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“From Martians to Goa’uld and Ori”

Translator's (In)visibility in Translating the Novum

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## LIST OF ABBREVIATIONS

ST	source text
SL	source language
TT	target text
TL	target language
BT	back-translation
SF	science fiction



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**ABSTRACT**

Tekstilajien käyttäytymistä käännösprosessissa voidaan arvioida tekstilajin määritelmän pysyvyyden pohjalta. Science fictionin kääntämisen suurimpana haasteena voidaan nähdä tekstilajille ominaisten neologismien, *novumien* kääntäminen. Tekstilajille tyypillisenä elementtinä novumin sisältymistä myös käännökseen voidaan tarkastella paitsi tyyllilajin säilyvyyttä, myös kääntäjän näkyvyyttä määrittävänä tekijänä.

Tämä pro gradu -tutkielma käsittelee kääntäjän näkyvyyttä, jonka arviointiperusteena käytetään tekstilajille tyypillisten piirteiden säilymistä käännösprosessissa. Sitä on tarkasteltu science fictionin kääntämisessä sekä kirjallisen kääntämisen että audiovisuaaliseen tekstityksen muodossa. Kääntäjän näkyvyyttä ja tekstilajille ominaisten piirteiden säilyvyyttä arvioitiin soveltamalla science fictionin tekstilajille tyypillisille piirteille sopivaksi James S. Holmesin käännösstrategian jaottelua, jossa luokitellaan kääntäjän ratkaisut säilyttäviksi ja uutta luoviksi. Tekstilajin säilyvyyttä käännösprosessissa on arvioitu soveltamalla Henrik Gottlieb'in teoriaa tekstilajin normalisoitumisesta käännösprosessissa. Käännösprosessissa tekstilajille tapahtuvan sentripetaalisen (keskihakuisen) efektin sijaan tutkielma on esittänyt tekstilajille tyypillisen *novumin* käyttäytyvän sentrifugaalisen (keskipakoisen) efektin mukaisesti käännösprosessissa hakeutuessaan keskipakoisesti kauemmaksi tekstilajin keskustasta.

Tutkimus osoitti, että kääntäjä on vastoin tutkimuksen lähtöoletusta pysynyt pääosin näkymättömänä. Tekstittämisen rajoitteet ovat tuoneet kääntäjän hieman näkyvämmäksi audiovisuaalisessa tekstityksessä kuin kirjallisuuden käännöksessä. Tekstilaji on sovelletun määritelmän mukaan pysynyt pääosin samana.

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**KEYWORDS:** literary translation, audiovisual translation, subtitling, (in)visibility of translator, science fiction, novum



## 1 INTRODUCTION

The genre of science fiction is currently experiencing a peak in the production of both literary and audiovisual texts of the genre. It seems that even though the genre experienced its golden age between 1930's and 40's (Roberts 2006: 56), the twenty-first century is heading towards a new golden age. The growing popularity has led the genre into a cultural turning point, in which the genre has expanded from literature to audiovisual texts as well. The translators of the science fiction literature and subtitlers of the audiovisual texts find themselves faced with the eternal question of their visibility. At the same time the genre has developed from its earliest representatives, such as H.G. Well's *The War of the Worlds*, to modern ones such as the *Stargate* series, towards realism and presenting culturally specific ideas through metaphorical discourse (Roberts 2006: 44-48, 148). This combination leads to a dilemma of how these culturally specific realistic ideas, disguised in the neologisms, should be translated in order to maintain the genre specific features and their embedded realistic features. The origins of this realism are embedded in the use of the science fictional "novum", which forms the basis of the definitions of the genre (Roberts 2006: 6-8). In science fiction the "novum" is used to refer to the new fictional things (Roberts 2006: 7), such as aliens or their technology, and its nature has been clearly and quite strictly defined by the scholars of the science fiction genre theory.

Lawrence Venuti (1994) noted in his original thesis on the visibility of the translator that the mainstream publishers in the United States demand the invisibility of a translator to be the general ideal position for a translator. In subtitling the source text is simultaneously present with the translation, whereas in literary translation it is not. Therefore the subtitler is inherently more visible than the translator of a literary text. When the general insistence of translator's invisibility and the restrictions of audiovisual translation are combined with the rules of the genre theory, the challenges of translating the science fictional novum are easier to pinpoint and the insistence on translator's invisibility gains a new perspective. The conventions of literary translation and subtitling are challenged with the question whether genre specific features should be



taken into consideration when evaluating the visibility of a subtitler or a literary translator.

The genre of science fiction has a long history as a literary genre (Roberts 2006: 38-50). The generic traditions and features that were formed on the pages of books have moved on to guide the audiovisual form of the genre as well. This is confirmed by the science fiction's genre theory, which does not distinguish between the literary and audiovisual forms of the genre. Translation of science fiction is in no way a new phenomenon, *The War of the Worlds*, for example, was first translated into Finnish in 1979 (Wells 2005), but the growing amount of audiovisual translation on the genre is a modern one. The challenges of translating the science fictional novum are different in subtitling than they are in literary translation. Subtitling is a more constrained mode of translation than literary translation and thus the same novum can be translated differently in subtitling than in literary translation.

The translation strategies used in subtitling are the same as the ones in literary translation. The differences between the two modes of translation create a difference in the preference and emphasis between these strategies. The metaphorically complex nova are a challenge for the translator of both modes. For example, the alien race "wraiths" in the TV-series *Stargate Atlantis* are pale creatures, which social structure metaphorically resembles that of a bee colony. The name of this alien race implies that they are ghost-like creatures, yet the interrelated nova which for example names their spaceships, metaphorically connects the creatures with the social structure of a bee colony. The translator has to decide between maintaining these metaphors by estranging the viewer from reality or extrapolating the nova due to, for example, the spatial constraints of subtitling. The novum cannot always be retained in the target text without creativity, which produces re-creative translation strategies.

Previous research in science fiction as a genre is plentiful. There is, however, a serious lack of research in the translation of science fiction. The available research consists mostly of Master's Theses, which are mainly interested in studying the translations of the neologisms as such as a linguistic phenomenon (e.g. Piiparinen, 1994; Mäkelä 2003;

Kalliomäki, 2007), concentrating on the formation of the neologisms during the translation process. Almost parallel to the present study on the translation of the novum, a Master's Thesis was written in 2012 by Riikka Kurki. In her thesis Kurki used the tv-series *Stargate SG-1* as her material and approached the translation of neologisms from the point of view of Gideon Toury's law of growing standardisation. Even though Kurki regards neologisms as an essential feature of the genre, she has concentrated more on linguistic features and linked the science fictional neologism to scientific and technological terminology from a linguistic point of view without taking into account the genre theory. For example, Darko Suvin's (1979) pioneering definition of science fiction is not even mentioned in the thesis. Hence it shows that the writer has not considered the neologism's genre specific nature nor has she distinguished between the novum and other kinds of neologisms.

Instead of focusing on the structure of the translations of neologisms without the generic context as Kurki (2012) has done, this thesis will look at the translation of the novum as a genre specific feature of science fiction. The novum, a term coined by Darko Suvin (1979), is a widely accepted term for the science fiction's neologism (Roberts 2006: 6-7) and it holds in itself more than just linguistic features. Darko Suvin's theory, presented in 1970's has been one of the pioneering definitions and it is widely accepted as a definitional starting point for those who have aimed at elaborating the theory of the genre. In this study, both the audiovisual and the literary context are examined as the context for the translation of the generic feature of the novum. In other words, the thesis sees the novum as the genre theory defines it, and observes the limitations and specific features of literary translation and subtitling. The characteristics of these two modes of translation are taken into account throughout the analysis. The presence of multiple channels in subtitling (the visual, verbal and auditory) and only one in literary translation (verbal) can affect the choices between the translation strategies. In order to analyse the possible differences between the two modes, the local translation strategies are divided into two main categories based on how the novum is transferred from the ST (source text) to the TT (target text). These main categories, retention and re-creation, are further analysed to produce either an invisible or a visible translator.

