instance.

The primary material was divided into indirect and concrete references with the help of pictorial links. There were 39 (65 %) indirect references and 21 (35 %) concrete references to death and violence. The division of implicitations, explicitations and unchanged references is illustrated in Table 1.

**Table 1.** The division of implicitations, explicitations and unchanged references

	Implicitation	Explicitation	Unchanged
Indirect References in Dubbing	49 %	8 %	43 %
Concrete References in Dubbing	38 %	14 %	48 %
Indirect References in Subtitling	49 %	13 %	38 %
Concrete References in Subtitling	38 %	10 %	52 %

As the table above shows, implicitation occurs more than explicitation in both indirect and concrete references. Moreover, the use of implicitation is more frequent in the indirect references and the number of implicitations is even higher compared to the unchanged ones.

In this chapter, the translation strategies used in dubbing and subtitling are discussed in sections 4.1 and 4.2. These sections are both divided further into indirect and concrete

death and violence. I have provided the examples with back translations (BT) that are my own. The primary purpose of the back translations is to demonstrate the semantic differences between the source text and the official translations (dubbing = DUB and subtitling = SUB) as closely as possible. I have also added emphasis to the examples in bold to draw attention to the most significant changes. When analyzing the indirect references, the influence of pictorial links is considered to be secondary, since the weak pictorial links do not affect the translations as much. However, in dubbing, the picture has significance at all times, because of the lip synchronization. In the concrete references, the pictorial link is strong, and the combined meaning of the verbal and the visual is considered in the analysis. This chapter ends with a discussion of the main findings in section 4.3.

#### 4.1 Dubbing

Compared to the English soundtrack of *Peter Pan* (2003), the dubbing was notably more implicit. The implicitation was mostly due to changes in the abstraction level. Because of the restrictions that lip and line synchronization set to dubbing, the length of an utterance cannot be altered excessively. Therefore, it is not surprising that distribution change was not used more. Even when the pictorial link is weak, that is, the reference to death and violence is indirect the interaction with the picture has significance. The original and translated utterances need to at least start and end in unison (line synchronization), when the speaker's mouth is visible. Altogether, the line synchronization was followed quite faithfully, but the lip synchronization was left relatively loose. At times, some elements were added (expansion) in order to match the first and the most important phonemes of the utterance, which naturally changed the meaning in the translation. In the following sections, some examples of the used translation strategies are presented.

##### 4.1.1 Indirect Death and Violence

In this section, the indirect references to death and violence are discussed. These references occur with weak pictorial links, that is, there is no act of violence or concrete

death visible in the picture. In the dubbed lines of indirect death and violence, the most frequently used translation strategy was abstraction change. The changes in the abstraction level were mostly done by increasing the abstraction level, but there were also two cases in which the translation was more concrete than the original. The division between the strategies used in translations of indirect references in dubbing is illustrated in Table 2.

**Table 2.** Strategies used in dubbing of indirect references

	Implicit	Explicit
Abstraction Change	12	2
Distribution Change	5	1
Emphasis Change	2	0

When the themes of death and violence are discussed, the use of **rhetorical tropes** is common. That applies to the language used in *Peter Pan* (2003) as well. Tropes have been added into the translation even when there is no trope in the source language, which makes the expression more implicit. In the following example, the translator has added a trope when there is no trope in the source text:

- (1) ST: If Hook discovers our hideout, **he'll gut us**.  
 DUB: Jos Koukku löytää piilon, **me olemme mennyttä**.  
 [BT: If Hook discovers the hideout, we are finished]  
 (Peter Pan 2003, scene 9).

The picture shows Peter, Wendy and the Lost Boys walking in the woods of Neverland. The reference to a violent act, that is, gutting is not visible in the picture, but it is merely a speculation of what might happen. The children are not in close up (See Picture 6), and as they walk, they keep disappearing behind trees and bushes. Thus, this is a case in which the lip and line synchronization are not restricting the translation. Hence, the restrictions set by synchronization do not explain the implicature.



**Picture 6.** “If Hook discovers our hideout, he’ll gut us.” (Peter Pan 2003, scene 9).

The translator has changed the concrete verb *to gut*, meaning removing the entrails, into a euphemistic expression for dying *olemme mennyttä* [we are finished]. The trope implies that the characters are in some kind of danger, which could lead into death. However, the nature of the danger, death by gutting, does not transpire from the translation, therefore, the reference to a violent death is implicit. Compared to the soundtrack, the choice of words in the translation is notably more implicit. The source text expression can be used as a figurative expression, meaning that when a person is really angry, s/he will do something as drastic as gutting. In this context, however, the meaning can be interpreted as literal, because of Captain Hook’s notorious reputation.

The abstraction change can also result from the use of a **synonym**. The use of a more abstract synonym enhances the abstraction level, as illustrated in Example 2:

- (2) ST: With Pan **dead**, we’ll both be free.  
 DUB: Kun Pan on **vainaa**, olemme vapaat.  
 [BT: When Pan is deceased, we are free]  
 (Peter Pan 2003, scene 17).

