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English Studies

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Interplay Between Text and Picture

A Case Study of Finnish and French Subtitling
of *Hearts in Atlantis*

Master's Thesis

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ABSTRACT

Audiovisuaalinen kääntäminen ei ole ainoastaan dialogin kääntämistä tekstiksi, eli puhutun kielen kääntämistä kirjalliseksi kuvan alalaitaan, vaan siinä on otettava huomioon muun muassa tekstin suhde kuvaan sekä ajan ja tilan riittävyys. Eri kielillä tehtyjen elokuvatekstitysten käytännöissä on eroja. Tämän tutkimuksen tarkoitus on tutkia näitä eroja, tarkemmin, tekstityksen rakenne-erojen suhdetta kuvaan. Kuva ja teksti, myös tekstitys-teksti, elävät vuorovaikutuksessa keskenään. Materiaalina on käytetty englanninkielisen DVD-elokuvan *Hearts in Atlantis* suomen- ja ranskankielisiä tekstityksiä ja kuvaa.

Tekstitysten rakenteissa on havaittavissa säännönmukaisia eroavaisuuksia. Ne oli joko ankkuroitu kuvan päälle (anchorage), jätetty roikkumaan hetkeksi seuraavan kuva päälle (hanging suture), jaettu selkeästi kahden kuvan päälle (combining) tai kuvateksti saattoi tulla näkyviin jo edeltävän kuvan aikana (pre-suture). Näiden eroavaisuuksien suhdetta eri kuvatyyppeihin (change of angle by cut, shot-reverse-shot, long take, moving camera) analysoitiin multimodaaliteorian avulla. Tutkimus ei ota kantaa erojen syihin, koska päämääränä oli tutkia tekstityksen seurausten, tässä tapauksessa rakenne-erojen, mahdollisia vaikutuksia.

Tutkimuksessa todettiin, että tekstitysten erilaisilla rakenteilla voidaan vaikuttaa elokuvan tulkinnan vivahteisiin; ne luovat erilaisen suhteen kuvaan ja heijastavat elokuvan painotuksia eri tavoin eri tilanteissa. Tekstityksen rakenteen suhde kuvaan voi korostaa elokuvan sanomaa (amplification), heikentää sitä (abatement) tai olla sen suhteen neutraali (neutral).

1 INTRODUCTION

"All semiotic entities are results of design."
(Gunther Kress 2010: 43)

Whether people express themselves orally, textually or visually, this always involves some type of design, at least at the level of thought. This design may be wage or unconscious, but it does exist. To borrow Gunther Kress's words above, also all translation is result of design, including audiovisual translation.

Interest in audiovisual translation (AVT) has increased in Translation Studies in the last decade or two. Yves Gambier (2008b: 12–15) names 1995 as the key year to the recognition of AVT as a domain for research. He presents several reasons for this: the celebration of the centenary of cinema in 1995, the awareness of minorities in the possibilities of audiovisual media in promoting their identity and, finally, the development in audiovisual technologies. He notes, however, that the phenomenon is mainly European. Also Jorge Díaz Cintas (2009: 7) supports Gambier's view of the recognition by pointing out that AVT has developed theoretical and methodological approaches which give it the status of a scholarly area of research in its own right although it is, by nature, an interdisciplinary field of study.

Finns are used to reading subtitles. In Western Europe, amongst smaller language groups (as Finnish), subtitling is the dominant form of AVT, whereas in larger language areas, for example in France, dubbing is more common (Schröter 2005: 29–30). This is logical because the choice between dubbing and subtitling is partly financial, dubbing being considerably more expensive than subtitling (Dries 1995: 12–13, 26, 28–30). As a minority practice, subtitling has thus a unique position.

Differences in subtitling in different language areas have not been studied extensively, and for this reason, also related studies are important for this research. Subtitling has, indeed, attracted scholars to approach the practice from different angles. For example,

Jan Pedersen (2007) has studied subtitles in different languages of the same language family as his doctoral dissertation concentrates on subtitles in Scandinavian languages. Also Thorsten Schröter (2005) has studied subtitles of different languages in his dissertation *Shun the Pun, Rescue the Rhyme?* where the focus is on translations of word-play. The number of related studies has increased in Finland as well at the turn of the century and continues to increase towards the end of the 2010's. For example, Kai Mikkonen (2005) and Riitta Oittinen (2008) have studied the interplay of text and picture.

These above mentioned scholarly have also generated a number of case studies on the level of MA dissertations. For example, Jonna Elomaa (2010) has compared the interplay of the pictorial link with subtitling and dubbing and Juha Lång (2010) on subtitling conventions and eye movement. All these studies respond to Gambier's (2008a: 87) call for research into material, where the dialogue and the picture operate together and where their joint rhythm is more important than the fluency of the subtitles. Also Mikkonen (2005: 89) emphasizes the need for the study of the interaction of the word and picture and adds that techniques are needed to analyse the dynamic relationship of the verbal and visual elements that create meaning. These studies have inspired the present study of the relationship between subtitles and picture in a subtitled film.

The form and structure of the text in relation to picture, which is the topic in the present study, lacks extensive study. It has earlier been studied, for example, in poetry, where the text may have been constructed so as to create an image to support the poem or the structure may have been otherwise relevant to the interpretation. For example, the text of a poem may form a picture of a tree. In subtitled programs and films and even TV advertisements the picture is moving and, thus, the text has to "move" too, which, then, affects its structure. There are also studies of the structure of subtitles and readability, for example by Elisa Perego (2008), but any research focusing on the relationship of

subtitle structure and picture has so far not been conducted. Studies on multimodality[1] and multimodal transcription come closest as they suggest that there are no monomodal text pages. A frame can be considered a page, but there are always at least three meaning-making resources, that is the linguistic, graphic and spatial ones (Baldry 2000b: 42). This enables also the study of subtitle structure. As Perego (2009: 59) affirms, all the elements that complement verbal discourse deserve equal attention.

While studying subtitles, it is, thus, relevant to understand that even though subtitles are translations of the dialogue, also the picture and the non-verbal audio-world have an effect on their reading (Schröter 2005: 39) and, also, that they have been added to the film at a later stage. This makes it important to study how the different structure of the subtitles affects the reading of the totality.

The study of subtitles continues to develop. Andrew Chesterman (1997: 48) states that one of the current goals of translation theory is to evaluate the effects of translatorial actions, for example, on readers and on cultures. Studying the effects of translatorial actions is also implicitly involved in this study, and, the focus will be on how differences in Finnish and French subtitle divisions affect the relationship between the picture and the text in the film *Hearts in Atlantis* (2001). For example, if a subtitle appears too early compared with the picture, it may give out information that spoils a possible element of surprise intended by the picture. Moreover, a different division of the subtitles on the frames may emphasize different words or issues and, consequently, affect the reading of a frame. The purpose of the present study is to find out whether the possible effects are considerable enough to be noted when subtitling.

The research question could be seen to refer to the question of stylistics, in which case it would be in the area of semiotics (Kress 2010: 1–2). However, here the interest is in Translation Studies, as the focus is on the relationship between subtitling and picture

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[1] Multimodality refers to many meaning-making resources (see 3.1).

and the impact of variation in subtitles in interpreting the film *Hearts in Atlantis* by Finnish and French audiences. In addition, in this study, the interest is in the impact of translatorial decisions, not the strategies as such. This means that this thesis is target-oriented, a notion, which, according to Chesterman (1997: 36, 37) means studying what translations actually are, not what they should be. This idea that Chesterman discusses in his book originates from the systems theorists Gideon Toury, Itamar Even-Zohar and André Lefevere (Chesterman 1997). Multimodal theory has been found useful for this study because it allows the study of different modes, for example the text and the picture, and considers also layout as a mode that affects the meaning (the reading of the meaning) (Kress 2010: 87–92).

My assumptive hypothesis in this study is that the differences in the structure of the subtitles do affect their relationship with the picture and, consequently, the interpretation of the totality. The study of the relationship between the picture and the text and its impact on the reading of the frame is made possible by the choice of the material. The languages involved in the present study enjoy a very different status in many respects. English (the language of the film *Hearts of Atlantis*) is one of the dominant languages in film industry (Díaz Cintas 2009: 10), and it is subtitled in many parts of the world. The AV-practices of the countries in the present study are also different. Subtitling is the most common form of AV-translation in Finland, whereas in France dubbing dominates. This means that Finns are used to subtitles, while the French are not, which might affect the subtitling conventions. Moreover, the three languages English, Finnish, and French belong to different language families; English is a Germanic language, Finnish a Finno-Ugrian, and French a Romance language. The linguistic differences may, also, influence the subtitles, for example, the length of the expressions.

In order to test my assumptive hypothesis I will explore how the relationship of the subtitle division and the picture affect the reading of the frame. It is similar to the study by Anthony Baldry (2000b: 42), who has focused on how the page gives structure to the relations of the world of the text and the viewer of the text. He has also explored how

this presents possible ways of reading the text and how visual texts communicate. According to Baldry (2000a: 29), in many line-based corpora, spatial disposition (and colour coding) is used to create meanings. This, he continues, is especially important in visually-oriented corpora.

In the following, I will introduce the material and the method of the study, discuss the film *Hearts in Atlantis* and present background information on AV translation in Finland and France. Picture in film is discussed in Chapter 2 and the challenges and conventions of subtitling in general are presented in Chapter 3. The theoretical framework of multimodality and the meaning of pictorial link will be explored in Chapter 4. The analysis in Chapter 5 is conducted following the relevant categories identified in previous chapters, and, finally, the conclusions of the analysis are presented in Chapter 6.

1.1 Material and method

In this thesis, I studied how subtitle structure affects the relationship between the picture and the text. The purpose of this study was not to understand why different choices have been made, but how they affect the result. For the purposes of the study, a DVD version of an English spoken film with subtitles in two different languages was needed. The DVD version of *Hearts in Atlantis* was chosen as it represents the classic Hollywood style and because it is subtitled in 18 languages. It also has subtitles for the hearing impaired in two languages, English and German. The subtitles in Finnish and French were selected because the countries represent different preferences of AV translation, and the languages are structurally different. Finding a film, subtitled in languages of which one represents a country where the main form of AV translation is dubbing, was quite difficult. Also, some broadcasting companies limit the choice of subtitles according to the area of distribution of the film, and, for example a film sold in Finland may only have subtitles in Finnish and in Scandinavian languages.

Preliminary comparison of the Finnish and French subtitles of *Hearts in Atlantis* showed that the subtitle division was conducted differently in these two languages, thus, the choice of material could be assumed to serve the purpose of the study. For example, the preference for one- or two-liners differed significantly. For the analysis, I used a transcription of the sound track and the scene script from the Internet pages of Script-O-Rama (2010), as well as my own transcription of the French and Finnish subtitles. Only the first fifteen scenes of the film were included in this study, yet all the scenes are listed in Appendix 1 with original numbering and headings.

The material was identified through a preliminary analysis. First, the structurally different *subtitle flashes*[2], between the Finnish and French were identified Then the picture types in these frames were identified, that is, all the frames where the subtitle structure, but not the information in them, differed, were chosen into the study.

The structure of the Finnish and French subtitles of *Hearts in Atlantis*, in future referred to as FIS and FRS[3], contained many differences and the differences in the subtitle division were apparent. The total number of the subtitle flashes in the FISs and FRSs differs significantly, as do the numbers of one- and two-liners; for example, FRS have almost twice the number of one-liners in comparison to the FIS (see Table 2, subchapter 3.2). This raised the question of how the subtitles fit into the picture, how their differences affect their link with picture and whether this transmits different meanings to the viewer. The fact that the total number of FR subtitle flashes was considerably higher (by 60) than that of the FI, could not be explained by the different division into one- and two-liners alone. It was, thus, noted that in average the FRSs included more information from the original dialogue and *screen texts* (here, the textual information in the film that can be read as the film runs and that has been subtitled in either language) into the subtitles than the FI. This preliminary analysis on the material was relevant in order to define the area of the study.

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[2] A *subtitle flash* in this study refers to a single, uninterrupted one- or two-lined subtitle shot that appears on the screen as Perego (2008: 212) suggests.

[3] Finnish = FI, French = FR, Finnish subtitle(s) = FIS(s), French subtitle(s) = FRS(s)

In some occasions informational differences in the subtitles are relevant to the interpretation of the film, and they also affect the subtitle division. Mainly, though, information in these subtitles was found to be the same, the difference being in the presentation of the subtitles. As the differences in the information were beyond the scope of this study, such sequences were excluded from the material. The analysis, thus, aimed at detecting the effect of structural differences on the pictorial link in cases where the information was the same or informational differences irrelevant.

The procedure started with studying the subtitles. As mentioned before, the line division was found to be the most important of the structural differences and, thus, chosen to be the object of this study. Subtitle division in this thesis is divided into categories adapted from Mikkonen (2005), who has studied the interaction of picture and word because in films, the picture and the text or dialogue are interdependent and their relationship is complex. Mikkonen (2005: 73, 58, 295) approaches this relationship presenting, for example, the term *suture* from psychoanalytical film studies, developed by Jacques-Alain Miller and Jean-Pierre Oudart, where the term means that a linguistic code combines separate pictures or a picture combines separate texts. He also presents also another term, *anchorage*, which describes how words clarify the meaning of a picture, anchoring it to a particular reading although he criticises the term for not being flexible enough to describe the relationship of the text and the image.

I have adapted and modified these terms for the purposes of the present study to describe the physical relationship between the subtitles and the picture, that is, how the subtitles appear with the picture. I created four (4) categories: *pre-suture*, *hanging suture*, *combined suture* and *anchorage* and used these as they are descriptive and have relatively neutral connotations. These are discussed in more detail in Chapter 4.

In the studied area, there were altogether 515 subtitle flashes in the Finnish version and 668 in the French. Figure 1 demonstrates how much the numbers of subtitle divisions differ in Finnish and French. The main division type in the French subtitles is anchorage (95%) as the other types together are in a clear minority (5%). In the Finnish subtitles,

anchorage is also the predominant type (56%), but hanging suture is clearly in the second place (31%), whereas pre-suture and hanging suture together form the minority (14%) of the subtitles.

	Finnish	French
Anchorage	286	633
Pre-suture	23	6
Combining	47	5
Hanging suture	159	24
Total	515	668
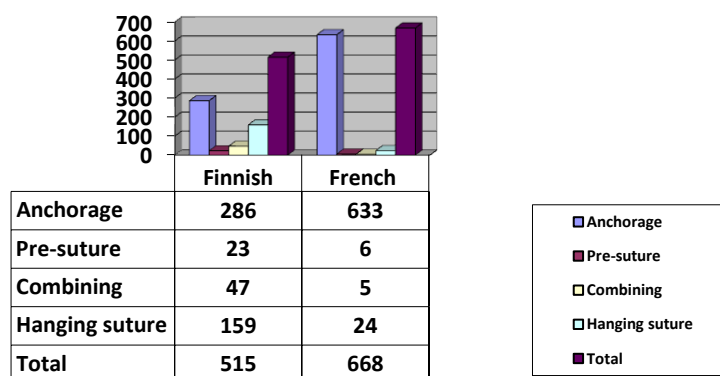
Figure 1. Different subtitle divisions in the film *Hearts in Atlantis*

Suture in this study refers to the way subtitle flashes are stretched over the *cut*(s), that is, how they stay on even though the shot changes, either starting on the previous shot or hanging on to the following shot, 'sewing up' the images. Where the suture involves the previous shot, it is called a *pre-suture*, as in Example 1 (Scene 14, Doolin's secret), where Bobby starts to read the paper for Ted. In the examples, the red slashes (*/*) mark the places of cuts in the spoken (dialogue) or written (subtitle) text. The place(s) of the slash(es) on the text was determined by the approximate time that the subtitle flash stays on each picture. The examples are numbered and the abbreviations are the following: English dialogue transcript (DI), Finnish subtitles (FIS), French subtitles (FRS) and back translations (BT). When an example has two or more speakers, they are indicated in the dialogue part by their initials, for example [T] for Ted and [B] for Bobby.

(1)

DI	
And in the **/**opinion of this reporter…	
FIS	BT
"Tämän **/**toimittajan mukaan -"	"In the **/**opinion of this reporter –"

Here the Finnish subtitle flash starts on the previous shot as does the English dialogue. That is, in the film the viewer can hear Bobby say "And in the" before the camera shows him in the picture. Where the subtitle flashes stay hanging on the following shot, it is called *hanging suture*, as demonstrated by Example 2 (Scene 9, Ted's trance), where Ted talks in a trance and Bobby is frightened.

(2)

DI	
[T] They draw west now. [B] Who? Jesus, Ted, please. **/**	
FIS	BT
He ovat lännessä. -Ketkä? Kristus**/**sentään.	They are in the west. -Who? For Christ's **/** sake.

Here, the Finnish subtitle flash is left hanging on the following shot, tying them together, or as if all of it had not fit into the shot. That is, the shot changes so that the viewer can still read the word "sentään" on the next shot. *Combined suture*, then, refers to cases where the subtitle flash has one or two speakers, and the utterances are clearly spoken in different shots but shown in the same subtitle flash, on two lines, that is, the shot changes from Ted to Bobby, but the same subtitle flash stays on. This is demonstrated by the following Example 3 (Scene 9, Ted's trance), where Ted has just woken from the trance.

(3)

DI	
[T] I went off again, didn't I? **/**	
[B] You mean, like at the fridge?	
FIS	BT
Olinko taas muissa maailmoissa? **/** -Kuten jääkaapilla?	Was I in other worlds again? **/** -Like at the fridge?

And finally, *anchorage* describes the way the subtitle flashes are pressed in between cuts, staying on one shot only, thus anchoring the subtitle flash into that one shot. Example 4 (Scene 12, Like Atlantis), where Sully teases Bobby about the glove, clarifies this category. An empty space between the lines is used to separate subtitle flashes from each other, that is, they are shown in the film as separate flashes (see footnote 3).

(4)

DI	
/	
[S] Really want it? **/**	
[B] Are you kidding? I love that glove! **/**	
FRS	BT
/ Tu le veux ? **/** Et comment ! Je l'adore ! **/**	**/** You want it? **/** Do I! I love it! **/**

Here, the French subtitle flashes respect the cut as does the English dialogue. When the camera shoots Sully and he says "Really want it" the French subtitle flash shows "Tu le veux ?" then the shot changes and the camera shoots Bobby, who says his line and during the shot appears the second French subtitle flash after which the picture changes again. The Example 5 (Scene 4, What all kids want), where Bobby's mother talks to

Bobby on the phone, and Picture 1 and 2, demonstrate further the representation of subtitle division in this study.

(5)

DI	
There are leftovers in the fridge, and I'll be home to tuck you in, all right.	
FIS	BT
Jääkaapissa on tähteitä. Tulen kotiin ennen nukkumaanmenoa.	There are left-overs in the fridge. I'll come home before bedtime.
FRS	BT
Il y a des restes dans le frigo. Je serai là pour te border.	There are left-overs in the fridge. I'll be there to tuck you in.