As with all translation, determining the level of (in)visibility of the translator depends on the point of view from which the translation is looked at. In this study, the translator's invisibility is determined against the set of features that determine the characteristics of the science fictional novum, but also taking into account the conventions of subtitling and those of literary translation. Because the novum can be metaphorically complex, the translator of the novum needs to perform a psychological exercise in order to arrive at a solution which, with the demand for the translator's invisibility, either fails or succeeds in preserving the novum's essence. The simplest way to assess the level of visibility is to consider whether the translated novum could still be defined according to the genre theory. If the translated novum no longer complies with the generic definition, the translator has in this sense become visible. The definition of the retentive and re-creative strategies that determine the invisibility is not simply cut into two. This means that if the translator retains half of the features of the novum, it is not enough to render the translator invisible. For example, if the previously mentioned name of the enemy of the science fiction TV-series *Stargate Atlantis*, the "wraith" is translated by using direct transfer as the local strategy, the estrangement as the specific feature is retained but the denotation and metaphorical aspect of the novum is forgotten, the translator is rendered visible. On the other hand, if the novum does not have a clear metaphorical aspect, direct transfer as a local strategy would render the translator invisible, if for example the name of the enemy, "Ba'al", in the TV-series *Stargate SG-1*, was retained. In this case the maintenance of the estrangement of the novum would be the only determinant for the level of (in)visibility.

As the prevailing attitude of the reading public and critics in United states towards translation seems to favour fluency and transparency, Lawrence Venuti (1994: 1, 5) himself has noted that this illusion of transparency grants the translation the position of the original. As good as this promotion of transparency and fluency of a translation (in the name of translator's invisibility) may sound, the concept of translator's (in)visibility may not be as unambiguous as it might seem like. Venuti (1994) himself recognised this and if the translation of the science fictional novum is considered, the fluency gains a new perspective. After all, the novum represents the phenomena and objects that do not (yet) exist in our empirical environment and as such the terminology is meant to stand

out from the standard language in the source text. From the Venutian point of view, the fluency of a science fictional text, therefore, can take an opposite position towards the invisibility of the translator. In translating the novum, it may well turn out that instead of a feature of invisibility, the Venutian textual fluency might be a feature of visibility. Hence, based on the previous, this thesis sets off from the assumptive hypothesis that the translator, while aiming towards textual fluency and invisibility, might have become visible from the point of view of maintenance of the genre specific element, the novum. It is also assumed that literary translation is more capable of maintaining the novum in the translation than the more constrained subtitling is. By trying to fit the novum into a fluently readable subtitle, the translator may have forgotten the novum's role as the prevailing feature of the genre.

The second part of the hypothesis defines the means for the (in)visibility. The novum is often a foreign element, which is why retentive strategies do not support textual fluency when it is translated. Therefore the assumptive hypothesis of this thesis is supported by the assumption that when translating the novum both the translator and the subtitler have aimed towards invisibility and textual fluency by means of re-creation rather than retention. The aim of this study is to ultimately test this assumption and to draw conclusions from the results to find out whether the translators are rendered invisible or visible from the point of view of translation of the genre specific element. The genre theory is taken into account in the evaluation of the (in)visibility. The position of the genre specific element in the genre after the translation is seen as the determinant of translator's (in)visibility in this study, which takes into account the interlingual subtitles (Gottlieb 1998: 247) of a popular science fiction TV-series and compares them to the literary translation of a classic of the genre.

This introductory chapter shall continue with a brief introduction to the material of this study, the modern TV-series *Stargate SG-1* and *Stargate Atlantis* and their literary counterpart, the classic of science fiction literature, H.G. Well's *The War of The Worlds*. After this the theoretical framework in relation to the material of the study is introduced as the method of the study and the chapter will end with a brief discussion about the *Stargate* series and *The War of the Worlds*. Chapter two will introduce the

novum within the science fictional genre. After this the theoretical framework of this study will be presented in detail in chapters three and four. Chapter three will look at the constraints of subtitling as well as what happens to genre in translation and chapter four will present the framework for the evaluation of translator's (in)visibility in this study. These chapters are followed by the analysis of the material and the conclusions for the study.

### 1.1 Material

The material of this study consisted of chapters from the DVD releases of the TV-series *Stargate* and *Stargate Atlantis* and of the complete literary novel *The War of the Worlds*, and their Finnish translations. The chapters that were chosen for the study from *Stargate SG-1* were taken from episodes one, two and four from season ten. From *Stargate Atlantis*, chapters from episodes one and two from season five were chosen. The subtitler's company, without the name of the subtitler, was credited in the end of the *Stargate SG-1* episodes but no reference to subtitling was made in the episodes of *Stargate Atlantis*. The subtitles were produced by SDI Media Group (*Stargate SG-1*: 2006). The subtitles of the DVD release were used as the target text and the source text of the DVD release was validated with the transcriptions of the episodes from the internet site titled *Stargate Wiki*. The source text of the literary material was the 2005 edition of *The War of the Worlds* (2005b) and the target text was the second edition of *Maailmojen sota* (2005a). The translator of *The War of the Worlds* novel, Matti Kannosto, is credited on the title page of the book.

The *Stargate SG-1* is a popular twenty-first century science fiction series, which was made from 1997 to 2007 (IMDb: 2013c). The original series *Stargate SG-1* is based on a film titled *Stargate*, produced in 1994 (IMDb: 2013b). *Stargate Atlantis*, the spinoff series of *Stargate SG-1*, was made from 2004 to 2009 (IMDb: 2013d). The popularity of the original series is reflected from the ten seasons it was produced and the two spinoffs, the *Stargate Atlantis* and the *SGU Stargate Universe* (IMDb: 2013e), which it inspired. On the other hand, the classic science fiction novel *The War of the World's*

continuing popularity is reflected from, for example, the fact that it has been filmed as a movie as recently as 2005 (IMDb: 2013a).

The chapters of the *Stargate* series included in the study were chosen on the basis of the presumption that the used nova must have established their position, as the series have progressed, both in the source text and in the target text. In other words, before conducting the study, it was noted that towards the end of the series there must be an established reappearing group of nova which has reached its final form. This also means that most of the lexical nova have already been used during the previous seasons, which might influence the translator's work either by offering support or by creating pressure for change. The viewer may have, in the course of the series, become acquainted with a certain recurring nova, which has an influence also on the translator's choices throughout the series. To acknowledge this possibility or to prevent its possible (when left unnoticed) distorting influence on the results, the episodes chosen for examination were chosen from the last seasons of each *Stargate* series. It was hence assumed that the nova of the last seasons represent the final forms of the nova. The word 'chapter' is used in this study instead of 'scene' to refer to the scenes of the episodes according to the DVD publication's numbered scene selection.

The chapters from the last seasons were chosen in order to encompass the most frequently appearing nova of the series. Both chapters with a high level of verbal nova and those with a low level of verbal nova were chosen. The last was done in order to eliminate the possible distortion for the results of the study caused by a subtitler trying to ease the load of the viewer in chapters where the frequency of the appearance of verbal nova is high, and the opposite effect of the chapters with low frequency of appearance. This is related to the temporal constraints of subtitling, as unusual words may take more time to read than familiar ones (see section 3.2 for discussion of the constraints of subtitling). Therefore, the subtitler may have employed different strategies in the two situations.

The nova of the *Stargate* series consists of aliens and their cultures, such as the "goa'uld" and "ori", and of technical devices and spaceships. The main novum in the

series is the stargate, which enables travelling through a wormhole from one planet to another. The nova of *The War of the Worlds*, on the other hand, is limited to alien enemy related nova. The main nova of the novel consists of the Martians, who are trying to conquer earth, and their technical devices such as the “Heat-Ray” (Wells 2005b: 24), which is literally a ray of heat. The nova of *The War of the Worlds* differs linguistically from the nova of the *Stargate* series. The nova of *Stargate* is constructed mainly of foreign sounding names, such as the previously mentioned "goa'uld", whereas the names of the nova in *The War of the Worlds* are mainly derivatives from already existing words, such as the "Martians". In order to study the level of translator's visibility through the translation strategies when transferring the nova of the source text to the target text, the nova was identified with the help of Darko Suvin's (1979) definition of science fiction and the novum as an essential feature of the genre (see chapter 2 for discussion on Darko Suvin's definition). The audiovisual source text material was collected by validating the transcriptions of the episodes' dialogue by comparing them to the dialogue of the episodes. The target text material was collected by transcribing the Finnish subtitles of the episodes. The literary material was collected by identifying the nova in both the source and the target text.