In the scene, Captain Hook has captured Tinkerbell and tries to persuade her to betray Peter. He is merely speculating the prospect of Peter’s death, and there is no concrete death visible in the picture. The closest equivalent to the word *dead* in this context

would be *kuollut*. However, the translator has used a synonym *vainaa*, which is a dialectal form of Finnish word *vainaja* [deceased] (Länsimäki: 2014). The origin of the word *vainaja* is the same with German word *weinen* [to cry]. It is an archaic word which is used seldom nowadays. (Länsimäki: 2014.) The use of a synonym distances the addressee from the actual meaning of the word. Especially when an archaic word is used in a children's film, it can be presumed that the word is not necessarily familiar to the addressees.

Even though abstraction change was evidently the most frequently used strategy in dubbing, a few cases of **distribution change** also occurred. Finnish has generally longer words whereas English has shorter words. Especially, when the source text has many short words that are uttered rapidly, compression is needed, which is the case in the following example:

- (3) ST: **To die** will be an **awfully big adventure**. 39  
 DUB: Tiedätkö, **kuolema** on **seikkailu**. 29  
 [BT: You know, death is an adventure]  
 (Peter Pan 2003, scene 13).

Just a few moments earlier in the scene, Captain Hook has pinned Peter down on the ground with an intention to kill him. Peter is not actually killed, only commenting on the prospect of death, therefore, the reference to death is indirect. The speaker's mouth is in close up (See Picture 7), therefore, to achieve line synchronization, compression is needed. The example above has eight English words that are compressed into four Finnish words. The translation is shorter in the number of characters as well: source text 39, subtitles 29 characters long, hence, compression is the most prominent strategy used in this example.



**Picture 7.** “To die will be an awfully big adventure.” (Peter Pan 2003, scene 13).

Moreover, the strategy of **emphasis change** can also be identified from Example 3. This is an example of strategies overlapping. Due to compression, the emphasis on the word *adventure* has been reduced from “awfully big adventure” into merely *an adventure*. The word *adventure* is used as a metaphor for death, and the source text implies that dying is something extremely positive. This does not transpire from the translation because of the emphasis change. Additionally, in the source text the verb *to die* is first in the sentence, which gives it more emphasis, whereas in the translation, the word *tiedätkö* [(do) you know] has been added first in the sentence. This addition has probably been made in order to match the first phoneme /t/ of the sentence, in order to create at least some amount of lip synchronization. Otherwise the lip synchronization in this example is quite loose, despite the close up.

Additionally, there is an occurrence of another form of **abstraction change** in Example 3 as well. The verb *to die* has been replaced with the noun *kuolema* [death]. The change is, thereby, from death as an event into death as a condition. The change from a verb into noun makes the expression more abstract, and, therefore, more implicit.

#### 4.1.2 Concrete Death and Violence

In this section, the instances of dubbing with strong pictorial link are discussed. When the pictorial link is strong, the verbal and the visual complement each other, hence, the starting point for the analysis is the combined meaning of the visual and the verbal. When the pictorial link is strong, the act of violence or death is visible in the picture and exists even without the verbal reference. Still, the translator can affect the combined meaning of the verbal and the visual by making the reference to death or violence more implicit.

The most frequently used strategy in the dubbed lines of concrete death and violence was abstraction change. Distribution change was used slightly less. The division between the strategies used in translations of concrete references in dubbing is illustrated in table 4.

**Table 3.** Strategies used in dubbing of concrete references

	Implicit	Explicit
Abstraction Change	4	2
Distribution Change	3	1
Emphasis Change	1	0

**Rhetorical tropes** were used repeatedly in the translations of the concrete references as well. In section 4.1.1, I exemplified how the abstraction level of an expression can be altered by adding a trope in the translation when there is no trope in the source text. The trope change can also occur as a change between different types of tropes, in which case the result can be either implicit or explicit depending on the choice of words. In the following example, a metaphor has been translated into a euphemism:

- (4) ST: I'll show you the road to **dusty death**.  
 DUB: Lähetän sinut **manan majoille**.  
 [BT: I will send you to the houses of underworld]  
 (Peter Pan 2003: scene 21).

As depicted in Picture 8, as Hook speaks, he grasps Michael from the front of his shirt and threatens him with his hook. The verbal violence is combined with violent physical contact shown in the picture. As illustrated in Picture 8, Hook's mouth is not visible from the front, and his mouth is not completely visible. Perhaps, for this reason, the translator has decided on such loose lip synchronization: no matching phonemes between *dusty death* and *manan majoille*. The lip synchronization does not, therefore, explain the implicitation.



**Picture 8.** "I'll show you the road to dusty death." (Peter Pan 2003: scene 21).

The two tropes demonstrated in Example 4 have approximately the same meaning. However, the translation is slightly more implicit than the source text. The source text's metaphoric expression has the word *death* in it, which in the translation has been made implicit with the euphemism. Moreover, dusty death is a metaphor, which originates from the Shakespeare's play *Macbeth*<sup>3</sup>, and furthermore from the Bible<sup>4</sup>, in which it appears in the form of *dust of death*. (Mabillard: 2014). *Manan majoille* [to the houses

<sup>3</sup>Macbeth, Act 5 Scene 5: "The way to dusty death." (Mabillard: 2014).