In this example, the Finnish version shows the mother's utterance on a two-lined subtitle flash, which stays on the screen a longer time, whereas the French version has divided it on two separate one-liners even though neither the number of characters nor the cut (the shot does not change) demands line division. The following pictures 1 and 2 (Scene 4, What all kids want) show how they look on the film. The chosen pictures do not include the entire shot, they only represent the relevant part of it.
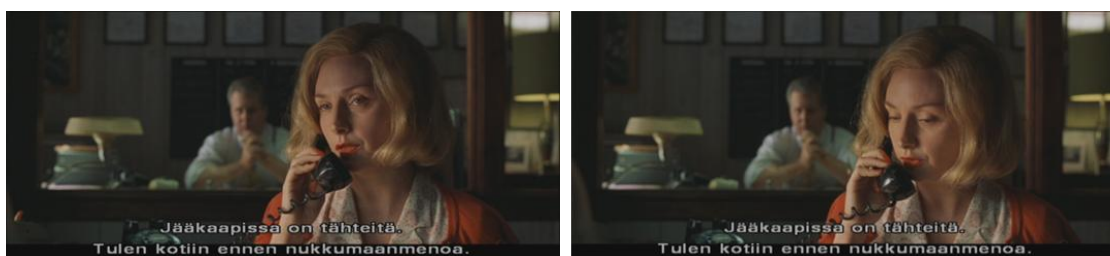
Picture 1. Subtitle division in Finnish into a 2-liner that stays on longer on the picture (*Hearts in Atlantis* 2001: Scene 4, What all kids want)

Picture 2. Subtitle division into 1-liners in French (*Hearts in Atlantis* 2001: Scene 4, What all kids want)

The first part of the material of this study, as explained above, includes different positioning of subtitle flashes: anchorage, hanging suture, pre-suture and combined. Subtitles of a film are translations of the dialogue and sometimes of screen texts, but also the picture has an important role in subtitling and has to be considered.

The second part of the material, hence, is the picture. According to Robert P. Kolker (1998: 15), the *shot* and the *cut* are the building-blocks of a film. He defines the shot as the actual shooting, that is the photographic recording of the image, and the cut as an interruption of the shooting, that is, when the camera is shut off or when a piece of film is transferred into another when editing. In this study, I have used the term cut in Kolker's sense: the image or shooting does not continue smoothly, but is clearly interrupted.

Shooting of the film *Hearts in Atlantis* follows the classic Hollywood style and emphasises continuity. The narration of the film is easy to follow, and the flashbacks are well prepared. As this style is very common in modern film industry, the type of shots used form a good basis for this study. Four out of six common shot distances are used in *Hearts in Atlantis*: *close-ups*, *medium close-ups*, *medium long shots*, and *long shots* (see Chapter 2). Also the camera angles used are of common types. For the purposes of this thesis, the shot types and camera angles of *Hearts in Atlantis* were combined under terms *moving camera*, *change of angle by cut*, *shot-reverse-shot* and *long take*, which are explained in the following and in more detail in Chapter 2.

The formed categories are based on Robert Edgar-Hunt, John Marland and Steven Rawle's *The Language of Film* (2010), and supported by Susan Hayward's *Cinema Studies, The Key Concepts* (2003), Kolker's article "The film text and film form" (1998), and Roland Lewis's *The Video Maker's Handbook* (1991). They are defined as follows: *moving camera* combines tracking shot, pan and tilt, *change of angle by cut* combines change of height and angle of camera through cut, *shot-reverse-shot* combines usually medium close-ups shot in succession when two people converse (see 2.1), and, finally, *long take* means a shot that is filmed a longer time than an average shot without changes.

After, the main shot types were identified, their number in the first fifteen scenes of the film *Hearts in Atlantis* was counted: change of angle by cut (42), shot-reverse-shot (30), long take (26) and moving camera (15). It was, then, also counted how many of each subtitle division type there were per the set shot and cut types (Table 1). For example, when in shot-reverse-shot, there were 98 cases of anchorage and 94 of hanging suture in the Finnish subtitles, the corresponding numbers in French are 182 and 14. The numbers in Table 1 demonstrate the differences in the construction of the subtitles, but there were also similarities, for example, anchorage and hanging suture were the most common types.

Table 1: Subtitle divisions per shots and cuts in Finnish and French subtitles of *Hearts in Atlantis*

SHOT/CUT	SUBTITLE DIVISION	FI	%	FR	%
CHANGE OF ANGLE BY CUT (42)	Anchorage	63	44	161	91
	Pre-suture	15	10	3	2
	Combining suture	11	8	1	1
	Hanging suture	54	38	11	6
		143	**100**	**176**	**100**
SHOT-REVERSE-SHOT (30)	Anchorage	98	40	182	90
	Pre-suture	11	4	2	1
	Combining suture	43	17	4	2
	Hanging suture	94	38	14	7
		246	**100**	**202**	**100**
LONG TAKE (26)	Anchorage	114	90	167	100
	Pre-suture	2	2	-	-
	Combining suture	-	-	-	-
	Hanging suture	11	9	-	-
		127	**100**	**167**	**100**
MOVING CAMERA (15)	Anchorage	25	78	38	97
	Pre-suture	1	3	1	3
	Combining suture	-	-	-	-
	Hanging suture	6	19	-	-
		32	**100**	**39**	**100**

As the aim of this thesis was to study the relationship between a translatorial action, the subtitle division, and the picture, that is, whether different division types stress or weaken the effect of the picture or whether they have no clear effect, none of the traditional translation theories was found helpful. The analysis was, therefore, based on Christopher J. Taylor's (2003: 191, 204) model where he has adapted Paul J. Thibault's and Anthony Baldry's devising of multimodal transcription in the search for tools for

analysing multimodal film texts. Taylor's goal has been to help translators develop suitable strategies, such as when to use condensation or deletion to improve the usability of audiovisual texts. I have taken Taylor's multimodal transcription model and modified it to suit the purposes of this study (see 4.1).

The analysis included identification of types of relationship that the differences have on the picture and their influence on the reading of the film: *amplification*, *abatement* and *neutral*. Amplification means that the structure amplifies the effect of the picture, abatement means the opposite and neutral means that there is no considerable effect. The main types of shots and the subtitle divisions used in them were then analysed separately, to find out the effect on the pictorial link. This was followed by the discussion about the effects: amplification, neutral or abatement. This core of analysis is demonstrated by Example 6 (*Hearts in Atlantis* 2001: Scene 4, What all kids want).

(6)

The visual: shot-reverse-shot	DI: [T] […] given to flatu/lence.. [B] What's flatulence? /		Type of subtitle division		Relationship with picture	
	FIS	FRS	FIS	FRS	FIS	FRS
	Hän kärsi puhkuisuu/desta	sujet aux fla/tulences.	hanging suture	hanging suture	amplif.	amplif.
	Mitä s/e on?	Qu'est-ce que c'est ?	hanging suture	anchorage	neutral	amplif.
	[Ted makes a raspberry noise]		-	-	-	-
			-	-	-	-

Subtitles of the above with back translations (red slashes mark the cuts and an empty line separates subtitle flashes):

FIS	BT
Hän kärsi puhkuisuu/desta.	He suffered of flatu/lence.
Mitä s/e on?	What's/ that?
FRS	BT
sujet aux fla/tulences.	subject of fla/tulence.
Qu'est-ce que c'est ?	What's that?

In the dialogue the first utterance continues over the following cut, but the second is fitted inside the shot. In the Finnish subtitles, both subtitle flashes are left hanging on the next picture, but the French subtitles follow the division of the dialogue. According to Mikkonen (2005: 331) the hierarchy of picture and text depends on their relationship with each other: when the picture does not give much information, it comes from the dialogue or subtitles. In this study, the question was whether these differently structured subtitles altered the reading offered by the picture.

The link between the subtitles and the picture is connected to the dialogue and the non-verbal sounds that the viewer can hear while watching the film and reading the subtitles even though s/he would not understand the speech, as can be seen from the above. The non-linguistic audio world was not taken into account in this study, but the audible dialogue was commented in the analysis where it added significantly to the link of subtitles and picture.

To sum up, both the Finnish and French subtitles were analysed separately, which was followed by the study of how the differences in their structure were related to the various shot types in the film. These results were then compared for any systematic variation in the relationship between the subtitles and the picture. Finally, the possible effect of the subtitle in relation to the pictorial link on the viewers' interpretation of the movie was explored.

1.2 The film *Hearts in Atlantis*

The DVD version of the film *Hearts in Atlantis*, scripted by William Goldman and directed by Scott Hicks, is based on Stephen King's story collection by the same title. The film was first released in 2001 by Castle Rock Entertainment at Toronto International Film Festival in Canada (IMDb.com, Inc., 2013). Since, it has been released in 40 other countries (ibid.) and was shown on TV in Finland latest in 2012. The DVD subtitles into Finnish have been done by Arto Vartiainen, Broadcast Text International, and into French by Doriane Benzakein, SDI Media Group.

The film describes the friendship between Bobby Garfield (portrayed by Anton Yelchin), a fatherless boy, and Ted Brautigan (portrayed by Anthony Hopkins), a man with supernatural powers, that is, mind reading, in the 1960's. Bobby's mother does not trust Ted to be a decent person, but Bobby's friendship with him becomes very important to Bobby who feels neglected by his widowed, work oriented mother. The film starts as the middle-aged Bobby inherits a baseball glove from a childhood friend, Sully. He travels to the funeral hoping to meet another old friend from his childhood, Carol. After the funeral, he visits his creaky childhood home and casts his mind back to the past and to the unique friendship he developed with an adult lodger in the same house, Ted Brautigan, and to the events of that summer that made him grow up.

The title *Hearts in Atlantis* is a notion repeated in the film in Scene 12 (*Hearts in Atlantis* 2001), where it refers to a safe and happy haven where innocent children may occasionally live. This reference lacks from the titles of the translated versions. The Finnish title *Pedon sydän* [heart of the beast], taken from the Finnish translation of the story collection, has a very different focus from the original title. Even though the French title is a closer translation, *Cœurs perdus en Atlantide* [hearts lost in Atlantis], it does not build the same connection. The title represents the *oeuvre*, and, thus, the translator is to carefully consider what notion/s to emphasise with it (Mikkonen 2005: 86, 87).

The film is shot in a classic Hollywood style. As this style is very popular in film industry today and translated versions of this type of films are being distributed globally, it is of interest to study the impact of the translations to the reading of these films. In the realm of this study, it was possible to study only one film and the film *Hearts in Atlantis* was chosen as the representative of the style for this case study. The picture and the dialogue of the film are woven together in a manner that enhances continuity and harmony. This is done with such care that the viewing experience of the film does not leave room for doubt in regard to the story or the plot. The flashbacks make no exception.

1.3 Audiovisual translation in Finland and France

Audiovisual translation (AVT) includes several techniques, one of which is subtitling. The other main techniques are voice-over and dubbing (Schröter 2005: 5, 7). Voice-over is spoken translation in which the translation is superimposed on the original which is still faintly audible in the background. Dubbing means replacing the original dialogue by that in another language in such a way that they also correspond to the lip movements of the persons on the screen, when the mouth is visible. Finally, and most importantly for the present study, Schröter defines subtitles as the target texts (TTs) of one or two lines that are added to the original version of, for example, a film, representing the mostly spoken source language (SL). (Schröter 2005: 26; see also Pedersen 2007: 35–36). Subtitling is, thus, one of the rare areas of translation where the TT is shown simultaneously with the original dialogue and the moving picture, even if compared to other forms of AVT (Gambier 2008a: 73, 79–81, 85, 89–92, Gambier 2003: 172–177).

Subtitling is the main form of AVT in Finland. According to Kirsti Luova (2010), Finland's national public service broadcasting company Yleisradio Oy (YLE), whose film department was started by Lauri Aalto in 1957, decided that foreign programs were to be subtitled into Finnish. This decision was made as subtitling was a considerably

more economic choice than dubbing or voice-over. Subtitling was also technically easier to implement as, for example, it demands less human resources. More than thirty years after, in 2000, The Federation of Foreign Language Teachers in Finland SUKOL[4] (Suomen kieltenopettajien liitto, Sukol) awarded YLE for this decision. The motivation for the award included factors such as a positive influence on the reading skills of the Finnish people, on their foreign language learning abilities as well as on the development of the profession of TV translators, as YLE has invested on the quality of the translations and on the professionals. (Luova 2010)

The situation in France is, and has been, completely different. Twenty years ago, at the cinema in France, it was practically impossible to see a subtitled foreign film, and even today, according to Arnaud Dumont (2011), for the most part only small specialised movie theatres in bigger cities show subtitled films, although, exceptionally, some municipal theatres might have them in their repertoire. The main audience for the subtitled original versions in France are the 'cinéphiles', the film enthusiasts, but it has also become more fashionable with audiences with a higher education to see subtitled original versions of foreign films. Subtitled foreign films have also gained ground for they are found to be pedagogically useful for teaching foreign languages; this is because the viewer can hear the dialogue in the original language. In general, all foreign mass-production films are automatically dubbed and the small-production films are subtitled, Dumont emphasises. This actually confirms the view of Schröter (2005: 29–30), according to which dubbing is not used where the demand is small because it would not be cost effective.

According to Dumont (2011), subtitled films can only be seen on a specialised French-German TV channel and on national TV channels late in the evening, that is, after 10.30 p.m. DVDs have, though, increased the supply as almost all offer a subtitled version as an alternative to a dubbed one. Also Díaz Cintas (2010: 10) points out that new technologies (DVD, Blue-ray and Internet) have changed the hierarchy of audiovisual

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[4] Translation from http://www.sukol.fi/in_english

products, giving the viewers more control over the format and language of translation they want to use. According to Peter Wilby (2011), it seems possible that even in the English-speaking world subtitles might be slowly gaining ground. The change is slow because as Gambier (2008a: 80, 81) claims, audiences are usually content with the type of AVT they have become used to and do not easily want to change. The texts, in this case the subtitles, have to be accepted by their readers.

As referred to above, subtitling can be done at a much lower cost than dubbing. Nonetheless, the quality of subtitling as well as dubbing is determined by time and money (Dries 1995: 28). Careful translation, planning and adjusting is required of both. Alberge (2007) argues that the understanding and viewing of films is greatly endangered because subtitling is increasingly being done in cheaper countries to cut costs, which affects the quality. According to Dries (1995: 3, 4), the European Institute for the Media has made an effort to ensure the quality of both subtitling and dubbing in Europe. Dries has listed some guidelines in *Dubbing and Subtitling: Guidelines for production and distribution*. She states that language transfer practitioners complain about inadequate documentation of programmes that are to be subtitled or dubbed, that is, inadequate source material. She argues that in order to reduce unnecessary costs and upgrade the quality of language transfer in films and programs and improve the market, language transfer is to be taken into account already at the early stages of production. Unfortunately, even today screen translators struggle with inadequate material and other constraints due to the working methods of some production and AVT companies. Moreover, their pay, say in Finland, has deteriorated considerably. MTV3 outsourced their subtitling services to Broadcast Text International Oy (BTI) and the pay dived and so did the working conditions.

The critique of the lack of appreciation of subtitling quality is quite justified, for example, within certain companies. Estelle Renard (2008) has stated at Languages & the Media 2008, the 7th International Conference on Language Transfer in Audiovisual Media, that the way companies such as SDI Media Group, Softitler and some others operate endangers the entire field. She emphasises that quality requires values.

According to Renard, these companies seek to employ young translators who would need to move abroad (for example to the Philippines) to live and work and to whom very low salaries could thus be paid. She claims that this way these companies create such a fierce competition that small AVT companies cannot survive; the pay becomes very low and the quality of subtitles diminishes accordingly. Furthermore, AV translators are not always treated equally, for example in France dubbing- and film translations are profitable, but DVD translations are underestimated (Arto Paljakka 2010).

The film *Hearts in Atlantis* was subtitled into Finnish by BTI and into French by SDI Media Group. The companies were contacted, in order to find out their norms in structuring subtitles for DVDs, to learn whether the differences were rather company or country related. There was no answer from SDI Media Group. From Broadcast Text International, Paula Kaurismäki (2011), Finland Operations, replied and explained that they cannot comment on the translation procedures as they are confidential information of the client, the distributor. She advised, thus, to contact the distributer and the translator.

The distribution company is a subsidiary of a Scandinavian concern Sandrew Metronome, which participates in film productions and distributes films in cinemas, on TV and on DVD. It has subsidiaries in Denmark, Finland, Norway and Sweden. The distributor of the film *Hearts in Atlantis* is Sandrew Metronome Distribution Finland Oy. (Sandrew Metronome 2009) Their marketing manager Peter Toiviainen was willing to answer general questions, not related to this study, and referred to more specific questions to Mira Kupari who is responsible for the DVD production at the company (Toiviainen 2011). She has, however, not replied the inquiery.

In the following, Chapter 2 discusses the role of picture in film because the picture always exists before the subtitles. Subtitling, as a unique form of translation, follows the rules and conventions of its own. These are discussed further in Chapter 3. In Chapter 4, the notion of multimodality is discussed first, after which the relation of picture and

linguistic text is looked into. Chapter 5 is dedicated to the analysis of the relation between subtitle division and picture in the film *Hearts in Atlantis*. Finally the conclusions are drawn in Chapter 6.

2 PICTURE IN FILM

The picture is an essential part of a film, of the 'moving picture'. The first films had no sound; instead, live music was played during the film. Thus, the picture has been and continues to be the main device of building up and telling the plot and the story. In the following, the basic features of shooting and cutting a film relevant for this thesis will be discussed. At the end of this section, using this basis, the terms for categorizing the picture of *Hearts in Atlantis* are formed and gathered for the purposes of this study.

Films are constructed of shots that are separated or intertwined by cuts. Kolker (1998: 15) considers the shot and the cut to be the basic building blocks of a film, and the combination of them creates the finished film. He presents three main types of their combinations. Firstly, there is the classic 'Hollywood style' or the 'continuity style'; secondly, there is the Sergei Eisenstein's 'montage' and, finally, André Bazin's 'mise-en-scène'. In the following, the last two strategies are first discussed briefly, after which, the Hollywood style is discussed in more detail as it is the most relevant film-making strategy for this study.

In montage, the cut is considered to be more important than the shot, which is regarded only as material. It is a special way of editing a film in a way that the shots gain their meaning from following and preceding shots. This concept dominated only briefly, for example in the French avant-garde movement of the 1920's. As an opposing strategy, mise-en-scène promotes the meaning of shots and considers editing as manipulating. Mise-en-scène is composed of long uninterrupted shots that reveal the camera's gaze. Bazin has had stronger influence on film making, and filmmakers diverting from the Hollywood structure usually prefer to turn to the long take. Both of these filming structures, montage and mise-en-scéne, are attention-drawing forms. (Kolker 1998: 15–18)

In contrary to the two above-mentioned forms, the classic Hollywood style, as used in *Hearts in Atlantis*, emphasizes continuity as its epithet, the continuity style, indicates.