Even though the nova of the *Stargate* series are not limited to enemy related nova similarly as the nova of *The War of the World* are, only similar type of nova were included in the study of the subtitles. Therefore the audiovisual material of this study is limited to the type of nova that represent the enemy of the humankind. These enemy related nova were extracted and differentiated from the other nova of the *Stargate* series. The chapters of the audiovisual material, which have high frequency of enemy related nova compared to other types of nova (for example nova that are related to the humans) were chosen from the *Stargate SG-1* and *Stargate Atlantis* series. The ST transcripts for the purpose of this study were taken from an internet site named *Stargate Wiki* and compared with the actual audible ST of the *Stargate* series in order to eliminate any errors made in the transcript. A total of eight hundred and fifty-two nova were collected from *The War of the Worlds*. All of them were related to the alien enemy and included in the material of this study. For example, all the references to “Martians” (the enemy) and their “Heat-Ray” (*The War of the Worlds* 2005) in the novel were

included in the study. A total of one hundred and forty-nine enemy related nova were collected from the audiovisual material and included in the material. For example, all the references to “goa’uld” (the enemy in *Stargate SG-1*) and their ships named “al’kesh”, and “Wraiths” (the enemy in *Stargate Atlantis*) and their ships named “darts”, were included in this study.

The target text of the studied material was first studied to identify the translations of the source text nova and to find out the local strategies used in those translations. In addition to the used translation strategy, the subtitles were at the same time analysed to find out how strong is the link between the picture and the dialogue and subtitles. This pictorial link was divided into weak and strong as defined by Schröter (2005), but it was never considered to be completely non-existent. The novum is never completely foreign when it appears in the subtitles. This means that it has probably been used before in a previous chapter or it has a wider context than the immediate instance or moment of its appearance in the dialogue and subtitles. Therefore the concept of the pictorial link is wider in this study than for example in translating humour, for which Schröter (2005) defined his pictorial link for. The novum behaves differently than humour. Where humour seldom repeats itself or refers to previous chapters in an audiovisual text, the nova are most likely repeated many times and refer to previous chapters or even episodes of the audiovisual text.

The link between the visual and the verbal channels was considered to be strong when both were collaborating simultaneously and weak if this collaboration was the result of a bigger concept. For example, the link was considered weak if a visual development was commented on in the following chapters or if there was no link at all. For example, the link is considered to be weak when a human character in *Stargate Atlantis* notes that “That’s a classic Wraith battle technique” (2008: s5, e1, ch.4) and the “Wraith” or their “battle technique” is not simultaneously visually present at the time as the line is spoken, even if it has a link to the complex plot and visual events of some previous chapter or the whole episode. In order to consider the link to be strong in this case would mean that the “Wraith” or a clear connection to their battle technique is simultaneously present on the screen at the time of the utterance. Based on this



categorisation, the pictorial link was considered to be strong in only twenty-six cases and weak in one hundred and twenty-three cases and it coincided more with a visible than with an invisible translator.

The literary material cannot have a similar link to visual as the subtitles have. Therefore the strength of the pictorial link is only studied in connection to the subtitles, as it can be considered to be an important feature of subtitling, and to influence the translator's invisibility as well. As a conclusion, the study makes a comparison between the literary translation and subtitling of the nova, taking into account the media specific features of the two modes of translation. The presence of both audiovisual and literary material in this study enables a stronger standing point for claims about the transfer of the genre specific element novum and hence about the transfer of the genre of science fiction itself. The next section will introduce the method according to which the study was conducted.

## 1.2 Method

The aim of this study was to find out whether the translator is retained visible or invisible in the translation of the science fiction's genre specific element, the novum. The assumptive hypothesis was that by aiming at Venutian textual fluency, the translator may have become visible from the point of view of maintenance of the novum and the science fictional genre. The second part of the assumptive hypothesis was that when translating the novum, both the translator and the subtitler have aimed towards invisibility and textual fluency by means of re-creation rather than retention. These assumptions rose from the novum's tendency to be often a difficultly readable neologism, which retentive translation might affect the Venutian fluency of the text. The ultimate aim was to find out whether there is a difference between subtitling and literary translation of the novum, which would affect the translator's (in)visibility. The (in)visibility of the translator was approached by using its Venutian definition as a background and modifying it to the study of the novum. In this study the (in)visibility was then determined against the maintenance of the science fictional genre through the

novum. This assessment of the level of translator's invisibility in these translations of the genre specific element of SF (science fiction) was also seen as a possible way of taking a stance on what happens to the genre in the translation process.

The possible differences between the two modes of translation in the (in)visibility of the translator were considered to be the result of differences between the two modes. Subtitling is a more constrained mode of translation than literary translation. The additive nature of the subtitles marks the starting point for the differences between the two modes. The main difference between the two modes includes for example the need for reduction, which is greater in subtitling due to spatial and temporal constraints. This need for reduction in subtitling is also due to the shift from the more ample spoken form to the written form of language. In literary translation there are no such constraints for space used for the translation or time used for reading it, nor is there a similar shift between the forms of language. These differences of the two modes and their constraints are further discussed in chapter three.

The (in)visibility of the translator in this study was determined based on the translation strategies that were used in translating the novum. In order to analyse the level of invisibility in the translations of the nova, the translation strategies used in the material were divided under two main categories based on how the nova was transferred from the ST (source text) to the TT (target text). The method of this study was based on James S. Holmes' (1988: 48) division between translation choices leading to either retention or re-creation. In Holmes' (1988) stance the retentive strategies, exoticizing and historicizing, aim at preserving the foreign elements of the ST in the TT. The re-creative strategies, naturalizing and modernising then aim at making the translation feel like an original text of the target language and culture (Holmes 1988: 48-49). This method was adapted and modified for the purpose of this study by changing half of the determining features of the two strategies from historicizing versus modernizing to estranging versus extrapolating. The exoticizing versus naturalizing strategies, as defined by Holmes (1988), were kept as the second half of the method. This modification was made to adapt Holmes' model for the purpose of studying the translations of the nova in order to find out whether the novum remains the same by its

definition in the TT as in the ST and, hence, whether the translator is rendered invisible or visible. Therefore Holmes' historicizing was replaced with estrangement, which is the underlying feature of the novum. Holmes' (1988) division and its adaptation for this study is discussed in more detail in chapter four and the estrangement of the novum in chapter two. Henceforth, whenever the textual concept allows, science fiction will be referred to with "SF", as it is a widely used abbreviation.

The decision between retentive and re-creative strategies in this study was made based on whether the translator was aiming to retain the estranging effect of the novum, or whether s/he has decided to be re-creative and naturalise the foreign expression. The former was seen to lead to an invisible translator from the point of view of preserving the genre specific feature, the estranging novum. The latter was seen to lead to a visible translator since the naturalizing produces an extrapolated novum for the TT, which does not respond to the generic definition as well as the SF reference. Even if the translation was considered to be estranging and exoticising (hence retentive), the translator was considered to become visible when discarding a possible more estranging option by, for example generalising the different names of a novum in the ST with just one name in the TT, and when the translator used only one name in the TT for all the nova in a group of similar but differently named ST nova.

The concept of translator's (in)visibility was reversed in this study compared to Venuti's (1994) description of it. Venuti's (1994) concept of the invisibility of the translator was kept in the background while constituting the idea of translator's (in)visibility for the purpose of this study. Where a re-creative translator could have been seen to produce fluent texts and thus to be invisible, a retentive translator was in this study seen to produce texts that produce 'generic fluency'. Even though this 'generic fluency' was based on the Venutian fluency, it was regarded as a feature of a retentive translation whereas the Venutian 'fluency' as such can be regarded as a feature of a re-creative one. Since 'fluency' is seen to be a feature of a translation with an invisible translator, the 'generic fluency' was suggested to be the equivalent for it in this study with the exception that it is produced by retentive rather than re-creative strategies. After this assessment of the (in)visibility, the study was able to take a stance

on what happens to a genre in the translation process. For that purpose Henrik Gottlieb's (2004: 21-22) theory of genre normalisation was assessed.