<sup>4</sup>Psalms 22.15: "Thou hast brought me into the dust of death." (Mabillard: 2014).



of underworld] is a Finnish saying and euphemism for death or dying. It is usually connected with verbs such as *move* or *transfer*. The word *mana* is short from *manala* [underworld]. (Kielitoimiston Sanakirja 2012: 179.) Whereas a metaphor's function is to explain or connect unfamiliar things to something more familiar, so that they would become more comprehensible, a euphemism's function is the opposite. Euphemisms are used when people want to distance themselves from unpleasant things, such as death. Therefore, the switch from a metaphor into euphemism makes the translation more implicit.

Apart from abstraction change, **compression** by omitting the references to death or violence occurred in the dubbing as well. The following example is from a scene in which Captain Hook shoots two pirates with his handgun:

- (5) ST: **Very exciting**, two **dead** already.  
 DUB: **Jestas**, jo kaksi tänään.  
 [BT: Oh my, already two today.]  
 (Peter Pan 2003: scene 20).

As illustrated in Picture 9, the two pirates fall down after bullets fly towards their chests. After the second pirate is shot, one of the remaining pirates comments on the situation by saying: "Very exciting...". The verbal and the visual complement each other, and leave no doubt that the two pirates have died. Even though the two pirates fall out of the picture after the bullet hits them, the verbal instance makes it clear that they are now dead. In the dubbed lines, however, it is not stated that the pirates are dead. Since the dead bodies are not actually shown after the shooting, there could be a small chance that the pirates are not actually dead. The latter part of the utterance "jo kaksi tänään" [already two today] could refer to something else than "two dead", for instance, "already two *shots* today".



**Picture 9.** Captain Hook shoots a pirate (Peter Pan 2003: scene 20).

In the translation, the reference to death is made implicit by omitting the word *dead*. For no obvious reason the time relator *tänään* [today] has been added instead. The pirate is in a close-up and the mouth is clearly visible but the phonemes in words *already* and *tänään* do not match. On the contrary, the source text word begins with a long rounded vowel o /ɔ:/, whereas the target text word contains short unrounded vowel ä /æ/.

A minor change in the translation is the **emphasis change** between the source text “very exciting” and target text *jestas* [oh my]. The word *jestas* derives from *jesus*, and in Finnish language it does not have the status of a curse word, but it merely expresses surprise or awe (Juva: 2014). The source text expression indicates that the death of two persons is something to be excited about, whereas *jestas* is merely an interjection which indicates that the situation is surprising but not so much exiting. With less emphasis, the expression becomes more implicit. This is, again, an example of two strategies overlapping: the expression has been compressed, which causes an emphasis change. The result of the strategies overlapping is the same, that is, the expression becomes more implicit.

Some **explicitation** occurred in the dubbing as well. Abstraction change was applied to make the translation more explicit, as in the following example. Example 6 is from a scene in which Peter holds his sword against Hook’s sword holding hand and verbalizes a threat:

- (6) ST: **Ready to lose** the other one?  
 DUB: **Katkaistaanko** toinenkin?  
 [BT: shall we cut off the other one too]  
 (Peter Pan 2003: scene 12).

Peter's face is in close up, but the lip synchronization is, nevertheless, loose. Therefore, lip synchronization is not the reason for a more explicit translation. The verb *katkaista* [to cut] is concrete, since it clearly denotes action. In this context, the verb *lose* has also concrete meaning, since it denotes the losing of a hand physically. However, the verb *lose* does not denote the (violent) manner of how the hand is lost: by cutting. The translation describes the event more, thereby, expanding the idea.

The translation is in a passive form, whereas the source text is not. However, Example 6 is a case in which the passive form is used exceptionally, as explained in section 3.3.2: the passive is used in active meaning in spoken language, to indicate first person plural. Because of the situation is concrete violence, and Peter is concretely holding a sword against Hook's hand, there is no doubt who is going to do the prospective cutting. Therefore, the meaning of the translation is closer to an active suggestion "shall we cut off the other one" than a passive question "is the other one being cut off", which would be the literal translation of the source text in Finnish.

## 4.2 Subtitling

The references to death and violence in the subtitled lines of *Peter Pan* (2003) were more implicit than in the soundtrack. As it is typical for subtitling, compression was used substantially in the translation. Since compression is essential for subtitling, it could be argued that the implication is merely due to the restrictions of the mode. However, within the restrictions of the mode, the translator still has possibilities to choose what to omit and what to preserve. In the following sections, examples of the used translation strategies in the subtitled lines are presented.

#### 4.2.1 Indirect Death and Violence

In this section, the indirect references to death and violence are discussed. These references occur with weak pictorial links, that is, there is no act of violence or concrete death visible in the picture. In the translation of indirect references to death and violence, the most frequently used strategy was compression. Abstraction change and emphasis change were used sporadically. The strategies that were used to make the content more explicit were abstraction change and distribution change (expansion). The division between the strategies used in translations of indirect references in subtitling is illustrated in Table 3.

**Table 4.** Strategies used in subtitling of concrete references

	Implicit	Explicit
Distribution Change	13	2
Abstraction Change	3	3
Emphasis Change	3	0

**Compression** was the most common strategy, used in 13 case altogether. Since the use of compression is a typical and oftentimes essential strategy for subtitling, this was an expected outcome. References to death and violence were sometimes omitted in the subtitles altogether, as demonstrated in Example 7:

- (7) ST: [...] **a fairy** somewhere **falls down dead**, and I shall never find her if **she's dead**.  
 SUB: [...] yksi **keiju kuolee**, silloin en löytäisi häntä.  
 [BT: one fairy dies, then I would not find her]  
 (Peter Pan 2003, scene 5).