The narration of these films is easy to follow and, thus, they also sell better. The style is made to attract a large audience; it is a commercial version of montage and a secular (as contrast to artistic values) version of mise-en-scène style. Even though the narration is fabricated of small pieces of action, it is done in such a manner that the construction goes unnoticed, and the action seems continuous. The narrative proceeds chronologically and any deviations such as flashbacks are well prepared, while the narrative strands are drawn together at the end of the film. (Kolker 1998: 18–21) Yet, the rules can be broken; visibility of cut(s) may be an artistic or an emphatic means of the film-maker (Edgar-Hunt et al. 2010: 150). The structure of the story in the film *Hearts in Atlantis* is built on Bobby Garfield's childhood flashbacks that are well introduced and woven into his adult life, which shows in the construction of the picture and intratextual references in the dialogue. For example, the story of the glove Bobby inherited from his childhood friend Sully (Scene 1, Delivery from the past) is explained in a scene in the flashback of his 11th summer (Scene 12, Like Atlantis).

As pointed out above, shots and cuts are the basic elements of constructing a film. There are many ways to use them in continuity editing. This means that when shooting a film, the camera(s) can be used in numerous ways. The basic division is made between objective and subjective shots (Edgar-Hunt et al. 2010: 120, 121). An objective shot gives the viewer a godlike view of the events. Such shots are considered objective, even though all is actually an illusion. A subjective shot shows the events from the point of view of a character or object in the film. Edgar-Hunt continues that another aspect is perspective. This can be created through changing the distance of the shot to the object being filmed, the height and angle of the camera, and the depth of field, that is, whether the whole picture is in focus or only part of it, and/or the movement of the camera.

The distances of shots are usually divided into six types: 1) extreme close-ups, which isolate very small details, such as eyes; 2) close-ups, which emphasize details such as faces; 3) medium close-ups, where individuals are framed from the waist upwards; 4) medium long shots, where individuals are framed from about the knees upwards; 5) long shots, where human figures are distinct and background very visible; and 6)

extreme long shots, where the object is tiny (Edgar-Hunt et al. 2010: 123). Variation can be found also in film theory; for example Hayward (2003: 328, 329) has a slightly different labeling for the shot distances. All the distances listed by Edgar-Hunt above, except the extremes (1 and 6), have been used in shooting *Hearts in Atlantis*. The following terms are used as basis in order to identify the main shots and cuts in *Hearts in Atlantis* which helps the study of the relationship of the subtitles with the picture. These will be explained first, and this is followed by a description about the way that they have been modified for the present study.

The height of the camera means its physical height compared to the object, usually filmed in straight-on angle. The camera angle can be divided into three: straight-on, low and high angles. In the first one, the camera is pointed straight at the subject, in the second one the camera looks up to the subject, and in the last one the camera looks down on the subject. (Edgar-Hunt et al. 2010: 122)

The depth of field refers to "the distance (in depth) between the nearest and the farthest subjects in a shot that are in sharp focus at the same time" (Lewis 1991: 18). When, for example, the foreground of the shot is in focus and background is indistinct, the focus is shallow. If everything inside the shot is in focus, it is called deep focus. (Edgar-Hunt et al. 2010: 120) Picture 3 illustrates deep focus and shallow focus. In the picture of deep focus the kids are playing in the water and in shallow focus Bobby tries to surprise Carol in the woods.

Picture 3. Deep focus (*Hearts in Atlantis* 2001: Scene 7) and shallow focus (*Hearts in*
    (*Hearts in Atlantis* 2001: Scene 9)

The movement of camera is used to add dramatic effect or to avoid the need to cut (Edgar-Hunt et al. 2010: 120). An example of this is the tracking shot, which means that the camera is moved on wheels as on a dolly on tracks, on crane, in a car or a train etc. (Hayward 2003: 442; Edgar-Hunt et al. 2010: 134). Pan or panorama means that the camera turns its head horizontally, and tilt means that the camera head turns vertically (Edgar-Hunt et al. 2010: 120, 134). Picture 4 illustrates panorama, in the picture the camera head turns horizontally, with no cuts, from the television that Bobby is watching to Bobby himself.
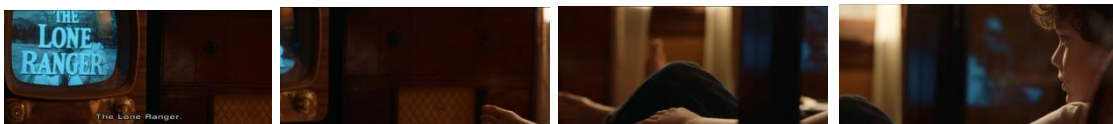
Picture 4. Panorama (*Hearts in Atlantis* 2001: Scene 9, Ted's trance)

The four main types of shot and cut used in *Hearts in Atlantis*, in applied terms, are explained here. These categories are based on and modified from *The Language of Film* (2010) by Edgar-Hunt et al., and also Hayward's *Cinema Studies, The Key Concepts* (2003), Kolker's article "The film text and film form" (1998) and Lewis's *The Video Maker's Handbook* (1991).Technology still does not make it possible to include video clips in the discussion, which will restrict the presentation of examples to separate pictures.

In the present study, *moving camera* refers to a combination of tracking shot, pan and tilt (Picture 5). Height and angle are combined into *change of angle by cut* represented by Picture 6. The third term, *shot-reverse-shot*, is used when two people are discussing, and they are filmed in turn, usually by medium close-ups shot in succession (Picture 7). The last term is *long take* (Picture 8), which means that a shot is filmed a longer

duration of time without changes. The time limit for a long take was set to be longer than the average shot length, that is, over six seconds.

Picture 5. Moving camera (*Hearts in Atlantis* 2001: Scene 3, Happy birthday)

Picture 6. Change of angle by cut (*Hearts in Atlantis* 2001: Scene 4, What all kids want)

Picture 7. Shot-reverse-shot (*Hearts in Atlantis* 2001: Scene 4, What all kids want)

Picture 8. Long take (*Hearts in Atlantis* 2001: Scene 4, What all kids want)

In Picture 3, Moving camera, the kids are running through the forest and the camera follows them, moving, without cuts, which can be hard to visualize on the basis of separate pictures. In Picture 4, Change of angle by cut, the same speaker is first shot from one angle and then from another, while these angles are separated with a cut. Here

Bobby explains the cancellation of his birthday dinner to Ted. Shot-reverse-shot is illustrated by Picture 5 where Ted explains flatulence to Bobby. In Picture 6, Long take, Bobby and Ted are discussing Bobby's birthday present, and the discussion and the shot still continues.

Now, as the picture has been introduced as the basis of film, it is time to look into the world of subtitling; when a foreign film is distributed to other countries, the picture and the dialogue need to be worked into subtitles for the audiences to be able to follow the film. The subtitles, the picture and the audio-world of the film need to work together to create the total experience to the audience. The world of subtitling, like the world of the picture needs to follow the conventions and constraints of what can be fitted into the screen, but there are also facilitating factors that rise from the picture and the audio-track. This will be discussed in detail in the following chapter.

3 SUBTITLING CONVENTIONS

Subtitle conventions differ in different media (TV, DVD and cinema), and they may
also differ between languages, countries or translation companies. For example on TV,
Western subtitles are mainly left-aligned, but on DVD and cinema they are usually
centred. In this chapter, general challenges of subtitling are presented in 3.1 and Finnish
and French conventions in 3.2. Differences in the subtitling practices are introduced
with examples from the Finnish and French subtitles of *Hearts in Atlantis*.

3.1 Constraints, Advantages and Conventions of Subtitling

In this subsection, the specific features of audiovisual translation (AVT) and the general
conventions connected are discussed. The term audiovisual (AV) refers to the fact that
in this medium sound and picture have important roles. The challenges and conventions
of subtitling differ considerably from other forms of translation, for example translation
of literature or documents, because in this environment sound (for example voices from
the dialogue, music and background noises) and picture are combined with the text, that
is, the dialogue and screen texts.

Subtitling, thus, is not merely a matter of transferring a source text (ST) into a target
text (TT); it also includes the change in the medium from spoken into written language,
taking into account the different rules as Perego (2009: 58–64) points out. These as well
as the strict limitations of time and space need be taken into account as well as
synchrony with the picture and the story, she continues. This difficulty is also noted by
Kress (2010: 10, 79), who comments on the difficulty of 'translations' across different
modes, or semiotic resources, even within a culture, and Mikkonen (2005: 303), who
adds the impossibility to convert the spoken dialogue directly into the written form.
According to Díaz Cintas (2009: 9), AVT, or in this study subtitling, is also always
constrained by the culture of the original production, which leads to the fact that the
linguistic issues form only one area of the translation. To sum up, the limitations of

space and time of the medium and the advantage of the picture and sound all have their consequences for subtitling and affect the way subtitling is done either directly or indirectly (cf. Pedersen 2007: 43).

Many textbooks give the impression that subtitling conventions are due to the technical constraints, but Peter Fawcett (2003: 145–147) argues that nobody really knows where the conventions come from. He questions whether anybody really has studied the subtitles, for example, in order to get the right numbers of characters. He justifies his argument, for example, with the considerable fluctuation in the number of characters that are told a certain audience can comfortably read. Also, Kress (2010: 2) notes that there are many reasons for writing subtitles the way they are written, and some of these may be more important than the question whether the text functions well in the context. He singles out, for example, tradition as one of these reasons.

Even though the conventions of subtitling may originally not have been based on studies, it has always been necessary to consider the features of the medium when subtitling. The challenges of subtitling are the same regardless of the language. These features of the medium, the technical and visual constraints and advantages: restriction of time and space and the presence of moving picture, give important guidelines for different conventions. These features need to be taken into account when subtitling, but there is also room for alternation, which results in various conventions. Different conventions, again, guide the subtitles in different translation companies, countries of reception and language areas.

When the dialogue structure and the changing picture are added into a translation process (or the other way round) it becomes challenging. An experienced Finnish subtitler, Esko Vertanen (2008: 152) identifies the time, space and reading speed as the most important factors influencing the way subtitles are created. Schröter (2005: 30–31) adds to the list the speed of the dialogue and the movements of the camera, that is the picture, but, also, in line with Vertanen's list, the reading speed of the viewers as features that the subtitler needs to pay attention to. According to him, it is important that

a subtitle flash does not come before the dialogue line, nor too much after in order for the viewer to be able to follow the film. The space for subtitle flashes in the picture is also limited. Schröter continues by remarking that in Western Europe subtitle flashes appear mainly in one or two lines at the bottom of the screen. As the space and time are limited, the font of the subtitles or the typography has to be clear and so has the punctuation. The importance of typeface has also been emphasized by Jan Ivarsson (1992: 54) in his handbook for subtitlers. The amount of information subtitles can comprise, thus, usually results in condensation and omissions.

The different features, time and space, are closely interlinked, as shown above, and may, therefore, overlap. This is confirmed, for example, by Schröter (2005: 33). This is also the reason why, in the following, these features cannot always be clearly separated, even though the intention is to approach the concept of time first.

Time and timing are central features of subtitling, and of these Vertanen (2008: 152) regards time as the most important one. Subtitle flashes can stay on the screen only a certain time, and there are many issues that affect the point in time they can or should appear. For example, the point of the dialogue affects the time that subtitle flashes need to appear to be read by the viewer (Pedersen 2007: 44); a simple point takes less time to comprehend than a more complicated one.

In addition, as stated earlier, subtitling in different media follow their own techniques and norms (Pedersen 2007: 35). This is partly due to the fact that reading speed varies according to the media and audience. For example, people read film subtitles faster in cinema than on the video, and children read more slowly than adults (Ivarsson 1992: 37–45). According to another Finnish subtitler and subtitling teacher Marko Hartama (2008: 193) claims that the film subtitles may be even 30% faster than television subtitles. A common factor for the different media is, however, that the subtitler has to consider that readers read more slowly than actors talk (Schröter 2005: 34). Timing is important in that subtitle flashes need to follow the tempo of the speech, that is, they should appear on the screen exactly at the time that the dialogue line takes to be spoken

(Vertanen 2008: 152). Rhythm, visibility, layout and sequencing are the general requirements for user-friendly subtitle display (Perego 2008: 212).

The audience has to have time to read the subtitles relatively comfortably, but there still exists somewhat different recommendations. Schröter 2005: 32 and. Pedersen 2007: 44 cf. suggest that the exposure time of subtitle flashes is specified as three to five seconds for one line and four to six seconds for two lines. Vertanen (2008: 151) agrees with this and states that a full length one-liner on TV needs to stay on the screen for two to three seconds and a full length two-liner for four to five seconds. It has to be born in mind, though, as Schröter (2005: 32) and Ivarsson (1992: 38) point out that short subtitle flashes take relatively longer to read because the shortest exposure time should be 1.5 seconds, and Ivarsson, in fact, concludes that two-liners are better than one-liners. Vertanen (2008: 151) suggests that the minimum reading time to be given for a one-liner should be 1.0 seconds.

It should also be taken into account that people and their reading skills are different. Schröter (2005: 32) claims, though, that different reading speeds, within certain limits, can be imposed on the viewers, but that they have to be set at the beginning of the programme (cf. also Ivarsson 1992: 37–45) and should not be changed later on. There is yet another time-consuming factor that should not be forgotten: the time needed in between the subtitle flashes. Ivarsson (1992: 38) has pointed out that subtitle flashes cannot be displayed straight one after the other, and a noticeable pause is required for the eye to register that the subtitle flash has changed.

The required exposure time of subtitle flashes does not depend only on the information content, line division and reading speed of the target audience, but also on other factors which may increase the required exposure time (Pedersen 2007: 44). Pedersen explains that, for example, a complex lexis and syntax take more time to read. In addition, when a large part of the information comes through the non-verbal channels, that is picture and sound, the audience needs more time to concentrate on them and has less time for the subtitles.

On the screen, the place where subtitles can be located is limited as well. As Vertanen (2008:151, 154) has pointed out, subtitles cannot cover too much of the screen nor the face and especially the mouth of the actor who speaks. As stated above, interlingual subtitles usually appear in one or two lines at the bottom of the screen. In the cinema and on DVD they are normally centred, whereas on TV and video, left-justification is the main standard (Schröter 2005: 31; see also Ivarsson 1992: 54). The benefit of using centred subtitle flashes when there are two lines is that it makes no difference which line is longer, for it does not affect the reading, whereas in left-justification, the first or upper line should be shorter for the eye to travel a shorter distance (Ivarsson 1992: 70; Vertanen 2008: 154).

As space and time are limited, a subtitle flash may consist of only a restricted number of characters. Pedersen (2007: 43) amongst other AVT researchers asserts that a line may consist of only a certain number of characters and that usually only two lines can be used in each subtitle flash. The exact number of characters per line varies according to different sources, but the maximum is considered to be 36 characters for one full line and 72 characters for a two-liner, spaces and punctuation included (Pedersen 2007: 43–44; Schröter 2005: 32). The total number of characters also depends on their size as, for example an 'i' takes less space than an 'm' (Pedersen 2007: 43). In addition, structural differences between languages affect the length of subtitle flashes (Schröter 2005: 34). For example, *on the street* is in Finnish *kadulla* and in French *dans la rue*. These phrases contain 13, 7 and 11 characters respectively, and the Finnish language structure is the shortest. The following examples from the film *Hearts in Atlantis* illustrate conventions of DVD subtitling.

The first example of what concerns the basic structure of DVD subtitling (Example 7, *Hearts in Atlantis*, Scene 14: Doolin's secret), the use of space, and it demonstrates both the alignment and line division. Here Harry Doolin, the bully, picks on Carol on the street.

(7)

DI	
I asked you how your tits were coming. Oh, I wanna feel for myself.	
FIS	BT
Kysyin, miten tissisi kasvavat. Nyt haluan kokeilla.	I asked how your tits are growing. Now I want to try.

The example shows that the subtitle flash is centred, which is customary for DVD subtitles (Schröter 2005: 31), and thus, it is not relevant which line is longer because the eye takes the same time to travel. The flash is also a two-liner, which, as also noted earlier, are considered to be easier for the viewer than one-liners (Ivarsson 1992: 38). Ivarsson's remark on one- and two-liners, that short subtitles take relatively longer to read and that he, thus, recommends the use of two-liners, cannot be dismissed even though his claim concerns TV and cinema subtitling because DVD subtitling has features from both.

The change of the medium from spoken to written requires editing (condensation) and maybe the omission of certain features of spoken language. For example, repetitions, fillers and redundant elements (Schröter 2005: 35–36, 38) are often omitted as "Oh" in the previous example. In addition, also pronouns, conjunctions, proper names and certain responsive expressions are often omitted (Ivarsson 1992: 94). All this affects also the syntactic structures; simpler structures tend to be shorter (Ivarsson 1992: 94) and, thus, better for subtitling. This is demonstrated in Example 8 (*Hearts in Atlantis*, Scene 3: Happy Birthday) where Bobby's mother criticizes Ted's luggage.

(8)

DI	
-Yes, but they don't match, do they?	
FIS	BT
-Ne eivät sovi /yhteen.	-They don't match.

One of the consequences of the media's constraints is, thus, condensation. The subtitles cannot always include all the information of the original text (Schröter 2005: 34), which naturally affects also syntactic structures of the translated texts and makes them simpler and shorter (Ivarsson 1992: 94). This is demonstrated by Example 9 (*Hearts in Atlantis*, Scene 14: Doolin's secret) where both translations behave the same way: the redundant elements 'Why don't you' and 'just' are left out.

(9)

DI	
Why don't you come here and find out just what I do know..	
FIS	BT
[…] -Tule ottamaan selvää, mitä tiedän.	[…] -Come and find out what I know
FRS	BT
Viens écouter ce que je sais vraiment.	Come to listen what I know for true.

The example also demonstrates another area of conventions, namely the line breaks. Ivarsson (1992: 71–72) affirms that when words are connected either by logic or grammar, they should be written on the same line if possible, and also sentence breaks should be respected. He stresses that good line breaks facilitate the reading and understanding of the text for everybody, and that they are especially important when a new sentence begins. Also Vertanen (2008: 154–155) stresses the same point. He explains that every screen text or subtitle flash needs to be a coherent entity whether it is a one- or a two-liner. If the spoken line does not fit into one full two-liner, it is to be divided into logical, unambiguous unities of ideas, and spread over several subtitle flashes.

In some instances, though, it is not easy to follow these rules, and some line breaks need to be challenged. This is demonstrated through the Finnish subtitle flash where the noun phrase 'äitinsä vaatteisiin' (BT: in one's mother's clothes) is divided onto separate lines

in Example 10 (*Hearts in Atlantis*, Scene 14: Doolin's secret) where Ted reveals to Harry that he knows his secret.

(10)

DI	
Tell me if you see someone all dressed up in your mother's clothes, when he thinks no one is looking?	
FIS	BT
Näetkö jonkun pukeutuneena äitinsä vaatteisiin, kun kukaan ei katso?	Do you see someone dressed in his mother's clothes, when no one is looking?
FRS	BT
Est-ce que tu vois quelqu'un mettre les habilles de sa mère… alors qu'il se croit seul?	Do you see someone wear the clothes of his mother… when he thinks he is alone?

This breakage of a noun phrase could have been avoided by dividing the text into two subtitle flashes as in French:

Näetkö jonkun pukeutuneena
äitinsä vaatteisiin,

kun kukaan ei katso?