The analysis of the study was carried out by first separating the enemy related nova from the other nova of the audiovisual material. Such separation was not necessary for the literary material for the ST of the literary material was already limited to the enemy related nova. Only the enemy related nova of both STs were then assessed in the TTs and the strength of the pictorial link in subtitling was determined separately for each expression. For a translation to be seen as retention of the ST novum, the TT expression needed to produce the same kind of estrangement as the ST expression. In other words, if the ST novum was cognitively estranging, the TT novum needed to be equally as the ST novum both cognitive and estranging. The following example (1) is given here to demonstrate an instance of re-creation and example (2) is given to demonstrate an instance of retention in the audiovisual material. The word that is used to describe the novum is highlighted in the numbered examples that are presented in this study. In example (1) the highlighted novum in the source text (ST) is "darts", the highlighted translation of that novum in the target text (TT) is "aluksia" and this novum can be back-translated (BT) as "ships".

- (1) ST: They've got more darts on the way, and they've already got troops on the debris field.  
 TT: Lisää aluksia.  
 BT: ships<sup>1</sup>  
 (*Stargate Atlantis* 2008: s5, e1, ch.4. S.W 2008a)<sup>2</sup>.
- (2) ST: What about the darts?  
 TT: Entä tikka-alukset?  
 BT: dart-ships  
 (*Stargate Atlantis* 2008: s5, e1, ch.5. S.W 2008a)

In example (1), the word "darts" refers to a dart-shaped spaceship, which is indigenous to the SF reality of *Stargate Atlantis* and is translated with a word that does not directly

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<sup>1</sup> The back-translations (BT) in the thesis were made by the writer of this thesis.

<sup>2</sup> The references to the audiovisual material in this study are made with the number of the season (s), episode (e) and chapter (ch.) and with a reference to the *Stargate Wiki* internet site (S.W. + year) from which the verified transcripts of the episodes were taken from.

correspond to the ST novum in question, but still refers to the same object. In example (1) the subtitler has used generalisation as the local translation strategy and by re-creation become more visible. In example (2) the subtitler has used direct translation as the local strategy and by retention the subtitler remains invisible. The word "tikka-alukset" in example (2) is closer to retention than re-creation even though the clarifying word "-alukset" (BT: ships) has been added after the word "tikka" (BT: dart). The examples of chapter five will be given in the same form as examples (1) and (2) above.

As already previously implied, the material was further categorised to six local translation strategies under the main categories of retention and re-creation. These local strategies of direct transfer, direct translation, generalisation, specification, omission and compensation are arranged under the concepts of retentive and re-creative translation strategies as defined by James S. Holmes (1988: 48-50), and further developed to suit the purpose of this study. These strategies are explained thoroughly in chapter four. For example, a possible creative translation of a novum is regarded as an instance of re-creation, and if a novum is left 'untranslated', in other words expressed with for example the same lexical elements as the ST novum, it can be regarded as an instance of retention. Example (3) demonstrates a comparison between the same local and global strategy in use in the audiovisual and in the literary material.

(3a) ST: Word is, four Ori ships came through the chappa'ko.  
 TT: 4 Ori alusta tuli kuulemma chappa'kosta.  
 BT: Ori (also a stallion), chappa'ko  
 (*Stargate SG-1* 2006: s10, e1, ch.5. S.W. 2006a)

(3b) ST: I was a sobbing alternation of two notes, 'Ulla, ulla, ulla, ulla'  
 TT: Se oli nyhkyttävän kahden äänen vuorottelua, 'Ulaa, ulaa, ulaa',...  
 BT: 'Ulla, ulla, ulla,'  
 (*The War of the Worlds* 2005: 164, *Maailmojen sota* 2005: 204)

The local strategy used in both examples (3a) and (3b) is direct transfer. It could be seen to have led to a retentive outcome and an invisible translator in all of the three translated nova of the two examples. However, to demonstrate the interpretation process of the material in this study, there is also another interpretation in which the novum "Ori" has

been translated re-creatively and the translator is visible. This would not have been a problem if the target language (TL) had been some other language than Finnish. Because the word "Ori" already exists and has a meaning in the lexicon of the TL Finnish (a stallion), its connotation is not present in the source language (SL). The "ori" is a novum, a new thing (see chapter 2 for definition of the novum), in the ST but not in the TT. The difference between the two modes of translation here is the realisation of the local strategy of direct transfer. Where the subtitles have only conjugated the retained novum, the literary material has gone further and restructured the retained novum taking into account the phonetic structures of the two languages. The SL word "Ulla" could be pronounced exactly the same as the TL word "Ulaa". It must be noted, of course, that the novum "Ulla" is an onomatopoeic word in the ST, making the phonetical transfer all the more important. However, it also needs to be noted that if the translator had left the novum without the phonetical conversion, the novum would have had a meaning in the TL (the Finnish forename 'Ulla'), which it doesn't have in the SL. In that case the novum would have been a linguistic neologism in the ST, but not in the TT. Therefore direct transfer was not possible to be categorised solidly as a retentive nor a re-creative strategy. As the strategy of re-creation in this study was the result of extrapolation and naturalisation of the novum, the translation of the novum "ori" in the example (3a) was re-creative, even though it was translated with the strategy of direct transfer. This is reversed in example (3b), in which the estrangement and exoticising is retained with the strategy of direct transfer. Direct transfer was therefore regarded to be included in both retentive and re-creative strategies.

The five other local strategies were categorised under retention and re-creation with small deviations, similar to the one described above. Retaining included the majority of the strategies of direct transfer, specification, direct translation and compensation. Example (3) was of direct transfer, which retains the foreign ST reference unchanged or slightly adapted. The strategy of specification adds information in the TT that is not present in the ST, as for example in the translation of the ST reference "five of the machines" into the TT reference "viiden marsilaiskoneen" (BT: five Martian machines) (*The War of the Worlds* 2005: 77, *Maailmojen sota* 2005: 97). Direct translation transfers the ST reference grammatically and does not add or subtract anything, as for

example in the translation of the ST reference “fighting-machine” into the TT reference “taistelukone” (BT: fighting-machine) (*The War of the Worlds* 2005: 85, *Maailmojen sota* 2005: 107).

Compensation was brought into the study in order to see how much the different strategies compensate the effect of one another in the evaluation of the translator’s (in)visibility. All the cases of omission or generalisation that were followed by distinctly compensatory addition or specification were considered as compensation and in the final evaluation of the results their effect on the level of visibility was noted. Compensation was seen as direct when the compensatory reference was in an immediate connection to the omitted or generalised reference, for example in the following sentence. Indirect compensation was, however, considered as a more reliable and relevant mode of the strategy for the evaluation of compensation’s effect on the (in)visibility. In indirect compensation the effect of specification as a retentive strategy, in which the TT reference can be more estranging than the ST reference, was added to the number of references that render the translator invisible. In practise the TT references that were produced by specification were first assessed separately on their own as a part of the material of the study and then the alternative of adding them also in the strategy of compensation was presented side by side with the results that did not include the effect of indirect compensation. Indirect compensation with specification can this way compensate the extrapolation caused by its reverse strategy of generalisation. This double effect of compensation was considered reliable as the specification retains the estrangement produced by the ST reference, but also adds more estrangement to the TT reference than what the ST reference included. Thus it renders the translator more invisible from the point of view of maintenance of the novum.

Re-creation included the majority of the local strategies of generalisation and omission. Generalisation in its most simple form means replacing a specific term with a more general one. For example, the ST reference “Ori” is generalised into the TT reference “heidän” (BT: their) (*Stargate SG-1* 2006: s10, e2, ch.2. S.W. 2006b). Omission means replacing the ST reference with nothing, as for example in the translation of the ST reference “a similar tube” with “samanlaiset” (BT: similar) (*The War of the Worlds*

2005: 85, *Maailmojen sota* 2005: 107), in which the “tube” was omitted rather than generalised. As the above examples show, the same five local strategies were applied to the study of both the literary material and the subtitles for the categorisation of the strategies was constructed so that it was applicable to both media.