In the scene, Peter is looking for his fairy Tinkerbell in the children's bedroom. Peter tells Wendy that she should never say that fairies do not exist, because if someone says so, one fairy dies. The translation is significantly compressed: fifteen source text words

into seven target text words. Additionally, the repetition of the word *dead* has been omitted. This has an effect on the **emphasis** of the translation. In the source text, repetition gives emphasis on the word *dead* whereas in the translation, the emphasis is omitted. Furthermore, the concept *to fall down dead* has been compressed into one verb, *kuolla* [to die]. The source text provides more context to the event of dying, thereby being more explicit.

Omission can affect the meaning of the translation, even if the omitted words are not referring directly to death or violence. Pronouns and references to people are frequently omitted in subtitles, which results in impersonification. The following example is from a scene, in which Hook and Peter are about to fight and Hook intimidates Peter:

- (8) ST: It is **your requiem mass, boy**.  
 SUB: On **kuolinmessun** aika.  
 [BT: It is time for a death mass]  
 (Peter Pan 2003, scene 12).

*Requiem mass* in this context is a euphemistic expression, which indicates that Hook is about to kill Peter, and a requiem mass is about to take place. The source text has two items which provide referential information: the pronoun *your* and the reference to a young male person *boy*. Because the references have been omitted in the translation, the expression is impersonal, thereby, more implicit. It would be easy to add at least one item of referential information into the translation by using a possessive suffix *-si* (*kuolinmessu/si*) instead of the genitive *-n* (*kuolinmessu/n*). This would increase the total amount of characters by merely one, and at least one item of personification would be added. Since the space and time are not restricting the translation, it seems that the translator has consciously omitted the referential information, thereby, making the reference more implicit.

Even though compression is clearly a more common strategy in subtitling, there were two cases in which the **expansion** strategy was used. The use of expansion makes the reference to death or violence more explicit, because some additional information is added to the original idea, which is demonstrated in Example 9:

- (9) ST: It's Hook or me this time.  
 SUB: Koukku ja minä **taistelemme loppuun asti**.  
 [BT: Hook and I will fight until the end.]  
 (Peter Pan 2003: scene 19).

In the scene, Peter leaves to rescue Wendy and the other children from Captain Hook, who has captured them. The picture does not show any act of violence. Instead, Peter, while pulling out his sword, is merely stating a threat against Hook who is not present. (See Picture 10.



**Picture 10.** Peter pulls out his sword (Peter Pan 2003: scene 19).

The weak pictorial link is the sword, which complements the verbal utterance by creating a meaning which is that either “Hook” or “me” will survive from the supposed sword fight. Because the fight does not take place in the scene, this is left for the viewer to interpret. Thus, the source text does not directly indicate that Peter and Hook are going to fight, whereas the translation does. The translator has added the word *taistelemme* [fight (first person plural)] into the translation which indicates clearly, that a fight is going to take place. The expression *loppuun asti* [until the end] is also added and it indicates that the outcome of the battle will be the end of someone, the end being a euphemism for death. The idiomatic expression “It’s Hook or me this time.” could be translated into Finnish word for word, and the meaning would probably be understood,

especially because of the sword in the picture, however, the translation would not be very good Finnish. This is, therefore, probably the reason why the translator has decided to use expansion.

The translation is clearly longer in the number of characters: source text 25, subtitles 40 characters long. There is only one line of subtitles visible at the time, which could explain why the translator has been able to use such a long expression. When there is only one line visible, there is enough time to read one longer line, when it is not over the maximum length of two lines, which is 70 characters.

#### 4.2.2 Concrete Death and Violence

The instances of subtitling with strong pictorial link are discussed in this section. Despite that the translator cannot change the information which is conveyed through the visual channel, the references to death and violence were more implicit in the translation. The division between the strategies used in the translations of concrete references in subtitling is illustrated in Table 5.

**Table 5.** Strategies used in subtitling of concrete references

	Implicit	Explicit
Distribution Change	5	0
Abstraction Change	1	2
Emphasis Change	2	0

Similarly to the indirect references, compression was the most frequently used strategy in the implicitation of concrete death and violence. Even though death or violence was visible in the picture, the translator had decided on implicitation. In the following example, the violence is concrete, but the semantic meaning has still been altered:

- (10) ST: Stow that gab or **I'll run you through!**  
 SUB: Pulinat pois tai **saatte miekasta!**  
 [BT: Stop babbling or you will get from the sword]  
 (Peter Pan 2003: scene 19).

The picture shows a pirate charging violently at the children, while swinging his sword and verbalizing a threat (See Picture 11). The combination of the verbal and the visual creates a concrete violent situation. Although the violence remains at verbal level, it is enhanced by the threatening with the sword and attacking forward. In this scene, the aggressive use of voice is also a factor, and it can be interpreted from the picture as well: the pirate's mouth is wide open and his face is screwed into an angry expression. The picture clearly indicates anger and violent behavior.