[BT] Do you see someone dressed
in his mother's clothes

when no one is looking?

In addition to the above, the line division and the structure of subtitles are also affected by the dialogue structure. As Ivarsson (1992: 100–101) explains, a separate line or subtitle flash makes it clear who is speaking. He points out, though, that when the speed of the dialogue increases, rapid subtitle flash sequences are harder to read, and he recommends condensing two lines of different people speaking into one single subtitle flash. In such cases, Ivarsson recommends the use of a short dash for both speakers; if the dash marks only the second speaker, it may become difficult to use the dash for other purposes, for example, to indicate continuation.

If subtitles contain excessive punctuation, they may become laborious to read. Caution in use of punctuation is recommended by Ivarsson (1992: 109–114), to whom younger scholars, for example Pedersen (2007), refer to. Ivarsson stresses that the purpose of punctuation in subtitles is clarity because the reader cannot go back in the text to check what s/he has just read. Even though this is possible when watching DVDs and videos, it is not what viewers normally want to do. Still, Ivarsson (1992: 115) explains that different companies may have different conventions. He adds that as film viewers are accustomed to certain ways, it might not be advisable to change the existing rules, if they work properly, but to comply with them. The Swedish Television, SVT, for example, restricts the use of comma only to facilitate understanding and to clarify content of the text disregarding, thus, the rules of grammar, Ivarsson adds.

Further challenges, which Schröter (2005: 37) refers to, are features related to dialect and pronunciation that may be difficult to transfer from speech into subtitles, and others include vulgar elements such as swearwords and obscenities. These are often diluted in the subtitles because in written language they appear more offensive than in spoken language (Schröter 2005: 38; Ivarsson 1992: 126). Ivarsson (ibid.) advises that vulgar elements should not be translated literally, but the subtitler needs to find softer idiomatic counterparts for them. The few vulgar elements in *Hearts in Atlantis* are not very strong, nor are they frequent and, therefore, do not pose a relevant problem for the subtitlers. Nevertheless, when they do occur, they are relevant to the plot and, thus, need to be translated in some way. An example of this can be found in Scene 14 (Doolin's secret, Example 11), where Harry has challenged Bobby and Bobby scolds him.

(11)

DI	
Stop me, fairy. [...] Bastard!	
FIS	BT
Estä minua, hintti. [...] Kusipää!	Stop me, fairy. [...] Pisshead!

3.2 Finnish and French Subtitling Conventions

As the present study concerns the differences between Finnish and French subtitles, the similarities in relation to the above conventions will only be briefly commented on. For example, when the subtitles were compared, both translations were found to use the same typeface, which is easy to read. Both subtitles are centred, as is common for DVD subtitles. The discussion will start with the issue of timing.

One of the basic rules of timing is respected in both Finnish and French subtitles as the flashes are not shown before the dialogue lines start, nor too much after. In addition, there is a sufficient break between the flashes for the viewers to be able to follow the film easily. The time the subtitle flashes take is demonstrated in Example 12 (*Hearts in Atlantis*, Scene 4, What all kids want) where the line division between the two cuts differs significantly: the Finnish has three two-liners, whereas the French has four one-liners and one two-liner. The 'between cuts' was measured to be 14.5 seconds. The French one-liners take 1.4 − 1.8 seconds each, which is close to the recommended minimum (1.0 − 1.5 seconds) even though the shortest line is 24 characters. The French two-liner takes 2.5 seconds, which also falls just within the recommendation. The Finnish two-liners take 3.8 − 5.5 seconds, which is well within the recommended time limits. Both subtitles are readable, but the Finnish ones stay on longer and may, therefore, be easier for the viewer to read. The Finnish line division also gives the viewer more time to focus on the picture.

(12)

DI
(M) Well, Bobby, Mr Biderman is swamped and has to work late, and needs me to do the same. So birthday dinner at the Colony is off. (B)   Okay, Mom. (M) There are leftovers in the fridge, and I'll be home to tuck you in, all right. – Oh, and bobby, /make sure […]

FIS	BT
/ Herra Bidermanilla on kiire ja hän pyysi minua jäämään ylitöihin. Joten päivällinen on peruttu. *-Selvä.* Jääkaapissa on tähteitä. Tulen kotiin ennen nukkumaanmenoa. *Muista* /[…]	/ Mister Biderman is busy and he asked me to stay for overtime. So dinner is cancelled. *-Right* There are left overs in the fridge. I'll come home before bedtime. Remember / […]

FRS	BT
/ M. Biderman est débordé… et il m'a demandé de rester. Le dîner d'anniversaire au Colony est à l'eau. Il y a des restes dans le frigo. Je serai là pour te border. / N'oublie pas […]	/ Mr. Biderman is overburdened… and he has asked me to stay. The birthday dinner at Colony is watered down. There are left overs in the fridge. I'll be there to tuck you in. / Don't forget […]

In this study, the timing aspect of the subtitles is compared by studying their segmentation, that is, the length of subtitle flashes and their division into one- and two-liners. This is demonstrated by the following Example 13 (*Hearts in Atlantis*, Scene 14, Doolin's secret) where Harry Doolin and his friends bully Bobby and Carol on their home street, addressing first Bobby and then Carol.

(13)

DI	
Stop me, fairy. Be a man. I asked you how your tits were coming. Oh, I wanna feel for myself.	
FIS	**BT**
Estä minua, hintti. Ole mies. Kysyin, miten tissisi kasvavat. Nyt haluan kokeilla.	Stop me, fairy. Be a man. I asked how your tits are growing. Now I want to try.
FRS	**BT**
Bats-toi, tapette. Sois un homme. Alors, tes nénés poussent? Je veux vérifier.	Fight, fairy. Be a man. So, your tits are growing. I want to check.

As it can be seen in the above example, Harry's speech is too long to be shown in one subtitle flash, and the Finnish and French subtitling have solved the problem in a different manner. The French is shorter per flash, while the Finnish is longer, but the Finnish needs only two subtitle flashes where the French needs four. This naturally affects also the time they appear on the screen; a shorter reading time is given for the French viewers per subtitle flash (1.0, 1.0, 1.7 and 1.6 seconds) and a longer one for the Finnish (2.8 and 4.3 seconds). Gottlieb (cited in Pedersen 2007: 44) has introduced the 12 cps rule, which means a limit of 12 characters per second. This is not respected in the French subtitles above. For example, the first line contains 18 characters including spaces and punctuation as they also use space. The line division of the French subtitles with the one-liners resembles cinema subtitling where reading may be faster than on the video and TV (Ivarsson 1992: 130). Still, both subtitles, although imposing different reading speeds, are logical and pursue to maintain the same speed throughout the scene as Schröter has recommended (2005: 32). Time and space together define largely what appears in the subtitles.

The Finnish and French subtitles of *Hearts in Atlantis* appear mainly at the bottom of the screen. At the beginning of the film during the first two scenes, some of the subtitles appear at the top of the screen in both languages because the lower space is occupied by credits. Even in these varying conditions both subtitles follow the same conventions and remain centred as customary for DVD subtitles (Schröter 2005: 31). Further, the maximum number of characters per line in both languages stays under the recommended 36 characters for one full line and 72 characters for a two-liner, spaces and punctuation included, which is in line with the recommendations of Pedersen (2007: 43–44) and Schröter (2005: 32).

Differences regarding the number of characters can also be approached through Example 13 (*Hearts in Atlantis*, Scene 14, Doolin's secret), or the latter part of it, where Harry says "I asked you for how your tits were coming. Oh, I wanna feel for myself.". In this passage the French subtitles have, on average, fewer characters per flash than the Finnish version, eight in total. The constant difference in the number of characters suggests that Schröter's (2005: 34) claim that these types of differences can be explained by the structural differences between languages might be true. In the case of this particular example, the claim is, however, not justified. If Harry's first sentence "I asked you for how your tits were coming" were translated into Finnish and French as closely as possible, maintaining fluency, they would read "Minä kysyin sinulta, miten tissisi kasvavat" and "Je t'ai demandé comment tes nénés poussent", and the number of characters would be 43 and 42 respectively.

Hence, in practice more relevant than structural differences are often the choices of expression; partly the choice of what has been omitted and what said and partly the choice of words and the manner in which the essence of the dialogue is expressed. For example, 'I asked you' has here been replaced in French with 'Alors' [So] and in Finnish it is translated by 'Kysyin' [I asked] where only 'you' has been omitted. The spoken interjection 'Oh' has not been translated in either language. The English phrase refers to an earlier Scene 12, where Harry had asked the same question when cycling by, therefore, the Finnish subtitle helps the viewer to recall the earlier incident, whereas

the French subtitle relies more on the viewers' memory. This suggests that, on average, the French subtitles may include more information than the Finnish.

When comparing the subtitles, several differences are found in what is translated into the subtitles and how. As already pointed out above, the amount of information subtitles can comprise within the time and space limits results in condensation and omissions. These strategies are also caused by the change of the medium from spoken to written. This is demonstrated in Example 14 (*Hearts in Atlantis*, Scene 3, Happy Birthday) where Bobby's mother criticizes Ted's luggage.

(14)

DI	
-Yes, but they don't match, do they?	
FIS	BT
-Ne eivät sovi /yhteen.	-They don't match.
FRS	BT
- Elles sont dépareillées.	- They are unsuited.

Here, the responsive expression 'Yes, but' is omitted in both translations, as well as the indirect question probably as it is a more complex structure. Only the basic point, 'they don't match', appears in the subtitle in both languages. Omission and condensation are frequently used in both translations.

Occasional differences can, though, be found also in this area. In the second example of omission/condensation (Example 15, *Hearts in Atlantis*, Scene 14, Doolin's secret) the proper name "Ted" is left out from the French version, but preserved in the Finnish. Both solutions can be justified; on the one hand, repetition of the name is not needed in the subtitles for understanding, but on the other hand, there is plenty of time and space for it to appear in them.

(15)

DI	
(C) Ted? (T) Yes, sweet Carol?	
FIS	**BT**
Ted? -Niin, kaunis Carol?	Ted? -Yes, beautiful Carol?
FRS	**BT**
-- Oui, douce Carol ?	-- Yes, sweet Carol?

For the readability of subtitles, it is recommended that entities should not be broken, but kept coherent. The principles of line breaks are mainly respected in the Finnish and French subtitles of *Hearts in Atlantis*, but there is some variation here too. This is demonstrated in the Finnish subtitle flash in the following Example 16 (*Hearts in Atlantis*, Scene 14, Doolin's secret), also referred to in 3.1, where Ted reveals to Harry he knows his secret.

(16)

DI	
Tell me if you see someone all dressed up in your mother's clothes, when he thinks no-one is looking?	
FIS	**BT**
Näetkö jonkun pukeutuneena äitinsä vaatteisiin, kun kukaan ei katso?	Do you see someone dressed in his mother's clothes, when no one is looking?
FRS	**BT**
Est-ce que tu vois quelqu'un mettre les habilles de sa mère… alors qu'il se croit seul?	Do you see someone wear the clothes of his mother… when he thinks he is alone?

Here, the noun phrase "äitinsä vaatteisiin" [in his mother's clothes] is divided on separate lines of 34 and 33 characters, which lies within the Finnish conventions of about 33, 34 characters per one line. As Finnish is a relatively flexible language in terms

of word order[5], maybe another solution could have been found. In some situations, the only answer may be to choose between two deficient solutions. In the Finnish subtitles the sentence has been kept together, but the noun phrase has been broken onto separate lines, while in the French ones the sentence has been divided into two separate subtitle flashes, a feature frequently used in them. As the phrase 'mother's clothes' is important for the plot, it would have been relatively important to keep it on the same line.

As can be seen from the previous examples, subtitling of the Finnish and French versions of *Hearts in Atlantis* follow the conventions introduced by Schröter (2005: 30–31) of having no more than one or two lines per subtitle flash. At the same time, relevant differences are found in line divisions. The following example concerning the issue (Example 17, Scene 4: What all kids want) is a case in point. Here Bobby and Ted meet for the first time, on the veranda when Bobby's mother is not present.

(17)

DI	
-Evening, Robert. Or should I say Bobby? -Oh, Mr. Brautigan. Hi. -It's Ted.	
FIS	**BT**
Hyvää iltaa, Robert. Vai pitäisikö sanoa Bobby? Hei, hra Brautigan. -Ted.	Evening, Robert. Or should I say Bobby? Hi, Mr. Brautigan. -Ted
FRS	**BT**
Bonsoir, Robert. Je devrais plutôt dire Bobby ? M. Brautigan. Appelle-moi Ted.	Evening, Robert. Should I rather say Bobby? Mr. Brautigan. Call me Ted.

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[5] Finnish is an agglutinative language, which means that it has affixes and other kinds of endings glued to the stems of words.

The line division of the Finnish subtitles and the French ones is clearly different. Throughout the film the French subtitles show preference for one-liners and the Finnish ones for two-liners. This is such a dominant difference between these subtitles that a more precise calculation is needed. The number and type of subtitle flashes in first five scenes of *Hearts in Atlantis*, is presented in Table 2. It is noted that the French subtitles have almost twice the number of one-liners than the Finnish (152/80). In total, 3/2 of the French subtitles are one-liners, whereas the equivalent ratio in Finnish subtitles is 2/3. In all, French has 60 subtitle flashes more than the Finnish version.

Table 2. Number of 1- and 2-liners in Finnish and French subtitles of *Hearts in Atlantis*

5 SCENES	FIS	FRS	(TOTAL)
1-liners	80	152	(232)
2-liners	114	102	(216)
TOTAL	194	254	(448)

The division of dialogue into subtitle lines and flashes has its effect also on punctuation. Despite the recommendations, there are differences in the conventions of punctuation between these subtitles. These conventions tend to follow the grammar rules on punctuation of the languages in this study. In the following, the main differences in the punctuation of the Finnish and French subtitles in the film *Hearts in Atlantis* are discussed briefly. The first case concerns dashes, which is demonstrated through Example 18 (*Hearts in Atlantis*, Scene 14, Doolin's secret) where Ted tells Harry to apologise to Carol and Bobby.

(18)

DI
(T) You're going to apologize to Carol and Bobby. (H) I don't think so. (T) Shall I tell you why you're going to apologize…

FIS	BT
Pyydä heiltä anteeksi. -En usko. Kerronko, miksi teet sen?	Tell them you are sorry. -I don't think so. Do I tell, why you're going to do it?

FRS	BT
Tu vas leur faire des excuses. - Ça m'étonnerait. - Tu sais pourquoi ?	You're going to apologize to them. - It would surprise me. - You know why ?

In French, when a subtitle flash includes two utterances, they are both marked with dashes as recommended by Ivarsson (1992: 109–114). In the Finnish subtitles, a different convention is followed: the first speaker is not marked with a dash. In the FRSs the dash is also followed by a space which the FISs do not have. Space is a very limited asset in subtitling and should, hence, be used sparingly. The same extra space can be found in FRSs before question marks, exclamation marks and colons. On the one hand, these conventions on the use of extra space follow the grammar rules of these languages, and their clarity for the reader/viewers is largely a question of what they are accustomed to. On the other hand, if the extra space were not used in subtitling, this would have given more space for translating the dialogue.

Finnish subtitles use the dash also elsewhere. When separated by a space at the end of a subtitle flash, the dash indicates that the sentence continues to the next subtitle flash. Nonetheless, this does not cause confusion in the reading of the subtitles as can be seen in Example 19 (*Hearts in Atlantis*, Scene 3, Happy birthday).

(19)

DI
He left a rather large stack of unpaid bills, which I have pretty well managed to take care of, 'cause people have been very understanding about our situation.

FIS	BT
Sekä ison kasan laskuja, jotka sain maksettua - koska ihmiset ovat olleet hyvin ymmärtäväisiä.	And a huge pile of bills, that I managed to pay - because people have been very understanding.

FRS	BT
Il a laissé un sacré paquet de factures impayées… don't j'ai réussi à venire à bout… parce que les gens se sont montrés très compréhensifs.	He has left a sacred pile of unpaid bills... that I have managed to win... because people have shown themselves to be very understanding.

The Finnish way of marking a sentence that continues to the next subtitle flash is recommended by, for example, Vertanen (2008: 154), while the French usage of suspension dots (...) instead, for the same purpose, may be confusing for those not used to it. In some cases, though, the French usage is more easily justified, even though not required as in Example 20 (*Hearts in Atlantis*, Scene 14, Doolin's secret).

(20)

DI
Richie O'Rourke, Willie Shearman /and Harry Doolin. The unholy trio of Saint Gabe's/

FIS	BT
Richie O'Rourke, Willie Shearman /ja Harry Doolin. St.Gaben epäpyhä kolmikko. /	Richie O'Rourke, Willie Shearman and Harry Doolin. St.Gabe's unholy trio.

FRS	BT
Richie O'Rourke, Willie Shearman… / et Harry Doolin… le trio infernal de Saint Gabe. /	Richie O'Rourke, Willie Shearman… and Harry Doolin… the infernal trio of Saint Gabe.

Even though the French suspension dots here serve the purpose of informing the viewer that the phrase continues, they also create suspense on the name of Harry Doolin, the head of the bullies. This way they emphasise the effect of the dialogue and picture, which is also done through the line division, where the focus of the present study lies. The dash would be a more neutral choice; of course, those of the French viewers who are used to the suspension dots, most of them being used to dubbing, would be likely to interpret the effect differently. On the other hand, the Finnish subtitles do not capture the suspense of the shot, but rely on the effect of the picture and the sound. The Finnish use of the two-liners seems to outweigh the emphasis of the scene. A simple solution to avoid overlooking the emphasis would have been to put Willie's name on the upper line and leave Harry's name alone on the second, especially, as the subtitles are centred and, thus, it is not important for the reader which of the lines is longer.

Differences between Finnish and French subtitles are found in many different areas as can be seen in the above examples. To summarize, the timing of the subtitles is faster in French, the number of the characters per line is fewer in French than in Finnish, the French subtitles tend to include more information than the Finnish ones, the Finnish has more two-liners than one-liners while the French has the opposite, and, finally, the use of dashes and suspension dots differs between the two languages.

Amongst these differences, the prominent ones are found in line division and punctuation. There are recommendations regarding punctuation, for example by Ivarsson (1992: 109–114). He has said that it is difficult for the audience, who is accustomed in certain ways of punctuation, to relearn new conventions – of course learning often is also a matter of will. As punctuation has already been studied before and as there is a significant difference between the division into one- and two-liners of the Finnish and French subtitles, the latter was chosen as the subject of the present study. In addition, there is hardly any comparative research into line division and its relation to the picture.

4 INTERPLAY OF THE VISUAL AND THE VERBAL

Human beings are psychological and physiological creatures. All the physical senses, hearing, sight, feeling, scent and taste, are not only connected with each other, but also with the emotional and intellectual sides of being a human. Mikko Lehtonen (2008:30–33) explains how senses reflect culture: what people register of what they hear and see, is partly culture-bound. He also claims that the contemporary view values seeing over hearing. Audiovisual channels, as they imply the three senses, have become an effective and important media of communication for modern people. This is also why in subtitling, it is important that the text is in harmony with the image and the dialogue.