According to Maria Tymoczko (1999: 41-49), translation consists of choices made by the translator. These choices have led to a complex whole in the material, which was determined to present either a visible or an invisible translator. It is, however, clear that some features of the ST are always stressed more than others in a translation. The interest of this study is the choices that either retain or re-create the science fictional novum. A study of two different media provides an interesting point of comparison for determining the ‘generic fluency’ from the choices made by the translator. The comparison has included in the assessment of (in)visibility also the pictorial link, which can be either weak or strong. As the pictorial link is only a feature of subtitling and not of literary translation, its effect on the estrangement and (in)visibility was considered in the analysis as a possible differentiating feature between the levels of visibility in the two media. The pictorial link was assessed for each subtitling ST reference. It was strong in case the link between the picture and the verbal channel was direct and immediate, as in for example in the context of the ST reference “Looking out on Chulak” (*Stargate SG-1* 2006: s10, e1, ch.10. S.W. 2006a), in which the speaker of the reference is looking at a planet called “Chulak” through a window of a spaceship. The pictorial link was weak in case the link between the picture and the verbal channel was indirect or happened in another chapter or episode, as for example in the ST reference “It is just a matter of time before the hybrids reach them” (*Stargate Atlantis* 2008: s5, e1, ch.5. S.W. 2008a), where the “hybrids” are not referred to in the picture during the episode, but are in the next line of the dialogue revealed to be “Michael’s hybrids” (*Stargate Atlantis* 2008: s5, e1, ch.5. S.W. 2008a), which refers to a previous episode of the TV-series.

This introductory chapter continues and ends with a short discussion of the SF genre's historical background. The subject novel *The War of the Worlds* and the TV-series *Stargate SG-1* and *Stargate Atlantis* are also introduced as texts of the genre. The



second chapter will introduce the SF genre and the novum as an inseparable part of the genre with the definitions of the novum, which formed the basis for the assessment of the (in)visibility in this study. The third chapter of the thesis will take a look at the constraints of subtitling and literary translation, as well as introduce the previously mentioned Gottlieb's (2004: 21-22) theory of genre normalisation. Translator's (in)visibility and the previously mentioned translation strategies will be introduced in chapter four. Chapter five will discuss the findings of this study and chapter six will give the conclusion for it.

### 1.3 From *The War of the Worlds* to *Stargate*

The history of the science fictional genre can be traced back to somewhere between H.G. Wells and the earliest literature available (Roberts 2006: 37). Nevertheless the definitions of science fiction should, according to genre critic Carl Freedman (2000), start from defining the roots of the genre. The origin of the genre can, according to some critics, be traced to the American pulp tradition. However, Freedman (2000) insists that SF cannot be categorised to be strictly part of pulp tradition, for it is too vague and excludes too much. The term of SF itself, originally "scientifiction", was invented in the pulps, yet SF is nowadays seen to be much more than pulp. (Freedman 2000: 14–15) Freedman considers the construction of SF to be "as broad as the pulp-centered construction is narrow." (Freedman 2000: 15). Indeed the last fifty years have expanded the genre's scope as it has moved from literature to the audiovisual media as well.

Genres are always difficult to define. There always seems to be something that is left unnoticed when trying to explicitly determine a genre. The genre of science fiction makes no exception to this. Critics of science fiction have tried to come up with a stable definition for the genre for decades and yet it still lacks definitional consensus. As this study was concerned with both audiovisual translation of a TV-series, and the translation of a literary novel, it can be noted that in the field of genre studies, the two media are alike. A film genre critic Rick Altman (2000: 13) has stated that much that is said about the film genre is simply borrowed from the long tradition of literary genre

criticism. Therefore the expansion of the genre from literature to audiovisual media can be regarded not to have influenced the genre's definition. The texts from the two media can be assessed according to the same definition.

*The War of the Worlds* and the *Stargate* TV-series represent two different modes of science fiction in two respects. First of all, the two have more than a hundred years between them as *The War of the Worlds* was first published in 1898 and *Stargate* is a product of the Twenty-first century. Secondly, *The War of the Worlds* can be regarded as a classic of the genre, whereas *Stargate* is on its way of becoming one. Even if this study took into consideration only the nova that is related to the enemy of human kind, the *Stargate* -series includes other nova as well. Whereas in *The War of the Worlds* the human technology was not as advanced as it is today, the human technology in *Stargate* is much more advanced than today's technology.

The original series *Stargate SG-1* is based on a film titled *Stargate* (1994) and the other series, *Stargate Atlantis* is a spinoff from the original series. The world in the series represents our empirical world with differences based on the existence of the series' main novum, the stargate. The stargate is a door-like alien device, which transmits people and material between planets which have a corresponding stargate. The main characters of the series explore the universe and the alien people that inhabit it through this stargate. The idea of this stargate device is returned to in chapter 2.2 in connection to science fiction's tendency to foreground the background. The other nova of the series consist of both friendly and hostile enemies and their technology and culture. As the series progressed, the technology of humans advanced and started to contribute to the nova of the series as well. The aliens of the series *Stargate SG-1* were based on the history of human kind. For example, the gods that were once part of human culture, as for example those of the Egyptian or Scandinavian mythology, are presented in the series as being the leaders or other significant persons of alien races. The ancient Egyptian gods for example, are a race called "goa'uld" and it is explained during the course of the series that they visited ancient Egypt and presented themselves as gods to humans. The technology of the alien races is more advanced than the human technology, which is a unifying feature between the *Stargate* series and *The War of the*

*Worlds* novel. The storyline of the TV-series is more complex as it combined both alien attacks and adventure (travelling and meeting of the cultural other) whereas the novel's plot concentrates on an alien attack on Earth.

*The War of the Worlds* is a classic of the genre and, hence, an excellent comparison point for a modern popular culture product of the genre, such as the *Stargate* series. The definitions of science fiction were formed based on classics such as *The War of the Worlds* and the modern works of the genre have been made with those definitions in mind. As an archetypal story of alien invasion, H.G. Well's classic has provided a model for countless modern imitations and it is still inspiring movie versions and other adaptations (Roberts 2006: 41). The peerless storytelling of Wells' novels, their realistic characters and the visceral horror of Wells' stories is thought by W. Warren Wagar (Wells 2002: xi), a published scholar who has studied Wells and his novels, to be the reason for the continuing popularity of his novels. In science fiction's history, H.G.Wells is considered somewhat like a founder for the genre. According to Adam Roberts, it is in H.G.Wells' work that "we start to see the actual growth of SF as a meaningful category in its own right..." (2006: 44). Therefore, *The War of the Worlds* was considered to be an ideal companion for the *Stargate* series as the material for this study. *The War of the Worlds* is a novel of the encounter of difference, of the interrelationship between sameness and otherness, in which the cognitive estrangement of the novel is produced (Roberts 2006: 46-47). This encountering of difference, which is still the basis for the majority of science fiction texts, is the underlying feature of the *Stargate* series as well.

As demonstrated in my previous studies (Korpi 2011), the novum's connection to reality might be allegorical. This connection to reality may be revealed, for example, in the encountering of difference in science fiction. The novum is not a simple new term, it may have metaphorical connotations that link it to reality. The possibility of finding the reality reflected in the ST can turn out to be a challenge for the translator of an SF text, who firstly has to comprehend the reflection in order to project it onwards in the translation. For example, the effectiveness of *The War of the Worlds* as a novel is said to depend "partly upon the sophistication of its balancing of familiar representation and

the strangeness of its novum; but that novum also relates symbolically back to key concerns of the society and culture out of which it was produced." (Roberts 2006: 48-49). The age, during which *The War of the Worlds* was produced, was the age of imperialist ideology and the imagined nova related to the Martians in the novel symbolically distilled the concerns of the age (Roberts 2006: 47). According to Roberts (2006), the novel is "a complex symbolic meditation on the paradoxes of imperialist ideology." (49). Thus the nova of *The War of the Worlds* consisted of Martians and their technology, but it had a connection to reality. The nova of *Stargate* had a connection to reality as well, even if it was a historical connection instead of a contemporary one in the time of the text's publication.