**Picture 11.** “Stow that gab or I’ll run you through!” (Peter Pan 2003: scene 19).

In Example 10, the verb “run through”, meaning to pierce or impale with a sword has been changed into “saatte miekasta” [you will get from the sword] which implies that some harm will be done with the sword to the recipients. Because of the compression, the first person has been omitted, as well as the active verb. The passive voice conceals the person behind the act and makes the translation more abstract. Additionally, the passive structure changes the **emphasis** of the sentence. Since the active structure “I will run you...” is changed into the passive structure “you will get...” the subject of the sentence changes from *giver* into *receiver*. This is an example of the use of a converse:



the same state of affairs is viewed from an opposing viewpoint in the translation. In comparison, the giver is more active (explicit) than the passive (implicit) receiver.

Although the subtitled lines were mainly more implicit than the source text, there were two cases in the concrete references, in which the **abstraction change** was applied to make the reference more explicit. Example below demonstrates how changing a source text trope into a non-trope makes the reference explicit:

- (11) ST: Have at thee!  
 SUB: Taistellaan!  
 [BT: Let us fight]

(Peter Pan 2003: scene 24).

In the scene, Hook and Peter are sword fighting and Peter challenges Hook by yelling “Have at thee” which is an idiomatic expression used when attacking someone, for instance, at the beginning of a one-on-one combat, such as a swordfight. The origin of the expression is again Shakespearean<sup>5</sup>, and in its original context takes place in a swordfight. (Shakespeare: 1916). The translation is not idiomatic, but literal, thereby more explicit than the source text. Even though the translation has more words than the source text, the length in characters is not significantly longer: source text twelve characters (including spaces) target text eleven characters. Therefore, the expression is not compressed as such. The source text is archaic language, thereby, not as widely used, whereas the translation is standard language and can be used in much variable situations. Therefore, the meaning of the utterance is rather expanded than compressed.

#### 4.3 Comparison of the Two Modes

The references to death and violence are in both translations more implicit than in the source text, and the explicitation is not used as often as implicitation. In comparison to subtitling, dubbing has more implicitations. In 27 cases (45 %), the dubbing is made implicit and in 6 cases (10 %), the dubbing is made explicit, which indicates that the

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<sup>5</sup>Romeo and Juliet Act 1, Scene 1: “Have at thee, coward!” (Shakespeare: 1916).

implication is not compensated with explicitation. In subtitling, the number of implications is 26 (43 %), and the number of explicitations is 7 (12 %). In other words, the subtitling is more implicit than the original, but slightly less than the dubbing. In conclusion, the amount of death and violence was reduced in the translations, and more in the dubbing. The overall amount of implicit, explicit and unchanged instances of death and violence are illustrated in Table 6.

**Table 6.** The overall amount of implicit, explicit and unchanged instances

	Implicit	Explicit	Unchanged
Dubbing	27	6	27
Subtitling	26	7	27

Overall, the differences between dubbing and subtitling are not prominent. If the explicitations are considered to be compensating for the implications, the amount of implications in dubbing is 21 (35 %) and in subtitling 19 (32 %). In both modes, implication is notable, but when compared to each other, the two audiovisual translation modes do not differ very much.

However, the differences are emphasized, when the instances of death and violence are divided into indirect and concrete references. The use of implication is more frequent in the indirect references than in the concrete references. In both subtitling and dubbing, the amount of implications in indirect references is even higher than the amount of unchanged expressions. This indicates that whenever the translators have had more freedom, and the pictorial link has not been restricting the translation, they have made the reference implicit more often. As a conclusion, it could be said that the translators have aimed for a more implicit translations consciously.

The compression strategy is the most frequently used strategy in the subtitled lines. It could be argued that even though the amount of death and violence has decreased in the subtitling compared to the source text, it is merely due to the fact that compression is

necessary in subtitling. Nevertheless, even within the restrictions of the mode, the translator still has choices. For instance, in Finnish language the referential information can be added easily and in a compact manner with possessive suffixes. It is the translator's choice to leave out the referential information, when the time and space are not an issue. Admittedly, it is also characteristic for subtitling to omit repetitions and other emphasis markers such as *very* in order to improve the readability. However, the translator could compensate the implicitations with explicitations in other parts of the translation. Supposedly, the translator has not seen it necessary to retain the amount of death and violence in the translation.

In dubbing, the abstraction change is the most frequently used strategy. Especially the rhetorical tropes were used repeatedly to make the expressions more abstract and hence more implicit. Idiomatic expressions are culture bound, and they have fixed equivalents in both languages. The expressions can be more implicit in the target language, and the translator cannot influence them. However, the translator always has the choice to explain the idiomatic expression in other words in order to create the same level of abstraction. Moreover, rhetorical tropes are used oftentimes even when there is no trope in the source text, which alone makes the translation more implicit.

Since the analysis is based on such a restricted material, it would be rather bold to state that when translating for children, death and violence are made implicit. However, the fact that there are so many implicitations in the two translations of *Peter Pan* (2003), tells something about the translators' child image. As discussed in Chapter 2, the child image of the translator reflects her/his own and the society's child image as well. Thereby, it can be concluded that the two translators have seen it appropriate to use their right as translator, and modify the instances involving death and violence into a form they see appropriate for children of that time and society. As also discussed in Chapter 2, death is still seen as a taboo in Finland, perhaps even more so at the time these translations were made. Thereby, at the time of the translations, there might have been a tendency to translate references to death and violence for children more implicitly.