In a subtitled film there are three texts: the dialogue, screen texts and subtitles which all need to be in balance with the picture. This follows the multimodal theory (Anthony Baldry and Paul J. Thibault 2005: 20–21) according to which also the picture can be seen as one form of text. In the present study, the dialogue refers to the spoken language in the original film, the screen texts mean the written information given in the picture (for example a newspaper clipping) and subtitles are the written translation of the previous two added to the film. The basic difference between the texts is that subtitles are dependent on the other two texts, but not the other way around. Dries (1995: 31–38) recommends, though, that future screen translation should be taken into account already in the early stages of creating a film.

In our situated world (Andrew Tolson 1996: x), where our immediate physical environment is the scene, the relationship of the 'picture', that is, the events that can be seen, and the dialogue, that is the speech, may sometimes seem rather absurd. For example, two people interacting in certain surroundings form the 'picture', and what they say, or do not say, forms the dialogue. An example: Two women, friends, meet in the street in order to go to the cinema. One of them has been shopping and wears a new dress. She asks: "How do you like my new dress? I bought it today." The friend says:

"It is such a cloudy day today!" This answer is an utterance that has apparently no connection with the situation or the picture. However, everything, even silence, has a meaning. In the context, the friend's answer can be interpreted in several ways: she did not hear what the other one asked, or she plays time because she cannot think of anything nice to say so quickly, or she does not even intend to answer anything because she does not like the dress and hopes the friend will not ask again, or she is afraid the possible rain will destroy the beautiful new dress. Whatever the interpretation is, the friend needs to react immediately, she cannot think beforehand.

In contrast with the real life 'scene', in films the dialogue, screen texts and subtitles are premeditated and pre-written. They need to be clearer and more straightforward than in the situated world in order to deliver the intended information to the intended but versatile audience. In addition, their relation to the picture is designed to form a functional totality.

According to Kress (2010: 32), "communication is multimodal". This will form the next point of discussion in what follows, and this will be followed by the exploration of the co-operation of picture and dialogue, and, finally, the relationship of picture and subtitles will be looked into.

4.1 Multimodality

The world of communication has changed significantly in the course of human history. It has changed especially rapidly in the last decades and is still changing as Kress (2010: 5–6, 80) explains. He considers this as one of the reasons behind the increased interest in multimodality in the last decade and sees the shift from the book and the page to the screen as one of the most important semiotic effects. "Different modes offer different potentials for making meaning", he adds (Kress 2010: 79).

Modality receives different meanings, but it always refers to the quality of something. It can be approached both through reception and the objects of reception. For example, Jukka Korpela (2008) explains that in communication, modality means a form of presentation and reception and often refers to communication through different senses. Multimodality, then, means that there are several of senses involved. A somewhat different approach is provided by Baldry (2000a: 11, 22; Kress 2010: 15, 28) who sees multimodality as meaning-making through a combined use of semiotic resources, for example picture, voice, music, kinesics, text and culture. He specifies that language is only one component in this interplay. Multimodal study, then, considers multimodal texts as more than only hazardous combinations of written text and visual supports, Baldry continues. In addition, the modern technology-oriented society has learned how to represent and understand meanings in these increasingly complex combinations of the visual and verbal stimuli. Context is an integral part of meaning in all levels (Baldry and Thibault 2005: 2).

Films are complex premeditated webs of meanings. Both aspects of the film, the auditive and the visual, carry meanings; this is why the structure of the subtitles can also be assumed to have a meaning (Perego 2009: 58). Kress (2010: 59) claims that a social-semiotic theory of multimodality can describe and analyse all signs in all modes as well as their interrelation in any one text. Also Baldry (2000a: 11, 24) suggests that the meanings of many texts could be analysed endlessly, referring to the interplay between the various meaning-giving, *multimodal*, resources, such as words, images and sounds. Multimodal transcription and text analysis develop a systematic approach to understanding how combinations of these resources make more meanings together than any of them can make alone (Jay Lemke 2005: xi). Also Baldry and Thibault (2005: 6) point out that in a multimodal text, no resource ever functions alone. In addition, Kress (2010: 1, 92) stresses that all the resources of a text have a function that would be difficult to be replaced by another. He explains further that the layout, that is, the disposition of elements in a framed space, does not 'name' or 'depict' but positions semiotic elements and their relations. A multimodal approach to the analysis of this

thesis has been chosen even though only two resources, the subtitle division and the picture, are included as resources in it.

Multimodal approach has been chosen because the present study is descriptive and focuses on completed subtitles. In this it follows the theoretical framework of the systems theorists (cited in Chesterman 1997: 36, 37) whose starting point is "the *fait accompli* of the translated text itself" [italics in the original]. The systems theorists are interested in what translations are like, not what they should be and multimodal theory gives the tools for this approach.

The purpose of multimodal text transcription is to transform a multimodal video recording into a written and visual record which indicates which semiotic resources are used and how in order to produce the overall meaning of the text (Thibault 2000: 311–312). Some discourse-oriented transcription practices privilege the linguistic resource and consider others, for example the gaze and movement, as minor paralinguistic elements rather something of equal importance as do Baldry and Thibault (2005: 20). Thibault (2000: 311–312) claims that his transcription procedure seeks to reveal the multimodal basis of the text's meaning. In the present study the multimodal transcription is used to study the relationship of subtitle division and picture.

Thibault (2000: 312; Baldry and Thibault 2005: 21) reminds that the term multimodal recognises the many different classes of meaning-making resources rather than regards them as one general class. Meaning is, accordingly, the result of the ways in which the combination of the resources, for example that of the subtitle division and picture, produces a new relation which cannot be seen only as the sum of the two viewed separately. In Thibault's view, multimodal transcription must also distinguish the resources in analytically useful and relevant ways in order to "provide clear and accessible criteria for showing how different resources co-contextualize each other". For this, Baldry and Thibault (2005: 11) introduce the notion of *cluster* as a multimodal unit. As an example they present the speech bubble used in cartoons, as they include different sources of meaning like language, curved and straight lines and space. The

same notion can be seen to refer to subtitles as they also are "recognizable textual subunits that carry out specific functions within a specific text" (Baldry & Thibault 2005: 11). A subtitle flash, a subtitle that can be seen at one time, in Western tradition a one-liner or a two-liner, is, thus, a cluster.

Multimodal text analysis specifies and, in this sense, isolates "the specific resource systems and the choices from these that contribute to the meaning of the text" (Thibault 2000: 321). This means that the separation of the sources does not mean the separation of meaning of the text, rather the meaning is the composite product of the co-deployed resources. Thibault states that it is possible that the different modalities produce conflicting meanings of the same text. He talks about harmonizing in order to minimise this conflict, but it can be argued whether this should always be the goal; a conflict combined to the co-deployment of the sources can be seen as one of the meaning building devises.

In multimodal analysis, the text needs to be segmented into appropriate units, which typically in films, television advertisements and news broadcasts has followed the shot division. The shots vary in length, and the cuts create the rhythm of the film (Theo van Leeuwen 1985: 220–221). Thibault (2000: 319) sees a problem in this, firstly, because this segmentation focuses on the visual unit, secondly, because the shots are often longer than the other meaning-making units, and thirdly, because the notion of the shots limits to a part-whole organizational structure.

The analysis of the present study follows the shot division because the cuts are clear points of potential discrepancy in the subtitle division elicited in several studies on subtitling. Thibault (2000: 319–320, 326) admits, though, that the traditional segmentation into shots works with film, even though it does not work well with the advertisement he has studied. It is still good to remember, as Thibault points out, that the structure of the text, in this case the film, does not only consist of alternating shots but of sequences of alternating turns between different voices and sounds, such as speech and music. In *Hearts in Atlantis*, for example, when scene 1 changes to scene 2,

the dialogue at the graveyard starts before the shot changes from Ted's home (scene 1) to the graveyard (scene 2).

As shots are visual semiotic clusters, Thibault (2000: 329–330) presents *phases* as an inter-semiotic notion which includes diverse semiotic resources. Phases are functional units which contribute to the overall meaning and organization of the text. Moreover, the meanings of different phases relate to each other and together to the text as a whole. Shots and phases function on different levels of meaning. (Baldry & Thibault 2005: 50) In Thibault's (2000: 329–330) words, shots are subordinate to phases, and also shots need to be linked to each other. This can be done by visual means, as Thibault describes, through temporal and logical sequencing, continuity and discontinuity, subordination and superordination. There are also other ways than the visual to link the shots, for example, both the dialogue and other audio-effects can be used for this purpose.

Taylor (2003: 191) uses the same division of film into phases, shots or frames in his multimodal transcription model as Thibault. He has adapted mainly Thibault's methodology to formulate strategies for subtitling; how the verbal message in subtitles interacts with the other sources of meaning. Taylor's goal is to optimise subtitling strategies, and he aims at the justification for adapting translation strategies such as condensation, deletion or decimation, while his tables include columns for the visual frame (the picture), the visual image (picture explained verbally), kinetic action, soundtrack and subtitles. The model used in this thesis is further modified from Taylor's framework as the goal is not to estimate translation strategies but the effects of different translation choices with regard to the picture, which will be the topic of the following section.

4.2 Picture and Linguistic Text in Film / Pictorial Link

If one has ever tried to watch a film on mute, without subtitles, not watching the picture, or only listening to the soundtrack, it becomes evident that it is practically impossible. Important aspects, nuances and information are lost, and the plot will be difficult to follow. This is because the picture and the dialogue are needed to complement each other. Baldry (2000a: 11, 15) explains that also in distance communication (in contrast to personal or face to face communication), the human body makes meanings in social contexts through many semiotic systems, and needs the linguistic, the visual and the kinetic ones to comprehend what is going on.

A film script is written and carefully planned beforehand. In a storyboard[6], it is carefully shown how the film is to be shot (Elokuvantaju 2011); the board also shows how the picture and dialogue are fitted together. This way the dialogue works well with the picture and creates the desired meaning combination. Robert Edgar-Hunt, John Marland and James Richards (2009: 134–135) point out that the interplay of each spoken word and every picture need to be carefully considered because a film also speaks through pictures. In addition, the resources of the modes, image and text differ from each other (Kress 2010: 82). The reader/viewer's reception competence can be different; for some the text is more important and for others the picture gets priority, while the combinations are interpreted through one's own life experiences (Mikkonen 2005: 68). Mechanisms that function between picture and text are fine-grained and multidirectional (Mikkonen 2005: 70). Yet, they complement each other.

In a film, the picture is sometimes more important than the dialogue and vice versa. Mikkonen (2005: 44) states that picture and word are rarely autonomic and independent units. In his study, he explores the interaction of picture and word in literature, visual

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[6] Storyboard: A disquisition on what kind of pictures the film is to be shot. The pictures of a film are represented in a comic like manner, so that also the movement is somehow visualized. Storyboard is made according to the manuscript and the instruction of the director/producer.

arts and iconotexts, not film. However, he (2005: 9) hopes that his study could benefit also other areas of research, and it is partly applicable also to this study. Of the interaction of the picture and the subtitles, Mikkonen (2005: 21) finds the interaction of picture and word on four levels: 1) within the intertextuality or versioning between literal text and picture, 2) in the comparison of domains of arts or systems of meaning, 3) in the reciprocal dynamics of linguistic and visual elements in the structure of a certain oeuvre and 4) in between picture and theoretical literature, for example psychoanalysis or semiotics. The third of these levels is applicable to this study.

In some respect, films are like cartoons. Mikkonen (2005: 295–296) explains the nature of cartoons as a certain type of combination of picture and text where picture and text together carry the story forward, which they could not do separately; together they serve the continuity of the story. The epic picture, the epic language and the combination of the epic picture and language all participate in the interaction that creates the story, for example in films.

Another important concept is the pictorial link, and, according to Mikkonen (2005: 58, 72–73), they fall into three categories. The first one, based on Barthes's main functions of verbal marks in relation to picture, is the *anchorage* (ancrage) and *relay* (relais). The first one describes how words clarify or simplify the meaning of a picture by reducing its ambiguity. The latter, the relay, means that the words and the picture complement each other in a way that, for example, the dialogue not only clarifies the story but also carries it forward. This is a function of alternation. The third term, *suture,* introduced by Mikkonen, implies how textual and visual codes create a connection between the elements and stitches or embeds the viewer as part of the narration. This means that the function of the interaction of picture and word is to continue action through the elements that are brought together, in addition to the completion, disambiguity and contrast of the relation of the picture and text.

These above-mentioned concepts form the toolbox for the present study as well. On the one hand, anchorage can be used to analyse how the subtitle structure is anchored to the picture and contributes to its meaning, and on the other hand, relay and suture can be combined and implemented to study how the subtitles suture shots together when they continue across cuts. Mikkonen (2005: 73) states that in a suture the picture and linguistic units create identity for the whole entity of meaning. He continues that a linguistic code brings together separate pictures, and the picture combines separate texts. Alone these two, thus, introduce meanings that are not complete, and in a suture they reveal their insufficiency. According to Mikkonen, the suture is a term that describes the dynamics of reading, while in this study, it refers to certain dynamics between subtitle structure and picture.

In films, the power relation of text and picture may alter. Mikkonen (2005: 331–332) suggests, when studying picture books, that the hierarchy between picture and word would not disappear, but that their power relations may alter even within one book. He continues that a genuine picture book can be compared with films as there picture and text support each other, and one cannot exist without the other.

The interaction between the picture and the text in a picture book can take different forms. Mikkonen (2005: 332–334) categorises these forms of interaction, for example, by citing Joseph Schwarcz's forms of collaboration: a) congruency, b) elaboration, c) reduction, d) specification, e) amplification, f) extension, g) complementation, h) alternation, i) deviation, j) opposition and alienation, and k) counterpoint. Of these, the main categories are congruency and deviation. Mikkonen points out, though, that different definitions and typologies are only names for different cases of interaction between word and picture. He underlines that different terms may develop relatively concrete meanings when studying a certain example, but that theoretically they are ambiguous metaphors. In line with this, some of the terms are further modified for the analysis in this study.

Subtitles can also be structured in different ways. Mikkonen (2005: 52) notes that people know how to connect letters to form meaningful units. Similarly a subtitler needs to know how to connect subtitle lines to form meaningful units with the picture. According to Mikkonen (2005: 55–56), in moving pictures as in films, the cooperation of picture and text is governed by the seamless sequence of picture and the continuum of time. He adds that the meaning of text and picture within a film is not their sum but the outcome of their reciprocal effect, onto which, the reader/viewer's interpretation is based.

This co-operation and interpretation starts already at the very beginning of a film. In subtitling, the source text or dialogue is always in a visual and audible context, which affects the translator's work in transferring the source text into the subtitles as Oittinen (2008: 45–47) explains. The co-operation of the picture and text starts on the cover of the DVD, where the title is assumed to reflect the essence of the story and, also, to be in harmony with the picture of the cover. These suggest the most important points of identification, visual concepts and the atmosphere of the work.

Oittinen's claim is in line with Tiina Holopainen's (quoted in Paljakka 2010) statement according to which subtitling consists of a holistic translational communication where picture, sound and text are equally important. Even though subtitles and picture are physically clearly separated in film, it does not mean that they would be separated functionally (Baldry & Thibault 2005: 7). The first impression usually is that picture and dialogue should complement each other, but Oittinen (2008: 56–63) discusses the different variations in their relationship: sometimes the picture and the text or dialogue may challenge each other. Still, it is true that images have a great impact on the formulation of the text as Perego (2009: 65, 69) notes. She says that the subtitler "verbalizes images" whenever space and time constraints allow for it, meaning that the translator, when possible, adds important factors from the picture into the subtitles. She adds that the codification of nonverbal information is important in subtitling and deserves to be taken into account when subtitling because it can help the audience who

is simultaneously watching, listening and reading and which often cannot understand the original dialogue.

Still, it is not always self-evident, whether a scene is to be subtitled at all. Where is the limit, for example, when the dialogue is barely audible; what is or has been the intention of the film director? For example, Atom Egoyan (2004: 72–75) has interviewed the filmmaker Claire Denis about a scene in her film *Friday Night* that, in her opinion, should not have been subtitled because the dialogue was faded out in order not to be heard or well understood by the viewer.

Synchrony between a subtitle flash, speech and picture are in close connection with timing, and they need to be in balance. Ivarsson (1992: 46–50) presents some basic rules for this. Firstly, when a new character starts speaking, the subtitle flash should appear preferably with a quarter of a second's delay. This helps people to identify with the speaker. When the same character continues, the subtitle flash may appear simultaneously, but never before the utterance. Secondly, there is no reason why the subtitle flash should end when the utterance ends, unless another subtitle flash should start or the scene changes. Thirdly, the subtitles should not be shortened or tampered with unnecessarily, that is, unless restrictions of time, place or other factors require this. It is always good to keep them as close to the spoken as possible. Lastly, the text also has to be synchronised with the picture. It is expected that there is some fluctuation in the interpretation of these rules, which will partly be of interest also in this research.

So, what is the relation between subtitles and the picture? Mikkonen (2005: 360–361) talks about the change in the level of objectivity and subjectivity between the visual and verbal message in the picture books for children. In the same way the structure of subtitles can be more or less objective in its relation with the moving picture in a film. Zoé de Linde and Neil Kay (1999: 48) stress the synchronicity between subtitles, speech and moving image. In the following section, this link between picture and subtitle structure in the case of the film *Hearts in Atlantis* is analysed.

5 PICTORIAL LINK IN FINNISH AND FRENCH SUBTITLING OF *HEARTS IN ATLANTIS*

The hypothesis of this study has been that different ways to divide subtitles affect their relationship with the picture and, consequently, the interpretation of the meanings. This was explored by comparing Finnish and French subtitling of an American film *Hearts in Atlantis,* with the concurrent picture. The preliminary analysis proved that the subtitles were constructed quite differently. There are conventional differences in, for example, the use of punctuation (see 3.2), but more importantly, the structure of the subtitles was significantly different; line division in the Finnish translation favours two-liners and in the French version, one-liners (see Table 2 in 3.2).

The basic difference of the Finnish and French subtitles, one-liners versus two-liners, also affects the different division of the subtitles; how they are positioned onto the picture. Four different categories were identified: anchorage, pre-suture, combining and hanging suture. In this study, anchorage means that the subtitle flash is anchored clearly onto one shot, in pre-suture the subtitle flash starts already on the previous shot (beyond the cut), combining means that the subtitle flash is timed relatively evenly on two shots, tying them together and, finally, hanging suture means the subtitle is left hanging onto the following shot. Already de Linde & Kay (1999: 48) stated that subtitles which do not respect shot changes may cause perceptual confusion. Of the mentioned subtitle divisions only anchorage respects shot changes. In the following, it is discussed what this means in relation to the different picture types in the film *Hearts in Atlantis*, which were identified as: change of angle by cut, shot-reverse-shot, long take and moving camera. The shot types are reintroduced in the beginning of each subsection (5.1–5.4) as the analysis follows the order of importance of the picture types.