## 2 THE NOVUM IN SCIENCE FICTION

This chapter introduces the novum as the genre specific feature of science fiction, through which the genre is realised. However, because the novum implements the genre of science fiction, the definition of the genre itself is introduced first. In order to take into account this genre specific feature in translation, a subtitler (or a translator for that matter) can become acquainted with at least the basic definitions of the genre in question and its features. This is not to state that translating science fiction or any other genre would demand the translator to familiarise oneself with the extensive genre theory. The previous studies on the field of audiovisual translation have already observed that the challenges of subtitling are partially genre specific for other genres, such as comedy, have already been paid attention in subtitling by for example Schröter (2005), who studied the audiovisual translation of comedy.

The lack of clear and unambiguous definition of the science fictional genre affects the translator's choices, because s/he is ultimately left with a choice of which rules of the genre to respect and which to abandon. The position of the concept of the novum in the genre definitions is strong, for its existence and definition is the only feature of science fiction that the genre theorists seem to agree upon. The definition of the science fictional genre by the theorist Darko Suvin (1979), who coined the term novum, is widely accepted as the basis for defining the genre. The theoretical background of SF in this thesis is therefore also based particularly on the pioneering definition of Darko Suvin (1979), against which the translator's visibility is evaluated. The discussion of his definition is also used as a basis, which enables the assessment of Gottlieb's (2004) theory of genre normalisation in translation.

### 2.1 Fiction of Cognitive Estrangement

The majority of attempts to define the genre of SF are based on the effort to differentiate it from its closely related generic others. The discussion of Darko Suvin's (1979) groundbreaking definition and its critique act as a basis for the study of the nova in

translating and subtitling. Even though Darko Suvin's definition is close to forty years old, critics of the SF genre still base their definitions on it or use it as a starting point for their own generic discussion. Because of the seminality and the status of the definition, the critique it has provoked is looked at in addition to the definition itself. For example Roger Luckhurst (2005) begins his discussion of the SF genre by noting that Suvin's definition has been the dominating one since its first publication in 1972. However, instead of arguing for or against it, he outlines the framework in which it has stabilised its place as the dominant definition of the genre (Luckhurst 2005: 7).

The basis for Suvin's (1979) definition lies in his underlying sentence of SF as a genre "*whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment.*" (7-8). This sentence, quoted by many, creates a framework for the novum, which is the vehicle of this cognitive estrangement. The key element of Suvin's (1979) stance is the importance of the term "cognitive estrangement". By estrangement he means that the world of a SF text is different or estranged from the empirical world. Even though the world may be different, the differences obey "rational causation or scientific law." (Luckhurst 2005: 7). This, in turn, explains the "cognitive" part of the term; the world is different, but the difference is made plausible or cognitive. Suvin (1979) notes that "the concept of "cognitiveness" or "cognition" [...] implies not only a reflection *of* but also *on* reality. It implies a creative approach tending toward a dynamic transformation rather than toward a static mirroring of the author's environment." (10). Consequently, the world of SF is one that estranges rationally and scientifically the tendencies of the reader's empirical environment. (Luckhurst 2005: 7)

Carl Freedman (2000: 18–21) has attempted to solve the problems that Suvin (1979) himself admitted to speak against his definition. He discusses Suvin's idea by elaborating it as "*dialectic* between estrangement and cognition" (Freedman 2000: 16), which is indeed what Suvin (1979) seems to refer to. The genre differentiating capability of the definition is based on Suvin's (1979: 8) claim that estrangement cannot be found from the realistic mainstream fiction and that cognition separates SF from

other closely related genres, such as myth, folk tale and fantasy (ghost, horror, Gothic and weird), which might produce the effect of estrangement. In other words, cognition is seen to have the significant role of separating SF from its close generic others. The generic others, such as fantasy, are based on estrangement, but they do not exploit cognition. According to Suvin (1979), the genre of fantasy is "committed to the interposition of anticognitive laws into the empirical environment." (8). The operation of this cognition guarantees that the science fictional text is capable of accounting rationally for the imagined world as well as its connections and disconnections to the empirical world of ours (Freedman 2000: 17). Therefore, the coincidental appearance of cognition and estrangement is what distinguishes SF from related and unrelated genres. The close generic other may be what the SF becomes when it is translated if the genre definition is no longer applicable after the translation. For example, science fiction may become one of its generic others, such as fantasy, if the estrangement produced by the novum is not cognitive.

As a solution to the problems of Suvin's (1979) definition of SF, Freedman (2000) suggests that according to his previously discussed idea of generic tendency, the cognitive estrangement needs not to be the only feature of SF. For a text to be labelled as SF, it is enough that the cognitive estrangement is the dominant generic tendency of the text. (Freedman 2000: 20–21) Freedman (2000) adds to this discussion the notion that there is probably no text that could be labelled as pure SF, in other words a text in which SF is the only generic tendency. Freedman (2000) also argues that this SF tendency is never completely absent from any text, for "this tendency is the constitution of fictionality - and even of representation itself." (21) This seems to be the point where Freedman disagrees with Suvin. Where Suvin demanded that realistic fiction lacks estrangement, Freedman seems to demand that it can be found even from the most realistic fictional texts. Hence Freedman (2000: 22) concludes, as cognition and estrangement are crucial to the existence of all literature, the dominance of cognition and estrangement together constitute the generic tendency of SF in a text.

The cognitivity of the estrangement from the empirical world seems to be the key point for all the genre theorists. Explained by the theorist J.P. Telotte (2001: 4), the intent of

the form of cognitive estrangement is to defamiliarise reality by using various generic strategies for the purpose of reflecting on the reality more effectively. For example, the strongly visual dimension of film as a medium has the potential for forming the dominant generic tendency in an SF film. Freedman (2000) claims that film as a medium might not be able to activate the SF tendency of literary texts, but the "spectacular hypertrophy of the specifically *visual* dimension..." (22) establishes the dominant generic tendency of SF film. This generic tendency established either by the visual dimension or the descriptions of a literary text, is realised by the novum. The next section introduces the novum, the vehicle through which Suvin (1979) claims this cognitive estrangement of his is realised.

## 2.2 The Novum of Science Fiction

Even if the previously discussed aspects of Suvin's (1979) definition have been highly debated and commented on, the one thing most critics seem to agree upon is what he proposed to call the "novum". This Latin word translates into "new" or a "new thing", which in SF is the vehicle with which the estrangement is achieved. That is to say, it refers to the point of difference between the empirical world and the diegesis of SF. Suvin calls this novum "the *differentia specifica* of the SF narration." (1979: 63) in relation to SF's generic others. He claims that "*SF is distinguished by the narrative dominance or hegemony of a fictional "novum" (novelty, innovation) validated by cognitive logic.*" (Suvin 1979: 63). A simple example of this science fictional novum would be a spaceship. What makes it a novelty and differentiates it from NASA's existing space shuttles, is usually, among other features, its appearance or capabilities, such as a capability to travel faster than the speed of light. According to the genre theorist Jan Johnson-Smith (2004: 25), the novum and the cognitive estrangement are the two major structural components of SF. In other words, the estrangement of science fiction is achieved by this novum and the demand of cognitiveness of this estrangement is passed on to the novum. For example, even if the metamorphosis (the novum) of a man in Frank Kafka's *Metamorphosis* (2009) produces estrangement, the story is not science fictional because the metamorphosis is not explained or cognitive.



Many SF texts that are based on one novum, such as H.G. Wells' *Invisible Man* (2002), which is based on the novum of the invisibility of one man. More usually, However, SF texts are based on "a number of interrelated 'nova'" (Roberts 2006: 7), such as the variety of alien enemy related nova in Wells' *The War of the Worlds* (2005b), from the fighting-machines to the Heat-Rays of the Martians. As was pointed out earlier, the diegesis must be possible in terms of science, which is also in the core of the concept of the novum. This means that the difference between our empirical world and that of an SF text, is a material one instead of just a conceptual or an imaginative one. (Roberts 2006: 7) Roberts (2006: 9) and Johnson-Smith (2004: 25) see SF as a thought experiment, in which the consequences brought by this novum are processed. However, this novum does not need to represent the empirical reality because scientific truth is not important to SF. The novum is above all a fictional device in forming the narrative dominance of a SF text. According to Suvin (1979), the novum is "*validated by cognitive logic*" (63), in order to attain its function as such, it has to be explained logically. For Suvin (1979), this logic is above all, "culturally acquired cognitive logic." (66). For example, in the material of this study, the "Wraith" are an alien race, whose spaceships are organic. The text explains that these ships are grown like plants rather than built, which differentiates them from the usual spaceships. Therefore, the organic ships (as they are explained) are validated by cognitive logic.