## 5 CONCLUSIONS

The purpose of this study was to find out if the references to death and violence in the subtitled and dubbed versions of the children's film *Peter Pan* (2003) are more implicit than in the soundtrack. The assumptive hypothesis was that the dubbing would have more implicatures than the subtitling, and the soundtrack. The assumption was based on the fact that in Finland, dubbing is considered to be targeted at small children, and subtitling at the older, literate audience. The restrictions of subtitling and dubbing were considered in the analysis: in dubbing, the synchronization with the visual is the most restricting aspect, whereas in subtitling, compression is necessary. The pictorial links functioned as a determining factor in dividing the material in the analysis.

The analysis was conducted by applying a theoretical model, which was based on Andrew Chesterman's classification of semantic translation strategies. The classification was adapted to serve the purposes of this study. In order to analyze the differences in the two translations, the semantic translation strategies were divided into three categories: distribution change, abstraction change and emphasis change. The translations of death and violence were analyzed in two phases: First, the semantic translation strategies used in the references to death and violence were identified, and their influence on the translations was considered as implicature or explicitation. Second, the restrictions of each translation mode were considered as a possible reason for the use of the chosen strategy. This included the restrictions set by the pictorial links (strong or weak) in each instance.

The hypothesis was not proven wrong: implicature was, indeed, used in dubbing more than in the original soundtrack and slightly more than in the subtitles. However, the difference between dubbing and subtitling was less prominent than expected. Interestingly, the differences between the indirect references and concrete references to death and violence were more distinct. Hence, the translators had used their right to manipulate the text when it was not restricted by the picture.

Although the material of the present study clearly indicated that the translations were more implicit than the original soundtrack, it is only a case study comprising the

examination of one film and its dubbed and subtitled translations into one language. For that reason, a broader sampling of children's films should be studied in order to make more comprehensive conclusions. The present study also covers merely two modes of audiovisual translation. In order to gain a more extensive understanding about translating death and violence for children, a broader range of translations should be studied.

Death and violence are difficult subjects in many ways: they are hard to comprehend, they evoke many emotions in people, and their understanding is different in each culture. Especially when translating for children, these subjects can be seen as problematic. Children's understanding of death and the effects of watching violent material have been studied quite widely. However, studies about translating death and violence for children are not as easy to find. The attitudes towards presenting death and violence to children change within time: at times, it has been natural to talk to children about death, and at other times it has been highly objectionable. By exploring the current conception of death and violence in the society, the translators can solve the problems they encounter when translating for children.

Translating for children is equally important than translating for adults. Furthermore, discussing such difficult subjects as death and violence is important because all people are bound to face them at some point in life. For that reason, it is profitable for translators to be aware of the conventions and problems regarding translation of such a taboo subjects. It is my hope that audiovisual translators will benefit of the present study, and that the research will inspire also others to study the translation of death and violence.

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## Appendix 1. List of the Main Characters in *Peter Pan* (2003)

### **Peter Pan**

A boy who refuses to grow up, who can fly, and who lives in the magical land of Neverland, after running away from his parents, who wanted him to grow up.

### **Captain Hook**

The Pirates' leader, and Peter Pan's archenemy. He is determined to get revenge on Peter for cutting off his right hand and feeding it to a crocodile.

### **Tinkerbell**

Peter Pan's fairy, who is jealous of Wendy, and wants to get rid of her.

### **The Lost Boys**

A gang of boys who fell out of their prams and were not claimed by their parents, so they were sent to Neverland. They are called Tootles, Nibs, Curly, Slightly, and The Twins.

### **Wendy Darling**

A twelve-year-old girl who flies to Neverland with Peter to be a mother for him and the Lost Boys.

### **John Darling**

The second youngest of the Darling children.

### **Michael Darling**

The youngest of the Darling children.

### **Tiger Lily**

The Indian princess, who is captured by the Pirates and rescued by Peter Pan.

### **The Pirates**

Mr. Smee (Captain Hook's right hand man), Starkey, (whose body is completely tattooed), Cecco (who cut his name on the back of the governor at Goa), Noodler (whose hands are fixed on backwards), Bill Jukes, Cookson, Skylights, Alf Mason, Mullins, Fogarty, Albino, Giant Pirate, Quang Lee and Bollard.

### **The Mermaids**

Young women, half human and half fish, who dislike all humans (except Peter).

### **The Crocodile**

Hook's other nemesis, and the only thing he fears. It ate Hook's hand when Peter cut it off in a battle, and longs for the rest of him. The crocodile has swallowed a clock, therefore, when it approaches it makes a ticking sound.

## Appendix 2. List of the Collected References to Death and Violence

**SCENE 1**

ST: Take that! (And that!)

DUB: Siitä saat! (Ja siitä)

SUB: - 01:40

ST: save when he claws your belly with the iron hook he has instead of a right hand, at which time, his eyes turn red.

DUB: paitsi kun hän viilsi auki mahan rautakoukulla, joka oli hänen oikea kätensä.