In order to study the relation of the different subtitle structures with the picture, three categories, amplification, neutral and abatement, were created. These terms aim to describe the relationship of each subtitle structure to the picture types. Amplification means that the subtitle structure amplifies the effect of the picture, neutral means that

there is no significant effect and abatement means that the subtitle structure weakens the effect of the picture. Cases where the Finnish and French subtitles have the same division in relation to the picture were excluded from the material because in those also the effect would have been the same. This is why the total number of a picture types does not sum up with the one of division types.

The subtitle divisions in relation to the picture differ considerably. In total, almost half (49%) of the subtitle divisions consist of anchorage, due to the French preference for one-liners, and generous 1/3 (35%) of hanging suture, as shown in Figure 2. Combining and pre-suture were significantly less frequent, but cover still 16% of the total.

Figure 2. Subtitle divisions in total
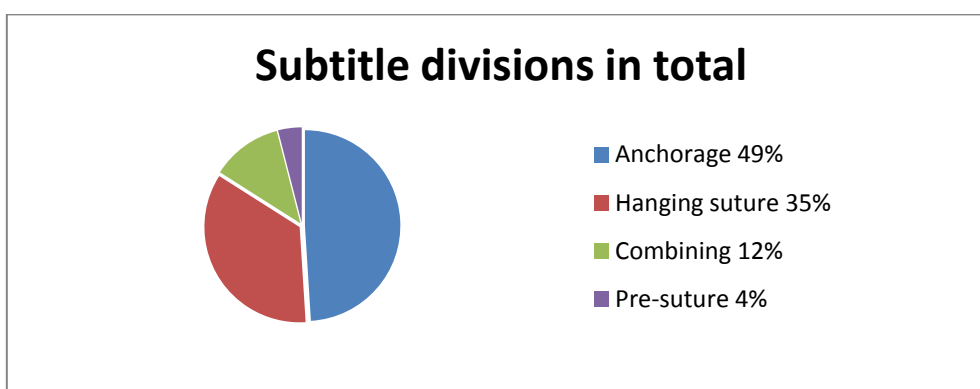
As the aim of this study was to find out whether different subtitle structures affect the subtitles' relation with the picture, these findings are presented here in Tables 3–6, each of which is dedicated to a shot type. In change of angle by cut (Table 3) the main subtitle divisions used were anchorage (50%) and hanging suture (37%). The use of these division types resulted mainly in neutral (47%) relations with the picture, but amplification and abatement also have important roles. This is why with change of angle by cut it is important to be aware of which subtitle division to use.

Table 3. Different subtitle divisions and relations in change of angle by cut

Change of angle by cut				
Subtitle division			**Relation**	
Anchorage	50%		Amplification	33%
Pre-suture	7%		Neutral	47%
Combining	6%		Abatement	20%
Hanging suture	37%			

In shot-reverse-shot (Table 4), the main division types, again, were clearly anchorage (49%) and hanging suture (32%). When these division types are used, neutral relation covers 53% of the effect, and, thus, they can be seen relatively safe to use. Yet, amplification and abatement still have their role and prudence is still required in order to ensure the wanted effect with the picture.

Table 4. Different subtitle divisions and relations in shot-reverse-shot

Shot-reverse shot				
Subtitle division			**Relation**	
Anchorage	49%		Amplification	28%
Pre-suture	2%		Neutral	53%
Combining	17%		Abatement	19%
Hanging suture	32%			

The cases of long take and moving camera were few in number, therefore, clear results cannot be drawn (Tables 5 and 6). Yet the same tendency prevails: Anchorage and hanging suture are the dominant structures used. With moving camera the most important relationship is neutral, as in the previous cases, amplification on a good second place, but with long take neutral and amplifying relations are almost as frequent.

This means that even with these few picture types the subtitler needs to consider the use of subtitle divisions.
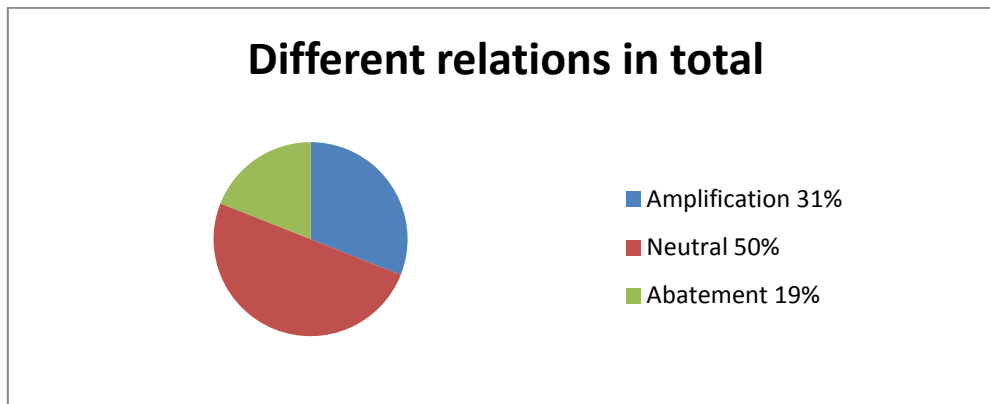
Table 5. Different subtitle divisions and relations in long take

Long take				
Subtitle division			**Relation**	
Anchorage	46%		Amplification	45%
Pre-suture	0%		Neutral	42%
Combining	8%		Abatement	13%
Hanging suture	46%			

Table 6. Different subtitle divisions and relations in moving camera

Moving camera				
Subtitle division			**Relation**	
Anchorage	50%		Amplification	37%
Pre-suture	13%		Neutral	63%
Combining	0%		Abatement	0%
Hanging suture	37%			

Finally, it is to be borne in mind when subtitling that all the different combinations of subtitle division and shot type can create any of the given effects. Therefore, even though some subtitle division types (e.g. anchorage) are more neutral to use than others, and the neutral effect is the most common (Figure 3), the subtitler needs to stay alert. There are no 'right' solutions, each case needs to be considered separately, especially, if the picture (or dialogue) suggests that a feature in it is responsive to the influence of the subtitles.

Figure 3. Different relations in total

The structure of the analysis follows the order of prevalence of the picture types, the most common first. In the subsections, the picture type and the effects of the different subtitle divisions will be discussed first language specifically, after which the subtitles in the two languages are compared (5.1–5.4). Finally an overview of the results follows in 5.5.

5.1 Change of Angle by Cut and Subtitling

The most common shot sequence in the film *Hearts in Atlantis* was change of angle by cut with 42 sequences (38%). In this study, change of angle by cut combines change of height and angle of camera through cut. Picture 9, where Bobby and his mother see Ted for the first time as he arrives, illustrates this combination: the camera shoots three different objects and one of them from two different angles while Bobby's mother talks.

Picture 9. Change of angle by cut (*Hearts in Atlantis* 2001: Scene 3, Happy birthday)

The analysis of the Finnish subtitle division types in change of angle by cut is presented in Table 3. It appeared that in the Finnish subtitles there was one case of anchorage (2%), nine cases of pre-suture (14%), eight of combining (13%) and 45 of hanging suture (71%). Hanging suture, thus, was the predominant division type.

Effects of the division types with the picture, also in Table 7, were as follows: In the one case of anchorage the effect was abatement. In pre-suture, the most common effect was abatement (4), followed by amplification (3) and neutral (2). In combining, the prominent effect was neutral (5), followed by abatement (3) and there were no cases of amplification. In hanging suture, the prominent effect was neutral (18), followed by amplification (14) and abatement (13).

Table 7. Finnish subtitle division in change of angle by cut

Type of subtitle division		%	Relationship with picture		%
Anchorage	1	2	Amplification	-	-
			Neutral	-	-
			Abatement	1	100
Pre-suture	9	14	Amplification	3	33
			Neutral	2	22
			Abatement	4	45
Combining	8	13	Amplification	-	-
			Neutral	5	63
			Abatement	3	37
Hanging Suture	45	71	Amplification	14	31
			Neutral	18	40
			Abatement	13	29
Total	**63**	**100**			

With the change of angle by cut, the Finnish subtitles use mainly hanging suture (71%) of which 40% have a neutral relation to the picture. The percentage of amplification and abatement is almost the same, less than a third each, which is still a considerable number. This means that even though the general effect of the hanging suture in change

of angle by cut is neutral, it should be used bearing in mind its possible other effects on the reading of the picture. Far behind hanging suture comes pre-suture with only nine cases. The effect of pre-suture is mainly abatement (45%). In 33% of the cases it amplifies the effect of the picture and only in about 1/5 (22%) the effect is neutral. The use of pre-suture in the case of change of angle by cut is mainly not neutral, which is why its use should be carefully considered. Combining is used eight times, only one fewer than pre-suture. Still, the effect is quite different, in majority, near 2/3 (63%), it is neutral and there are no cases of amplification. Yet, in a generous 1/3 (37%) the effect is abatement. This means that combining is more neutral to use in change of angle by cut than pre-suture, but that prudence is still needed. Finally, there is only one case of anchorage, and in this case the effect is abatement; because there is only one of this division type, it does not give basis for comparison and, thus, does not allow further conclusions.

When all the division types of the Finnish subtitles in change of angle by cut were combined, it was found that 40% of all 63 cases have neutral relation with the picture. Even though the percentage of the neutral relation is relatively high, still one third of the subtitle divisions abate and one fifth amplify the effect of the picture. Already this suggests that it is significant how the subtitles are divided on the pictures; the relation changes and, therefore, affects the reading.

The French subtitle division type with change of angle by cut is anchorage in 58 cases out of 59, as shown in Table 8; there is only one hanging suture, and no pre-sutures or combinings. In anchorage the prominent relation, 31 cases (53%) was neutral, followed by amplification with 22 cases (38%) and abatement with 5 cases (9%). In the case of the hanging suture, the relation was amplification. All this implies that, because with change of angle by cut the effect of anchorage is in generous half of the cases neutral, this type of subtitle division is relatively safe to use.

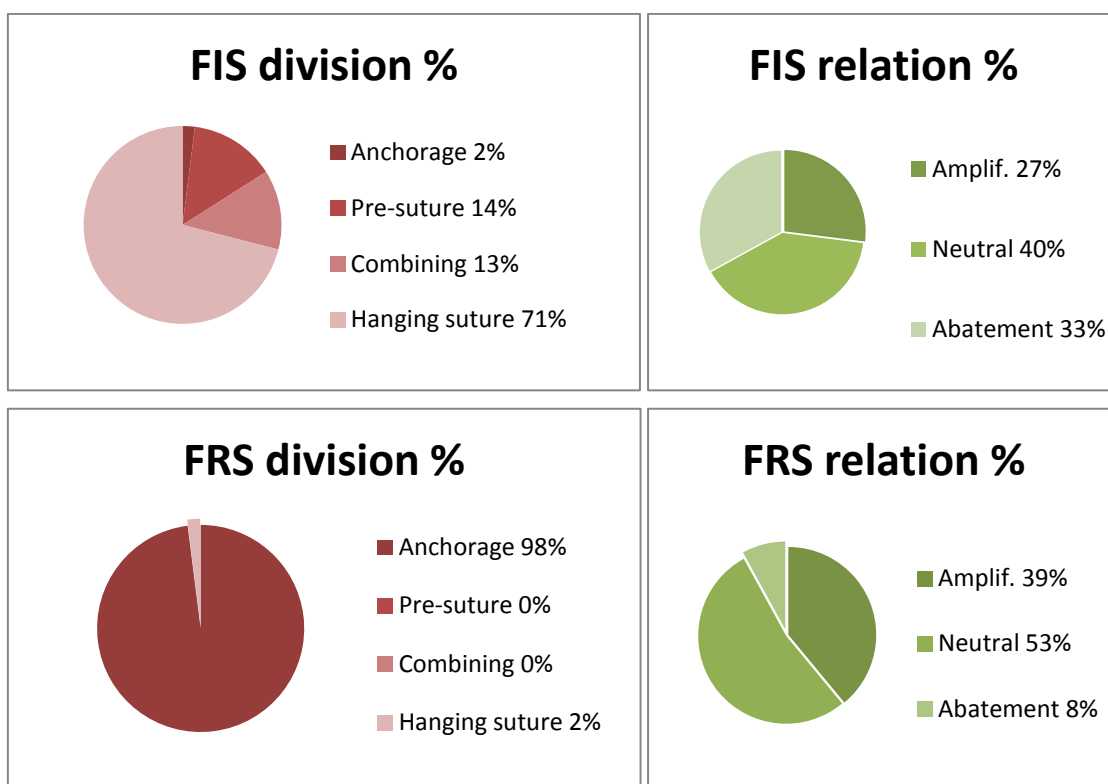**Table 8.** French subtitle division in change of angle by cut

Type of subtitle division	%		Relationship with picture		%
Anchorage	58	98	Amplification	22	38
			Neutral	31	53
			Abatement	5	9
Pre-suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Combining	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Hanging Suture	1	2	Amplification	1	100
			Neutral	-	-
			Abatement	-	-
Total	**59**	**100**			

The French has used only two types of subtitle division in change of angle by cut, as explained above: 58 (98%) of anchorage and one of hanging suture (2%). As in Finnish subtitles, the one case of anchorage does not allow for conclusions, nor does the one case of hanging suture of the French subtitles. Anchorage, though, speaks clearly. With anchorage, neutral relation covers slightly over 1/2 of the cases, amplification is next with generous 1/3, and abatement is clearly the rarest effect covering less than 1/10 of the cases. This means that as French subtitles use almost solely anchorage with change of angle by cut, the relation of the subtitles with the picture is in generous half of the cases neutral, which implies that anchorage is a relatively safe division type to use. Some prudence, though, is still needed if an amplifying effect is not intended.

When, in the case of change of angle by cut, the use of Finnish and French choices of subtitle divisions were compared, a clear tendency appeared: the Finnish subtitles use mainly hanging suture, whereas the French ones use almost exclusively anchorage. The structural differences are clear. As the relations of the Finnish and French subtitle divisions were compared, the difference was found less notable. This means that even though anchorage, in this case, seems safer to use if amplifying or abating effects are

not desired, no definitive conclusion can be made of which division should be used. The comparisons of the divisions and relations are illustrated in the pie charts (Figure 4) below.

Figure 4. Finnish and French subtitles in change of angle by cut

It should, thus, be kept in mind that at least in change of angle by cut the subtitle division makes a difference, which is demonstrated by Picture 10 (Scene 4, What all kids want). In this example, Ted tries to get Bobby on a better mood because Bobby got a library card for his birthday and not the bike he wanted. Ted advertises the adult literature to Bobby. The red slash marks the place of the cut in the picture.

DI (T): Fair enough. Don't be afraid.**/**A Tale of Two Cities ends with a beheading, […].

FI: Selvä.   Älä pelkää.**/***Kaksi kaupunkia*
                                              loppuu mestaukseen.

FR: Très bien.   N'aie pas peur.   **/**   "Un conte de deux villes"
                                                                   se termine par une decapitation.

Picture 10. Subtitle division in change of angle by cut (*Hearts in Atlantis* 2001:
        Scene 4, What all kids want)

Here, in the Finnish subtitles the part of Ted's dialogue where he says: "Don't be afraid.
/A Tale of Two Cities ends with a beheading" has been kept within one subtitle flash,
tying the cut together with pre-suture, whereas in the French subtitles it has been
divided into two subtitle flashes using anchorage. The way pre-suture is used in the
Finnish subtitles abates the effect of "Don't be afraid.", while anchorage in the French
subtitles amplifies it by tying it to the picture of the lonely Bobby. On the other hand,
the French language in this case requires more space than Finnish, that is, it would have
been difficult, if not impossible, to fit the French text into one subtitle flash.

5.2 Shot-reverse-shot and Subtitling

Shot-reverse-shot means the shooting technique where the picture swaps between the
people having a conversation, usually two people. This is illustrated by Picture 11
where Ted talks with Bobby's mother. Shot-reverse-shot was the second most common
shot type (29 sequences, 26%) in the film *Hearts in Atlantis*.

Picture 11. Shot-reverse-shot (*Hearts in Atlantis* 2001: Scene 5, The real job).

With shot-reverse-shot, the Finnish subtitles have used mainly hanging suture and combining. Hanging suture is used the most, 62%, almost 2/3. In this case, the effect is mainly neutral (71%), which, on the one hand, implies that the use of hanging suture is relatively risk-free, on the other hand, in 1/5 of the cases the effect is abatement, which calls for prudence. In shot-reverse-shot, the results of combining are almost 2/3 abatement and 1/3 neutral. This means that combining is a notably less neutral way to construct subtitles than hanging suture and is therefore to be used with even more foresight.

The Finnish subtitles have not used anchorage in shot-reverse-shot, and pre-suture is used only three times. Twice the effect of pre-suture is neutral and once it amplifies the effect of the picture. These numbers are so low, it is not reasonable to try to draw further conclusions from them. The different divisions of the Finnish subtitles and their relations with shot-reverse-shot are gathered in Table 9.

Table 9. Finnish subtitle division in shot-reverse-shot

| Type of subtitle division		%	Relationship with picture		%
Anchorage	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Pre-suture	3	4	Amplification	1	33
			Neutral	2	67
			Abatement	-	-
Combining	30	34	Amplification	2	7
			Neutral	9	30
			Abatement	19	63
Hanging Suture	54	62	Amplification	5	9
			Neutral	38	71
			Abatement	11	20
Total	**87**	**100**			

The French subtitles use neither pre-suture nor combining with shot-reverse-shot, and hanging suture only twice, where they have a neutral relation with the picture (Table 10). Thus, the interest lies mainly in anchorage, where the main effects, neutral and amplifying, differ only by 2% in favour of neutrality. This division proposes that it is relatively easy to amplify the meaning of the picture by anchorage, but that it is also relatively safe to use. Here, anchorage has abated the effect of the picture only three times.

Table 10. French subtitle division in shot-reverse-shot

Type of subtitle division		%	Relationship with picture		%
Anchorage	82	98	Amplification	39	47
			Neutral	40	49
			Abatement	3	4
Pre-suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Combining	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Hanging Suture	2	2	Amplification	-	-
			Neutral	2	100.0
			Abatement	-	-
Total	84	100			

As the two subtitles are compared, a clear difference between them can be detected also in the case of shot-reverse-shot. It follows the same pattern as in the case of change of angle by cut. In shot-reverse-shot, the Finnish subtitles have few or no cases of anchorage, whereas almost all of the French ones are anchored, and vice versa in hanging suture. In addition, the French subtitles have not used pre-suture nor combining, which similarly are in minority in the Finnish subtitles. That is, also in shot-reverse-shot Finnish tends to leave the subtitles hanging onto the next shot, whereas the French ones anchor the subtitles on the picture respecting the cuts.

In both subtitles the neutral effect, again, is prominent; in half of the cases in French and a little over half in Finnish. Anchorage and hanging suture seem, therefore, to have mainly neutral relation with shot-reverse-shot. In the French subtitles, the close second place of effects is kept by amplification with 46.4%, whereas in Finnish the second place is taken by abatement with about a third of the cases. Amplification is a relatively rare effect in the Finnish subtitles, slightly less than 10%, as is abatement in the French ones with only a few cases (see Figure 5). This distinction raises the question whether hanging suture is typically a neutral or abating structure and anchorage neutral or amplifying. This question will be discussed as the analysis proceeds.