The fictional novum, which is based on scientific or logical innovations, is the device of the difference between the mundane world and that of SF text. (Johnson-Smith 2004: 25) For Johnson-Smith (2004: 26), the novum is a specific device, which implications to the empirical world are examined in combination with SF's tendency to foreground the background. For example, the mundane background information, which is usually left without mention, of building a spaceship is explained and thus foregrounded in the previous example of growing rather than building a ship. Another example of foregrounding the background are the weapons used in SF stories. A simple gun, which operating principles are usually left without explanation, is often foregrounded in an SF text with an explanation of for example how to operate a ray gun. According to Carl Malmgren (quoted in Landon 2002: 17), the presence of at least one novum as a factor

of estrangement is a precondition for a text to be read as SF. Therefore the texts that include only one novum can also be regarded as SF.

Darko Suvin's (1979) definition forms the basis for differentiating SF from other genres. The exact point of difference brought by the symbolic but plausible novum is the crucial factor that separates SF from other forms of imaginative and fantastic literature (Roberts 2006: 6). For example, the elves of the fantasy novel *The Lord of the Rings* (2001) are asserted, without further explanations, to be able to live hundreds of years as a gift from gods. Such supernatural gifts are not plausible in SF, which would demand an explanation for such a gift. This explanation does not need to be rationally plausible in terms of current science, but it needs to be made plausible within the diegetic world and the structure of the text. Thus, SF is a literature of ideas, which are based on substantive and explained differences between the diegetic world and the empirical world. Contrary to other genres, such as horror or fantasy, these differences need to be plausible within the structure of the text. (Roberts 2006: 5) This is also demanded by Johnson-Smith (2004: 20), who claims that this plausibility is vital. In SF, the differences need to be grounded on a material or physical rationalisation, separating it from the supernatural or arbitrary differences of its generic others. One of SF's key features is therefore its material rather than supernatural foundation. This so called material device of SF is the one that answers to the genre's requirement of plausibility. (Roberts 2006: 5)

Even though the precondition of earlier SF might have been the assumption that the material device should obey the laws of physics or the knowledge of them at the time, nowadays it is enough that it might be possible. (Roberts 2006: 4–6) In other words, all that is required is an explanation, which in itself does not have to be possible according to science today. According to Johnson-Smith (2004: 28), this explanatory nature of SF distinguishes it categorically from fantasy. For example, any magic performed by the elves of *The Lord of the Rings* (2001) would not be possible in SF like it is in fantasy literature, because it cannot be rationally explained.

For Damien Broderick (quoted in Roberts 2006: 11–13), SF is more interested in the object than the subject. Concreteness is preferred over symbolism, in other words

concrete aliens are preferred over metaphorical ones. Broderick also claims that SF is recognised and differentiated from other similar genres by certain icons that are consensually agreed to be SF. These icons are devices, which are derived from a corpus of accepted nova consisting of spaceships, aliens et cetera. These in turn connect with "a particular 'estranged' version of our reality." (quoted in Roberts 2006: 11–13) One of these estranging versions could be, for example in case robots are the accepted novum in question, a reality which is controlled by the robots instead of humans. In the material of this study, the reality of *The War of the Worlds* is our empirical planet, which is invaded by Martians with their machinery. In the *Stargate* this estranged version is our own empirical universe, which is invaded by alien enemies.

In his studies of science fiction TV-series, Jan Johnson-Smith (2004: 10–11) has observed that the genre seems to desire rewriting the past by looking backwards and that it has a tendency to draw inspiration from the past and present. He described this mode of TV drama to be visually thought-provoking and therefore capable of representing history. (Johnson-Smith 2004: 10–11) Johnson-Smith's (2004: 25) answer to the relationship between past and present in SF is, consequently, that the genre creates new histories or futures to examine their impact on societies and individuals in them. This way the present is estranged from the future and the past at the same time. The cognitive estrangement of a science fictional historical novel is the defamiliarisation of knowledge about the history. For example, the nova of *The War of the Worlds*, the Martians, their machinery and the destruction brought by them can be thought to symbolically represent the concerns of the imperialist age (Roberts 2006: 49). The Martians are imperialists who use their superior technology to invade England (Roberts 2006: 47). This way the nova of *The War of the Worlds* exploits symbolically the violence of the British empire building and the feeling of otherness imposed on the imperial people (Roberts 2006: 48). The nova of the *Stargate* TV-series is also related to history as the aliens of the series are explained to be the gods of the religions of the empirical past, like those of ancient Egypt, who have visited the earth and presented themselves as gods and thus marked themselves as part of our empirical history. This way, with the help of their nova, both *The War of the Worlds* and the *Stargate* series, in

their own way, defamiliarise the knowledge of the history by creating these new futures in which the history is 'rewritten'.

It seems almost to be a universally acknowledged truth that all fiction is at some basic level metaphorical or symbolic. The main difference between different genres seems to be the way they accomplish this symbolism. Adam Roberts (2006) insists that all the definitions suggest indirectly that SF is simply a symbolist genre. It accomplishes this symbolism by the use of the *novum*, which act as a symbolic manifestation of something that is familiar to us from our own world. In other words, by using this *novum*, SF tries to represent the empirical world in its own terms by creating a world of its own. (Roberts 2006: 14) For example, the previous example of the Martians in *The War of the Worlds* is a symbolic manifestation of our reality or the reality of the past in the age of imperialism. In the reality of *The War of the Worlds*, the Martians have replaced the British as the imperialists and the British themselves have become the imperial people. Johnson-Smith (2004: 30) tries to argue the same by insisting that what all SF texts have in common is that they comment on our world by using metaphor and extrapolation, by creating utopian or dystopian alternative realities. For example, in the *Stargate* series the *novum* "goa'uld symbiote" (*Stargate SG-1* 2006), which invades a human body to take it as a host for itself, can be symbolically related to the fear of otherness as the fear of the other inside the self. These symbolical ways of exploring the concept of otherness are not claimed to be features that are present only in SF, but through the *novum* they are reoccurring themes of SF, making the *novum* a symbolical device also in that respect.

The *novum* as the vehicles of SF are a body of material symbols in the SF genre. According to Suvin (1979: 80), SF is a symbolist system centered on a cognitively validated *novum*. It is exactly this materialism and the demand for an rationally plausible *novum* that differentiates the science fictional symbol from that of other genres. (Roberts 2006: 14–15) The *novum* does not have to be a piece of technology as long as it is not supernatural. For example, the previously mentioned alien ships of the "Wraiths" in *Stargate Atlantis* (2008) are explained to be organic in nature, they are grown instead of built. The *novum* is rationally explained whereas, for example, the

"ringwraiths" in the *Lord of the Rings* (2001) are supernatural and not rationally explained. In other words, the insistence of plausibility guarantees that the difference to the empirical world is material rather than conceptual or imaginative. (Roberts 2006: 7) The novum might be a technical breakthrough of some kind, such as the stargate device, which enables wormhole travelling. However, on a deeper level it is an idea, through which a moral or philosophical central question can be addressed (Johnson-Smith 2004: 25), such as the theme of otherness or feelings of alienation.