SUB: paitsi kun hän halkaisi vatsoja käden tilalla olevalla koukulla. 1:29

ST: Hook came at her...

DUB: Koukku tuli kohti

SUB: Koukku hyökkäsi 1:48

ST: The brave Cinderella settled the matter once and for all...with her revolver.

DUB: Urhea Tuhkimo selvitti riidan kertaheitolla revolverillaan.

SUB: Urhea Tuhkimo hoiteli hänet revolverillaan. 1:54

**SCENE 2**

ST: Cecco, who carved his name on the governor at Goa.

DUB: joka kaiversi nimensä Goan kuvernööriin

SUB: joka viilsi nimensä Goan kuvernööriin 3:32

ST: Hook, whose eyes turn red as he guts you.

DUB: jonka silmät punottavat kun hän iskee.

SUB: Hänen silmänsä on punaiset kun hän avaa vatsasi. 3:41

**SCENE 4**

ST: We'll catch our death.

DUB: Saamme kuolemantaudin.

SUB: Saamme kuolemantaudin. 11:22

ST: Better death than gossip.

DUB: Parempi kuolema kun juorut.

SUB: Sekin voittaa juorut. 11:23

**SCENE 5**

ST: a fairy somewhere falls down dead. And I shall never find her if she's dead.

DUB: Keiju vaipuu jossain kuolleena maahan, ja kuolleena häntä ei ainakaan löydy.

SUB: yksi keiju kuolee, silloin en löytäisi häntä. 18:20

ST: she'll kill you.

DUB: hän listii sinut.

SUB: hän tappaa sinut. 19:30

**SCENE 7**

ST: I thanked Pan for cutting off my hand and giving me this fine hook for disemboweling and ripping throats,

DUB: Kiitin Pania siitä, että hän katkaisi käteni ja antoi minulle näin hienon koukun, jolla viiltää vatsat ja katkoa kurkut.

SUB: Kiitin Pania käteni katkaisemisesta ja tästä upeasta koukusta, jolla voin repiä vatsoja ja kurkkuja auki. 27:21

ST: He threw my hand to a crocodile.

DUB: Hän syötti käteni krokotiilille.

SUB: Hän heitti käteni krokotiilille. 27:48

**SCENE 8**

ST: And Peter wants us to--shoot it down.

DUB: Ja Peter haluaa, että ammutaan alas.

SUB: Ja Peter haluaa meidän ampuvan sen. 31:49

ST: Shoot the Wendy bird.

DUB: Ammutaan Wendy-lintu.

SUB: Ammutaan Wendy-lintu. 32:04

ST: Tootles has killed her.

DUB: Tuutti tappoi sen!

SUB: Tuutti tappoi hänet! 32:46

ST: She defeated the pirates. There was stabbing, slicing, torturing, bleeding and they lived happily ever after.

DUB: Hän pesi merirosvot. Oli puukoniskuja, viiltoja, kidutusta, verta ja he elivät onnellisina aina.

SUB: Hän voitti merirosvot. Oli puukotuksia, kidutusta ja verta ja he elivät onnellisina ikuisesti. 32:50

ST: Dead. Tragic. Awful.

DUB: Kuollut, traagista, kamalaa.

SUB: Kuollut, traagista, kamala. 33:14

ST: Strike Peter, strike true.

DUB: Iske Peter, iske siihen vain.

SUB: Iske Peter. Kunnolla. 33:34

ST: She must stay here and die.

DUB: Jääköön siihen kuolemaan.

SUB: Hän jää tänne ja kuolee. 34:27

**SCENE 9**

ST: If Hook discovers our hideout, he'll gut us.

DUB: Jos Koukku löytää piilon, me olemme mennyttä.

SUB: Koukku repisi suolemme ulos. 36:31

ST: You must spank the children immediately before they try to kill you again.

DUB: Anna lapsille heti selkään, ennen kuin ne yrittävät tappaa sut.

SUB: Piiskaa lapsille, tai he yrittävät taas tappaa sinut 37:00

In fact, we should kill them!

DUB: Ei vaan, tapetaan me ne.

SUB: Meidän pitäisi tappaa heidät. 37:05

ST: but, kill them and they shall think themselves...important.

DUB: mutta jos ne tapetaan, ne luulevat itseään tärkeiksi.

SUB: mutta jos tapamme, he luulevat olevansa tärkeitä. 37:15

ST: Kill us Peter, please!

DUB: Tapa meidät, ole kiltti!

SUB: Tapa meidät, ole kiltti! 37:47

### SCENE 10

ST: They'll sweetly drown you if you get too close.

DUB: Hukuttavat suloisesti, jos sä menet lähelle.

SUB: Ne hukuttavat, jos menet liian lähelle. 40:35

### SCENE 11

ST: Please, please don't kill us!

DUB: Ei saa tappaa meitä!

SUB: Älkää tappako meitä! 42:04

ST: Please don't kill me either,

DUB: Eikä minuakaan!

SUB: Eikä minuakaan! 42:06

ST: I'll shoot you right through your noble intentions.

DUB: Ja sitten ammun suoraan läpi jalojen pyrkimystesi.

SUB: Ammun sinua suoraan hyvien aikomuksiesi läpi. 42:18

ST: Set them free, or I'll plunge my hook in you!