Figure 5. Finnish and French subtitles in shot-reverse-shot
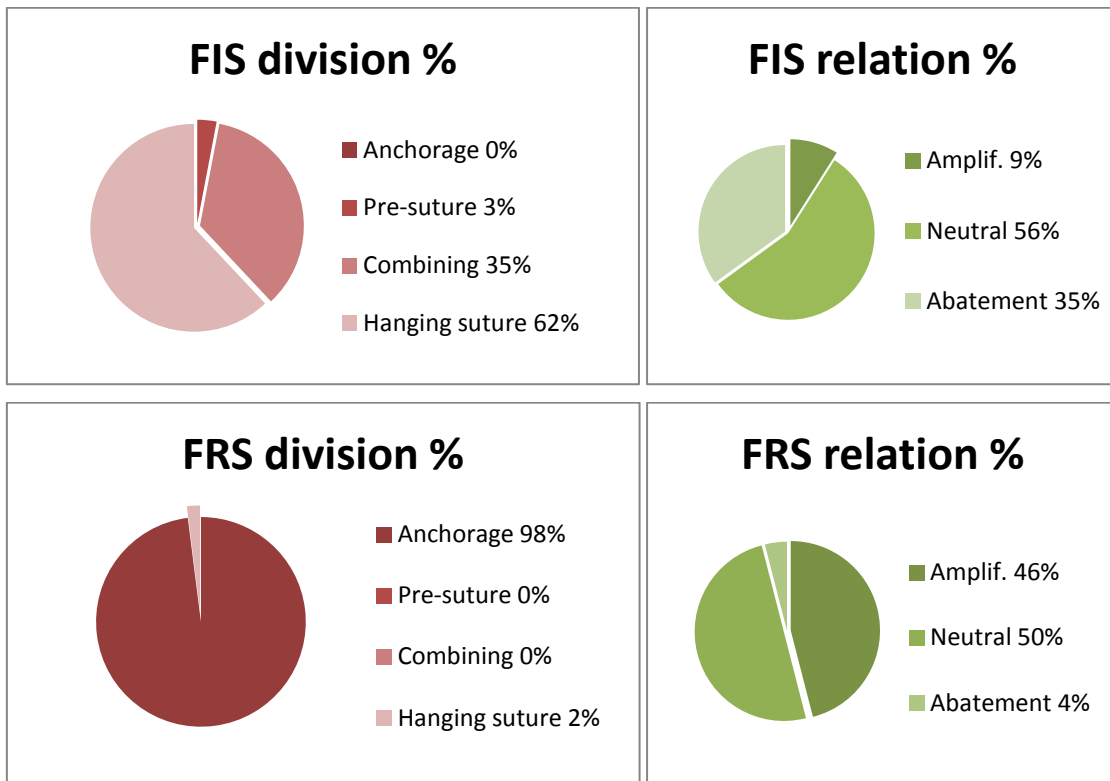
An example of shot-reverse-shot and the different relation of anchorage and hanging suture with it is demonstrated in Picture 12. Here Bobby is reading the paper to Ted and they start talking about a famous football player (*Hearts in Atlantis* 2001: Scene 7, Nagurski's comeback game).

DI: (T) -Yeah.
             (B) -You and my dad were at the same place.
             (T) -You know about Bronko Nagurski, huh?
             (B) - He was my dad's hero, that's all.

FI: Kyllä.   Tiedätkö Bronko Nagurskista?/
     Olit samassa paikassa kuin/ isäni.   -Hän oli isäni san/kari.

FR: Vous et mon père,   Tu connais Bronko Nagurski ? / C'était le héros de mon père.
       vous étiez au même endroit.   /

Picture 12. Subtitle division in shot-reverse-shot (*Hearts in Atlantis* 2001: Scene 7, Nagurski's comeback game).

In this example, the Finnish two-liners result in hanging suture and combining. The first hanging suture amplifies the effect of the message by tying the picture of Bobby and Ted and, consequently, enhancing the fact that Ted indeed was in the same place as Bobby's father. The French structure abates this message here with anchorage. Conversely, the combining structure in the following Finnish subtitle flash has an abating relation with the picture, whereas the French structure, anchoring the text "He was my dad's hero" to Bobby's picture amplifies the effect.

5.3 Long Take and Subtitling

Long take in this study means the kind of shot where the scene is filmed for a longer time and the camera hardly moves. In the film *Hearts in Atlantis*, there were 26 long takes in the studied area, which is 23% of all four shot types.

An example of a long take is presented by Picture 13. This case concerns the different relation of anchorage and hanging suture in long take. In this picture, Bobby and Carol have been playing on the street on a beautiful summer day when the bullies arrive (*Hearts in Atlantis*: Scene 14, Doolin's secret).

DI (H): Hey, Gerber-Baby!
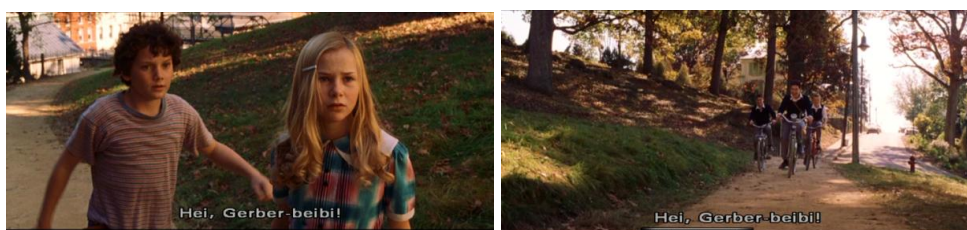
FI: Hei, Gerber-bei/bi!
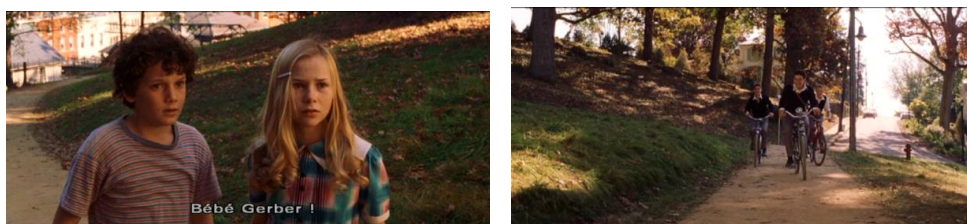
FR: Bébé Gerber ! /

Picture 13. Subtitle division in long take (*Hearts in Atlantis* 2001 Scene 14, Doolin's secret).

At the end of the long take, where Bobby and Carol are playing on the street, someone is calling for Carol: "Hey, Gerber-Baby!". In the subtitles, Finnish ties this exclamation to the next picture with hanging suture and amplifies the relation with the following picture and, consequently, the caller. The French usage of anchorage here is relatively neutral, but can be considered to amplify the notion of surprise or tension of the arriving bullies. The notion that can be emphasized with the structure of the subtitles can be very subtle and often unconscious.

The main type of division with long take is anchorage in both language versions. Differences are found in 12 cases. The Finnish subtitles, where they differ from the French, use no anchorage nor pre-suture with long take. Here, combining is used once, with neutral effect, which leaves 11 cases of hanging suture. In the latter, all relation types are found and are relatively equal: amplification and neutral effects form a generous 1/3 each and abatement a generous 1/4, which can be seen in Table 11 below.

Table 11. Finnish subtitle division in long take

Type of subtitle division		%	Relationship with picture		%
Anchorage	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Pre-suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Combining	1	8	Amplification	-	-
			Neutral	1	100
			Abatement	-	-
Hanging Suture	11	92	Amplification	4	36
			Neutral	4	36
			Abatement	3	28
Total	**12**	**100**			

The French subtitles, as also the Finnish ones, have no cases of pre-suture and only one of combining. Similarly as in previous shot types, where Finnish applies hanging suture, the French subtitles prefer anchorage. Almost 2/3 of these cases have amplification as effect, whereas neutrality covers a generous 1/3. Abatement as effect is not found.

Table 12. French subtitle division in long take

Type of subtitle division		%	Relationship with picture		%
Anchorage	11	92	Amplification	7	64
			Neutral	4	36
			Abatement	-	-
Pre-suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Combining	1	8	Amplification	-	-
			Neutral	1	100
			Abatement	-	-
Hanging Suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Total	**12**	**100**			

When the structures of these two subtitles are compared, it becomes clear that Finnish prefers the use of hanging suture and French the use of anchorage in long takes. With the Finnish choice of hanging suture, the relation with the picture varies more than with the French choice of anchorage. Abatement takes a quarter of the effect of the Finnish subtitles which is a relatively large proportion, and if this effect occurs often, it may flatten the effect of the film by neutralizing the message brought in through picture.

Neutral relation was as frequent in both, little over 40%. Amplification, again, was the most frequent relation in the French subtitles and the second most important in Finnish. This can be read as where FRSs have amplifying relation with the picture, there FISs have either amplifying or abating relation. Of course, these do not necessarily concern the same subtitle flashes. Comparison of the FISs' and the FRSs' division and their relation with long take are demonstrated below with pie charts in Figure 6.

Figure 6. Finnish and French subtitles in long take in percentages.
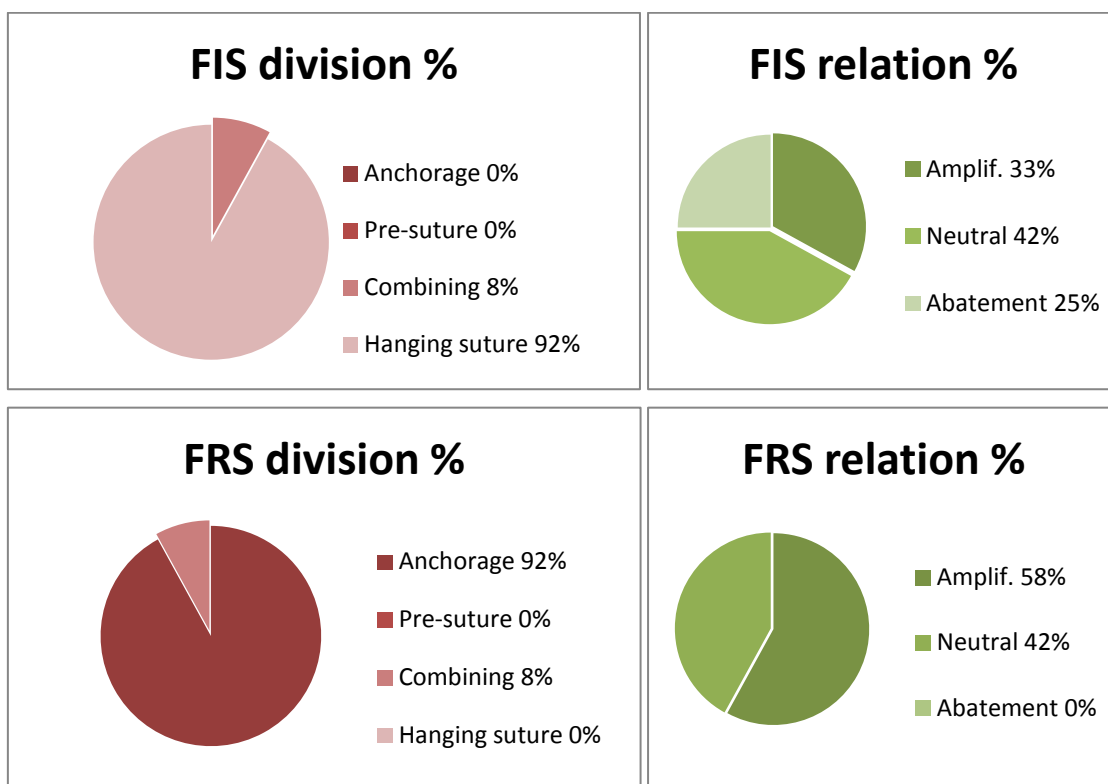
5.4 Moving Camera and Subtitling

Moving camera in this study means the kind of shots where the camera moves, in any direction, with no cuts in between. In the area studied, there are fifteen of these shots, the fewest in number of all the four types (13%). In four of these cases, the subtitle divisions of Finnish and French differ from each other.

Three of the Finnish subtitle divisions have hanging suture and one has pre-suture; this distribution follows the already familiar pattern from the previous cases what comes to hanging suture. In the course of the study, it has been the dominant feature in the Finnish cases. Pre-suture, for its part, has not been a common division type in the previous cases, nor is it here. The one case of pre-suture with moving camera amplifies the effect of the picture. Two out of the three cases of hanging suture have a neutral relation with the picture and the one left has an amplifying effect (see Table 13).

Table 13. Finnish subtitle division in moving camera

| Type of subtitle division		%	Relationship with picture		%
Anchorage	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Pre-suture	1	25	Amplification	1	100
			Neutral	-	-
			Abatement	-	-
Combining	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Hanging Suture	3	75	Amplification	1	33
			Neutral	2	67
			Abatement	-	-
Total	**4**	**100**			

The French subtitles, when they differ from the Finnish, use only anchorage as division type. Here, three out of the four cases have a neutral relation with the picture and the one left has an amplifying relation, as is presented in the table below. In the case of moving camera, anchorage, thus again, presents itself as a relatively neutral structure.

Table 14. French subtitle division in moving camera

| Type of subtitle division		%	Relationship with picture		%
Anchorage	4	100	Amplification	1	25
			Neutral	3	75
			Abatement	-	-
Pre-suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Combining	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Hanging Suture	-	-	Amplification	-	-
			Neutral	-	-
			Abatement	-	-
Total	**4**	**100**			

When the Finnish and French subtitles are compared, the differences are clear, as demonstrated by the pie charts of Figure 7. In Finnish, hanging suture dominates, as usual, whereas pre-suture uncommonly takes the second place. Also French has an already familiar pattern, as anchorage is the solely used division type. This structure division continues to support the previously found tendency that FI favours hanging suture and FR anchorage. In this case, the average effect for the FI choices is evenly split between amplification and neutral, while the FR choice results in 3/4 neutral and 1/4 amplifying. That is, anchorage displays a more secure structure.

Figure 7. Finnish and French subtitles in moving camera in percentages.
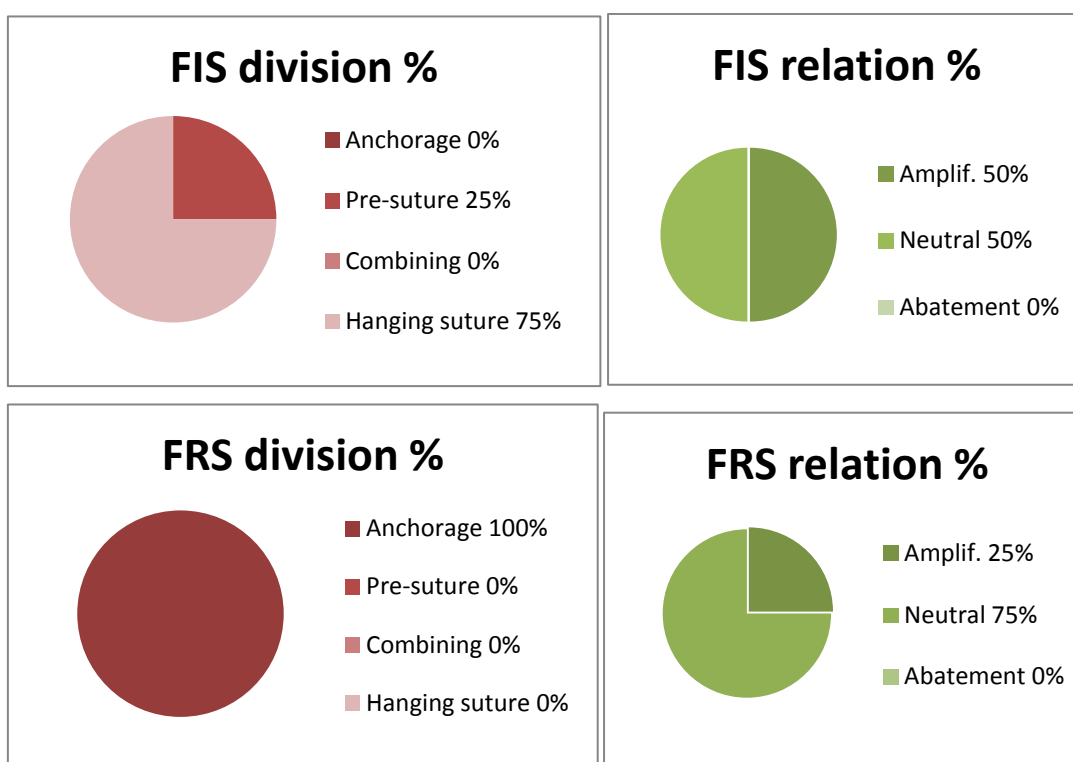

The following example, chosen for moving camera, is Picture 14 from scene 8, Wrong number, where Bobby's mother asks him about his new friend Ted, whom she does not trust. The two pictures in the middle are from the moving camera, while the ones before and after are from other takes.

DI: (M) - […]/ This Ted of yours.. did he tell you where he came from?/
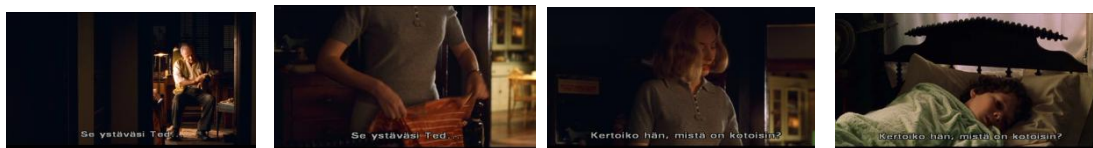
FI: Se/ ystäväsi Ted…   Kertoiko hän, mistä on /kotoisin?
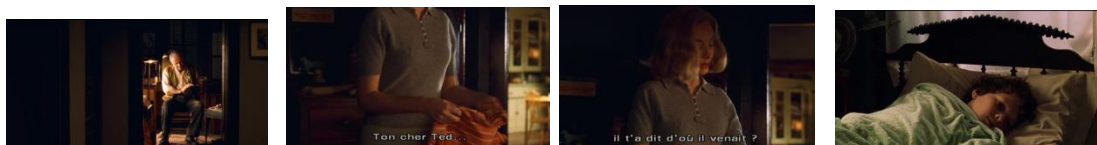
FR: /   Ton cher Ted…   il t'a dit d'où il venait ? /

Picture 14. Subtitle division in moving camera (*Hearts in Atlantis* 2001: Scene 8, Wrong number)

In the Finnish version, the first subtitle flash starts with pre-suture. In this case, it amplifies the connection with the speaker and the subject conforming to the English dialogue, which also starts while Ted is still in the picture. As the French subtitle starts only when the mother is shown in the picture, the connection is slightly looser. The Finnish usage of hanging suture and French of anchorage at the end of the moving camera are both relatively neutral, not adding to or depressing the meaning of the picture.

In the subchapters above the focus has been on how in the film *Hearts in Atlantis*, the line division of the Finnish and French subtitles into one- and two-liners using anchorage, pre-suture, combining and hanging suture, affect the relation (amplifying, neutral, abating) between subtitles and the picture with the different cut types (change of angle by cut, shot-reverse-shot, long take, moving camera). These cases have this far been treated separately in order to show how complex the issue is. That is, the relation of the subtitles with the picture alters even within a certain shot type; this is why it cannot be said that, for example, with shot-reverse-shot anchorage always has an amplifying effect. In the following section, the separate results of the picture types will be combined.

5.5 Differences between Finnish and French readings of pictorial and textual interplay in *Hearts in Atlantis*

In this thesis the picture in the film *Hearts in Atlantis* has been divided into four categories: change of angle by cut, shot-reverse-shot, long take and moving camera, of which change of angle by cut is the most common. The percentages of the picture types are shown in Figure 8. In the previous sections these four picture types have been studied separately, and here, the findings have been combined to answer the research question of how the different subtitle divisions (anchorage, pre-suture, combining and hanging suture) relate to the picture.
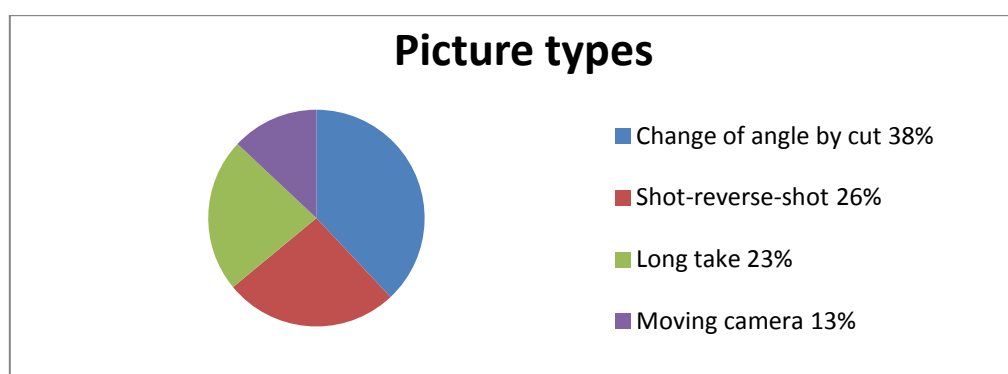

Figure 8. Picture types in percentages in the film *Hearts in Atlantis*.

In the following pie charts (Figure 9), the results are assembled, and the percentages of all the subtitle division types that differ in the subtitles of the two languages and all their effects on picture are combined. It becomes clear from the findings that the hanging suture is the most frequently used structure in the Finnish subtitles in all the picture types (68%), and the most common relation between the subtitle divisions and the picture is neutral (49%). Abatement (32%) and amplification(19%) are also common consequences. The Finnish way of structuring the subtitles, thus, results in various relations and calls for attention from the translator. Using hanging or combining suture

(23%) needs judgement in order not to amplify or abate the message of the picture unintentionally.

Figure 9. Finnish and French subtitle divisions and their relations with picture in percentages in the film *Hearts in Atlantis*.
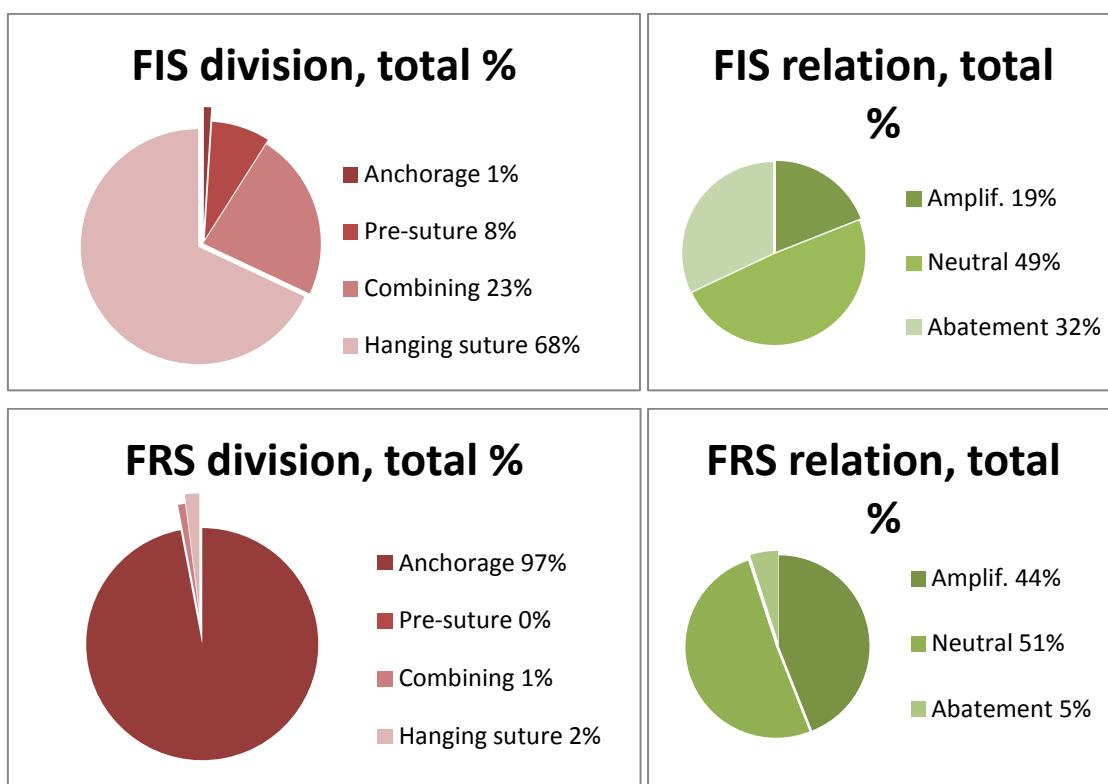
As shown in Figure 9, the French version in its turn uses almost solely anchorage (97%), and the relation is almost half and half between neutral and amplification (51% and 44%), while being slightly in favour of neutral effect. This structuring of subtitles, even though very different from the Finnish practice, presents the same problems. As neutral relation is neutral and cannot harm the message of the picture, amplification may amplify features or details in the picture which might not be working in favour of the plot.

Still, when the relations are studied in connection with the different subtitle division types, hanging suture and anchorage are the most neutral forms of structuring the subtitles compared with pre-suture or combining. That is, if the translator does not want to affect the message of the picture, the most neutral structural choices are anchorage and hanging suture. All of these four types can be used if given necessary attention by the translator.

Finally, the following bar charts (Figures 10 and 11) display the distribution of the different relations (amplification, neutral and abatement) of the different subtitle structures. This clarifies which structures result in which type of relation with the picture. The first bar chart shows the figures concerning the Finnish and the second the French subtitles.

Figure 10. Effects of different subtitle structures in Finnish subtitles
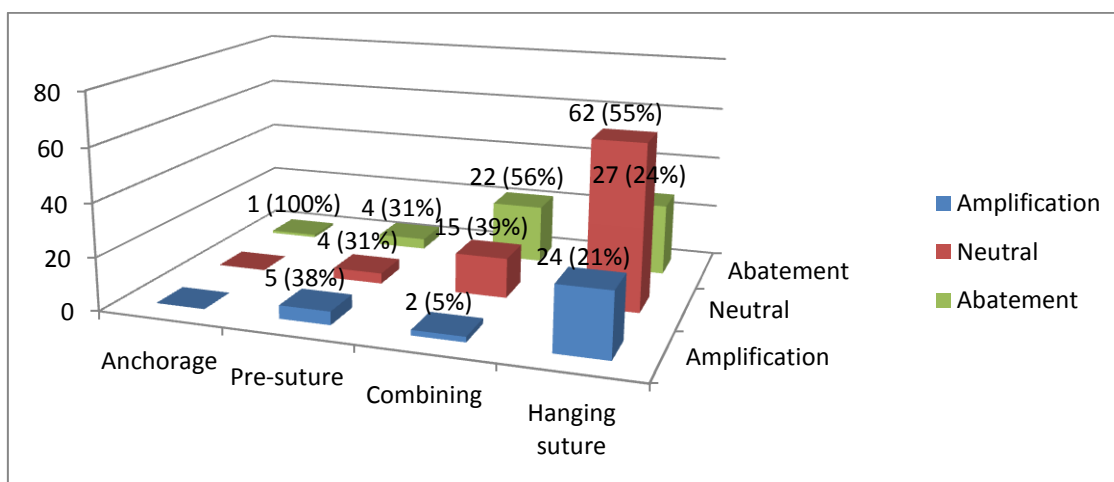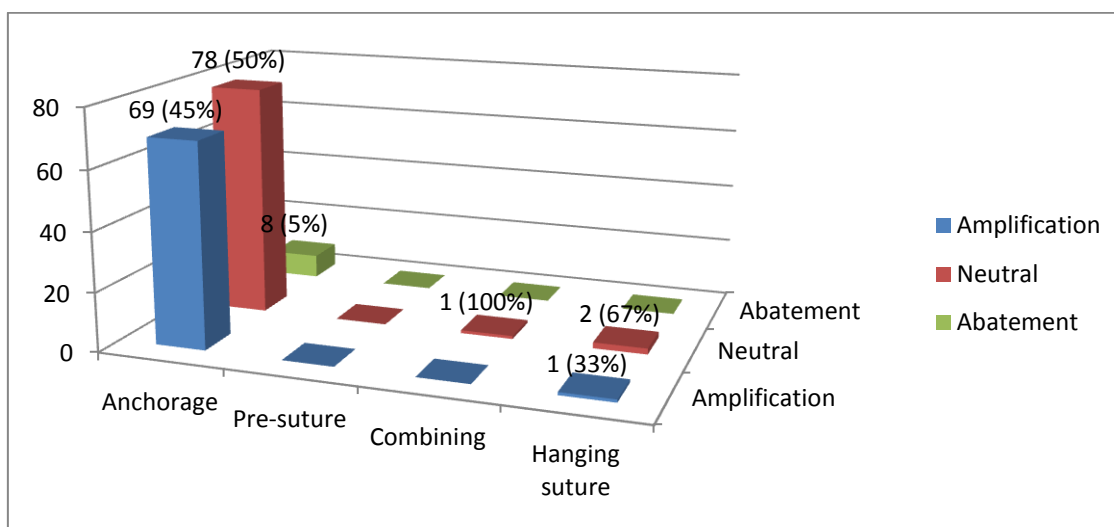
Figure 11. Effects of different subtitle structures in French subtitles

It is shown here that in the French subtitles the relation of anchorage, used in 97% of the cases with the picture, is in half (50%) of the cases neutral. In 45% of the cases, though, the effect is amplification. Anchorage can, thus, easily be used to add emphasis to the speaker or the counterpart of the dialogue, the character and/or the plot. On the other hand, it can also be used to add emphasis to features that do not enhance the objectives intended in the film, even though these cases are in the minority (5%).

Hanging suture (FIS) had more fluctuation in its relation with the picture than anchorage (FRS). In the Finnish subtitles, 68% of the cases had this structure and about 55% of them had a neutral relation with the picture, 24% abating and 21% amplifying relation. This means that hanging suture should be used with care as the influence may shift the stress of meanings in the film to an unwanted direction, that is, amplifying or abating features that are not profitable to the plot. Combining, 23%, also had a relatively important role in the Finnish subtitles. In more than half of the cases, 56%, this structure abates the effect of the picture. In filming, cuts and different filming methods are mainly used to separate actions and/or speakers, that is, to accentuate certain features. This means that when pictures are tied together this strongly with combining structure of

subtitles, it mainly results in fading the effect pursued by the cut used. Yet, often, in 38% of the cases, it also manages to keep a neutral relation with the picture.

The last structure type, pre-suture, was the least used where the subtitles differed from each other; 13 times in the Finnish subtitles and not once in the French ones. Pre-suture was mainly used in places where also the dialogue started already during the previous picture; suturing the places, people or events together. This way, its relation with the picture can be considered different from its relation with the dialogue and the plot because in these cases the picture or the cut separates the elements and the dialogue is used to combine them. Regardless, the relation of pre-suture with the picture was evenly divided between amplifying, neutral and abating, 33% each, which means that the translator should think very carefully before using this subtitle division type.

The relation of the subtitles with the alternating picture is a complex entity. This analysis has shown that it is not unimportant how the subtitles are structured and positioned on the pictures. In the following section, conclusions are drawn from the analysis as how these results can be approached, what consequences can be expected and how they apply to the translation work.

6 CONCLUSIONS

At the beginning of this study, it was assumed that some systematic deviation could be found between the Finnish and French subtitles. The purpose of the study was to explore whether the structure of subtitles has any influence on their relation with the picture, and how this may influence the meaning portrayed. This has been studied by comparing the Finnish and French subtitles of the film *Hearts in Atlantis* (2001).

The material of this study, though only from one film, reveals noteworthy differences between the Finnish and French subtitles, and in their relation to the picture. Even though both subtitles are centred and positioned at the bottom of the page when possible, their basic structure differs significantly; the FRSs are mainly one-liners whereas the FISs are mainly two-liners. Also, the more detailed structure varies, that is, how the subtitle flashes are positioned on the picture: the categories were anchorage, pre-suture, combining or hanging suture.

Picture, for the purposes of this study, was divided into four different categories: change of angle by cut, shot-reverse-shot, long take and moving camera. In order to analyse the relation of the subtitle structures with the types of picture a suitable theory was found in multimodality, as it allows comparing the many meaning making resources of a multimodal text. The theory was adapted to meet the needs of the present research as only two meaning making resources, subtitle structure and picture types, were of interest.

In the analysis, it was found that anchorage and hanging suture were the main structures used in the subtitles, pre-suture and combining were used less often. It is to be borne in mind that in this thesis the structure was studied only in cases where the Finnish and French usage differed. In these instances Finnish used mainly hanging suture and French used anchorage. This division was supported by the fact that one-liners, preferred in the French subtitles, fit more easily on a picture than two-liners, preferred in the Finnish subtitles, that take a longer exposure time. This leads at times to forced

hanging sutures in the Finnish subtitles and allows more anchorage in the French. According to this study, thus, the choice between the use of one-or two-liners affects the subtitles' position on the picture and, hence, their relation with the picture.

Three categories were created to analyse the relationship of the subtitle structure with the picture: amplification, neutral and abatement. Amplification means that the subtitle structure used on the picture, amplifies the effect of the picture. Neutral relationship means that the subtitle structure has no notable effect on the reading of the picture, and abatement means the used subtitle structure flattens the effect of the picture.

The material included several scenes where the speaker and/or the issue could be emphasised or abated through the way the subtitles were structured. Thus, it can be claimed that the subtitle structure and its relation with the picture is a concept which also has a role in the entity of meanings. As Perego (2009: 69) says:

> Nevertheless, whatever semiotic shift is involved, the codification of nonverbal information in subtitling is undeniably a reality. It represents a very important facilitating and target oriented device which deserves to be taken into account when subtitling so as to assist the audience who are simultaneously watching, listening and reading, and often have to rely predominantly on the written channel.

On average, the French subtitles tended to have either a neutral or amplifying effect with regard to the message of the picture, whereas the effects of the Finnish subtitles were either neutral or abating. On one hand, this can be interpreted in such a way that one-liners, and consequently anchorage, have mainly positive or neutral effect on the reading of the film, even though one-liners are generally not considered viewer friendly. In other words, the use of two-liners, due to hanging suture, involves a bigger risk for abating effect on the reading of the film, even though two-liners are considered more viewer-friendly.

On the other hand, As French people are generally considered more vivacious than Finns, these differences can be seen culture-specific. Viewer friendliness, therefore, might be said to be at the same level in both languages due to different overall

temperaments, even though at times, the rapid change of one-liners in the French subtitles did approach the minimum time set for one-liners and may, hence, affect negatively the comfortable reading experience.

As the Finnish and French subtitlers of the film were not reached for an interview, it is not known whether they have considered the possible effects of the subtitle division in relation with the picture when choosing how to compose the subtitles. Most probably they follow the guidelines of the company they work for or other conventions in their preference for one- or two-liners.

According to this research, the structuring of the subtitles can be used as a translatorial means to promote meanings in a film, as the structure of text in poetry, even though the effect of subtitle division on the reader/viewer's interpretation of the film is more subtle. According to Perego (2009: 60), paralanguage helps guide the translator's semantic choices when subtitling, and that its information can be foregrounded and verbalised by means of additions, specifications and reformulations. In the light of this research, line division could be added to the list.

In the course of this study, several issues came up that would need further study. Firstly, viewers pay attention to different things when watching a film; some focus on the picture, some on the plot and some on the dialogue or the subtitles (Gambier 2003: 187). Hence, it would be useful for the subtitlers to know which of these focuses is dominant in their target audience. This way it would be easier for the subtitlers to choose their translation strategies, for example, concerning the information load given in the subtitles. Secondly, it would be beneficial to know, cross-culturally, the effect of one- and two-liners on readability and comfortable reading experience. That is, whether the line division could alter within a film according to, for example the needs of accentuation, or whether this would disturb the reader/viewer's experience of the film. Thirdly, it would also be important to study further the effects of punctuation or rather the effects of changing the punctuation system, as in how long it would take for the audience to learn and to accept new punctuation practices. For example, within the

French subtitling conventions, it could be explored whether the spaces before question marks and exclamation marks could be deleted in order to save space when subtitling or whether this change would disturb the average audience too much. Finally, yet another research topic could cover the differences in the information load given by subtitles in different languages, that is, how much of the dialogue and screen texts is included in the subtitles, and the effect of this to the understanding of the film and the reading/viewing experience.

I hope that in the course of this study I have been able to draw attention to yet another technical point that may demand attention from careful, quality-oriented translation companies and translators. Also Perego (2008: 216) highlights high quality and target-orientedness in subtitling. Unfortunately, audiovisual translation is not valued by all parties involved in the translation process; consequently translators are often not given enough time or resources to perform their task. It would, therefore, also be interesting to study empirically how audiovisual translators can, or whether they can, apply the results of this study to practice volitionally.

As it is now proved that even the division of the subtitles affects the interpretation of the picture and the plot of a movie, it is maybe time to wake up to acknowledge the importance of the task of audiovisual translators – the film makers no more than the consumers should accept a mediocre quality in the translations, even if the costs would rise.

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APPENDIX

Appendix 1. List of scenes

1. Delivery from the past (Credits).
2. Back home.
3. Happy Birthday (*Ain't That a Shame, The Twist*).
4. What all kids want.
5. The real job (*Only You (And You Alone)*).
6. You will kiss her (*Come Fly with Me*).
7. Nagurski's comeback game.
8. Wrong number.
9. Ted's trance.
10. The monte man.
11. The Ferris wheel.
12. Like Atlantis.
13. Weekend plans (*(I've Got the) World on a String*).
14. Doolin's secret (*Sh-Boom (Life Could Be a Dream)*).
15. Worried.
16. Corner Pocket discoveries.
17. Low men approach.
18. Winners and losers.
19. Ted's burden.
20. Unstoppable.
21. Heart of a lion.
22. The informer.
23. Through the window.
24. Two betrayals.
25. Doolin undone.
26. Working on it.
27. The best we can (*Only You (And You Alone)*).
28. Picture of Carol.
29. Enduring gift.
30. Dedication and End Credits (*Smoke Gets in Your Eyes, Sh-Boom (Life Could Be a Dream)*).