DUB: Vapauttakaa tai annan koukkuni puhua!

SUB: Vapauta heidät tai saat koukusta! 43:37

### SCENE 12

ST: Peter: I am - Hook: history.

DUB: Minä olen – historiaa.

SUB: Minä olen – mennyttä. 45:50

ST: It is your requiem mass, boy.

DUB: On sielunmessun aika, poika.

SUB: On kuolinmessun aika. 46:02

ST: Ready to lose the other one?

DUB: Katkaistaanko toinenkin?

SUB: Oletko valmis menettämään toisenkin? 46:09

### SCENE 13

ST: you shall die.

DUB: nyt sinä kuolet.

SUB: sinä kuolet. 48:35

ST: To die will be an awfully big adventure.

DUB: Tiedätkö, kuolema on seikkailu.

SUB: Kuolema on varmaan suuri seikkailu. 48:42

ST: Shoot it!

DUB: Ampukaa se!

SUB: Ampukaa se! 49:02

### SCENE 16

ST: I shall run her through!

DUB: minä lyön hänet maahan!

SUB: minä voitän hänet! 1:02:18

### SCENE 17

ST: Mother and Father are fighting again.

DUB: Äiti ja isä tappelee taas.

SUB: Äiti ja isä tappelevat taas. 1:02:56

ST: Kill, Kill, Kill!

DUB: Tapa, tapa, tapa!

SUB: Tapa, tapa, tapa! 1:04:15 SC 17

ST: With Pan dead, we'll both be free.

DUB: Kun Pan on vainaa, olemme vapaat.

SUB: Kun Pan on kuollut, olemme molemmat vapaita. 1:04:24

### SCENE 18

ST: it was instantly fatal

DUB: se oli oitis kuolemaksi

SUB: se tappoi heti 1:08:43

### SCENE 19

ST: I'd rather die.

DUB: Ennemmin kuolen.

SUB: Kuolen mieluummin. 1:11:07

ST: Pan must be dead!  
 DUB: Pan lie vainaa.  
 SUB: Pan on varmaan kuollut. 1:11:28  
 PL: INDIRECT DEATH

ST: A moment's silence for our fallen enemy,  
 DUB: Minuutin hiljaisuus vanhalle viholliselle -  
 SUB: Hetken hiljaisuus kaatuneelle vihollisellemme – 1:11:44

ST: Stow that gab or I'll run you through!  
 DUB: Nyt suut tukkoon tai saatte tästä!  
 SUB: Pulinat pois tai saatte miekasta! 1:13:00

ST: It's Hook or me this time.  
 DUB: Nyt lähtee koukku tai mä.  
 SUB: Koukku ja minä taistelemme loppuun asti. 1:14:37

## SCENE 20

ST: I'll have one last story before you die,  
 DUB: Minulla on sinulle viimeinen tarinasi –  
 SUB: Kerrot vielä Peter Panin tarinan ennen kuolemaasi. 1:14:43

ST: Very exciting, two dead already.  
 DUB: Jestas, jo kaksi tänään.  
 SUB: Jännää, jo kaksi kuollutta. 1:15:36

ST: What if his Wendy walks the plank?  
 DUB: Entä jos Wendy kävelee lankkua?  
 SUB: Entä jos hänen Wendynsä joutuu lankulle? 1:16:51

## SCENE 21

ST: The beast has swallowed her whole.  
 DUB: Se nielaisi hänet kokonaisena.  
 SUB: Peto nieli hänet kokonaisena. 1:17:50

ST: I'll show you the road to dusty death.  
 DUB: Lähetän sinut manan majoille.  
 SUB: Näytän sinulle tien karmean kuoloosi! 1:18:14

ST: your time is up!  
 DUB: aikasi on täysi.  
 SUB: aikasi on koittanut. 1.19:56

## SCENE 22

ST: prepare to meet thy doom.  
 DUB: pian on kohtalosi täysi.

SUB: Valmistaudu kohtaamaan tuhosi. 1:20:29

#### **SCENE 24**

ST: Have at thee!

DUB: Täältä pesee!

SUB: Taistellaan! 1:20:32

ST: You die alone and unloved.

DUB: Sinä kuolet yksin, vailla rakkautta.

SUB: Sinä kuolet yksin ja ilman rakkautta. 1:24:33

#### **SCENE 25**

ST: Done for.

DUB: Entinen.

SUB: Ja mennyttä. 1:28:56

ST: ...ripping! Killing! Choking!

DUB: rikos, kuolema, kuolema, kuristus!

SUB: Tappamista! Kuristamista! 1:28:59

ST: Kittens dashed on spikes!

DUB: Kissa seipään nenässä!

SUB: Seivästettyjä kissanpentuja! 1:29:11 SC25

ST: White death! Black death! Any death!

DUB: valkea surma, musta surma, kaikki surmat!

SUB: valkokuolema, musta kuolema... 1:29:19

ST: Old, alone, done for.

DUB: Vanha, yksin, entinen.

SUB: Vanha, yksin. -Ja mennyttä. 1:29:25

ST: Silence, you dogs! Or I'll cast anchor in you!

DUB: Hiljaa koirat, tai joudutte ankkureiksi!

SUB: Hiljaa senkin koirat tai heitän teidät yli laidan. 1:29:42