The symbolism of the nova in SF seems to be a product of modern culture. Roberts (2006) goes on to suggest that "science fiction reconfigures symbolism for our materialist age." (15). He explains this material device with the example of a drug that could change one's skin colour. Even though such drug still does not exist at the time, SF can use it as a concrete and material symbol in terms of a text by integrating it into a discourse of scientific plausibility. (Roberts 2006: 6) For example the fear of the other in the self is manifested in the symbolism of for example the "goa'uld symbiote", which takes control of the human body in the *Stargate SG-1* (2006). The role of the novum is therefore the exact point of difference between science fictional text and realistic text as it characterises SF as a metaphorical mode of literature. (Roberts 2006: 135) This symbolism of the novum is the result of a shift that its role has experienced in the history of the genre as it nowadays connects the reader with a symbolic fiction for reconsidering the world, rather than just a discourse of science. (Roberts 2006: 25) The SF nova offer fresh metaphors for old phenomena, as for example the fear of alienation or the other or the fear of the other invading the self, like the "goa'uld symbiote" takes over its host's body.

Johnson Smith (2004: 25) has argued that by using the nova, a SF story is able to extrapolate the empirical world that we live in through the cultural, social and technological ramifications of the nova. As a result, an autonomous reality is created, "which can then be explored to its properties and the human condition it implies." (Johnson-Smith 2004: 25). The discussion of the symbolic or metaphorical nature of the science fictional novum demands yet another assumption to be made, which is termed as SF's tendency to 'foreground the background'. Johnson-Smith (2004: 26) claims that

this Formalist-based method is combined with the effects of the novum as a device of exploring the existing reality. The novum "stargate" from the SF TV-series *Stargate SG-1* (2006) is a good example of foregrounding the background. The stargate is a door-like device, which transfers material through a wormhole (which is not a novum but may be plausible according to science today) from, for example, planet A to planet B. The stargate could therefore be considered to be a door. However, in the context of SF we accept it to be more than just a door, because this ordinary object is explained more closely than a simple door would be. A door or steps through a door are not elaborated in other genres like the steps through the stargate. Nothing out of the ordinary happens when a character walks through a door in for example a drama TV-series, but when a character walks through the stargate in the SF TV-series, the visual channel of the series shows first the person walking through the gate, who passes through what appears to be a liquid surface (in contrast to air in case of a door). After that the visual channel is seen through the eyes of the character passing through the stargate and the whole visual channel is filled with the wormhole or what it is imagined to look like when it is passed through. Suddenly the wormhole ends and the person arrives at another planet through a similar stargate which s/he entered in the first place. Hence SF stories spend more time in the background information, in other words, they foreground the background. (Johnson-Smith 2004: 24). In the previous example the background information of passing through a door is foregrounded.

The SF novum is a device through which fresh metaphors are produced. Johnson-Smith (2004: 32-33) argues that in the manner of all fiction, SF is a semiotic practice, for it uses the schism between the signified and the referent. Those concepts, which are incompatible but undoubtedly connected, produce a mirage, which demands the reader to speculate. (Johnson-Smith 2004: 32–33) SF writer George Turner has stated that SF's originality rests in its way of producing new metaphors for human condition and in its ability to cause reaction and new perspectives by sharpening the normal with small changes to it. (Broderick 2000: 17) Furthermore, SF lacks real-world reference in the traditional sense of signified signifier. The signified in SF does not have a concrete reference to real life and consequently the signifiers must be signified separately in each case. Instead of referring to the referent, the signifiers refer to other signifiers or

signified, making SF a mode built from signs, aptly "Signs Fiction". (Broderick 2000: 27) For a reader of SF this produces the challenge of recognising the signs in the nova and then signifying them.

The nova of SF could be categorised for example to those that are related to humans and their new inventions and technology and those that are related to aliens and their technology and culture. In literary texts the nova are usually verbally explained more than in audiovisual texts, which exploit the visual channel more for explaining the appearance of, for example, an alien being. There seems to be no limitation to what the nova can be related to. From spaceships to peculiar looking animals on a planet in another galaxy and from medical inventions to metamorphosing humans, the possibilities for new metaphors through the nova area countless. Usually some of the nova are more central than others, which might simply be due to their role in the plot development. In the *Stargate* series (2006, 2008), the novum "stargate" is the most central one, because it reappears in every episode of the series and is at the heart of the plot development of the whole series. The "stargate" is the device which carries the humans and the plot of the series to the other nova of the series. In *The War of the Worlds* the most central novum is the "Martians", from which all other nova in the novel stem from. As previously noted, in this study the enemy related nova were separated from the other kind of nova in the material. The other nova were those related to humans and their technology and those of the aliens that were friendly to the humans in the audiovisual material.

The literary material of this study does not have other kind of nova than the enemy related ones, whereas the complete nova of the audiovisual material includes both human and their enemy related nova. The nova of *The War of the Worlds* (2005) consists mostly of the "Martians", their "fighting-machines", "handling-machines", "flying-machines", "Heat-Ray", "cylinders" and "black vapour". The first five of the above nova are machines of the Martians used for the purpose of fighting (fighting-machine), excavating (excavating-machine) and handling people and material (handling-machine), flying (flying-machine), burning the escaping humans and everything that represents a danger for the Martians (Heat-Ray) and space travelling and

landing to Earth (cylinders). The black vapour is a product of the Martians using their technology. The nova of the *Stargate* TV-series consist of both enemy related nova and of nova related to humans and their allies. The main nova of the series consist mostly of, for example "goa'uld", "wraith", "tok'ra", "asgard", "chappa'ko" or "stargate", "zat'nik'tel" or "zat gun" and "ma'tok" or "staff gun" (*Stargate SG-1* 2006, *Stargate Atlantis* 2008). The first four are names of alien races, from which the two first ones are the enemies and the two latter ones are the allies of humans. The tree latter nova are technical inventions, which all are of alien origin and therefore have alien names.

This thesis will now continue with chapter three in which the four channels of audiovisual translation are discussed and the constrains of subtitling are compared to the constraints of literary translation. The third chapter will then continue with looking at what happens to genre in translation by introducing Henrik Gottlieb's (2004) theory of genre normalisation in translation.



### 3 CONCERNING THE TRANSLATION OF A GENRE AND THE CONSTRAINTS OF TRANSLATION

The conventions of audiovisual texts and literary texts differ from each other. This applies also to translation, in which the different conventions and features create two different modes of translation, the audiovisual translation and the translation of literature. The audiovisual translation and in the case of this study, subtitling in particular, is constrained for different reasons than literary translation. The constraints of subtitling are related to the four channels of audiovisual texts, which are divided to auditory and visual ones. The next chapter will first introduce these four channels, which guide the audiovisual translation and for which there is no counterpart in the literary translation, which uses only one channel. The differences between the two media of subtitling and literary translation are discussed based on the difference between the used channels in the two media. The chapter will then continue by introducing the constraints of subtitling and comparing them to the constraints of literary translation.

This chapter will finish with a discussion of what happens to the genre of a text in translation. Henrik Gottlieb (2004: 21-22) has introduced a theory, according to which the genre of a text normalises in the translation process. This theory is introduced as a basis for the discussion of what happens to the genre of science fiction when it is translated. This question of the genre normalisation in relation to the analysis of the translator's (in)visibility in the material of this study is returned to in chapter five.

#### 3.1 The Differences of Subtitling and Literary Translation

Audiovisual texts consist of several coexisting channels of communication. The word "audiovisual" itself suggests that the text is divided into two separate channels, the auditive and the visual. A spectator of an audiovisual text acknowledges the existence of the multiple channels and follows the connections between those channels to follow the audiovisual text. Because this multiplicity of channels does not exist in monosemiotic

texts, such as novels, which use only one channel of communication, the translator needs only to focus on the lexical content of such texts. In other words, in literary translation "the translator controls the entire medium of expression." (Gottlieb 1998: 245) The presence of only one channel in literary translation creates a stronger demand for accurateness for nothing else supports the verbal visual channel of the literary text. From another point of view, the translator has more freedom to interpret the ST when there are no other channels to challenge this verbal visual channel. For subtitling these channels create both an opportunity to exploit their simultaneous existence and a challenge of taking into account the content of all of them at the same time. From both point of views the influence of the auditive and the visual channel on the work of an audiovisual translator is eminent. As a widely regarded important feature of subtitling, the difference in the number of channels also marks a strong point of difference between the translation of polysemiotic and monosemiotic texts.

These channels of an audiovisual text have been discussed by many scholars. Henrik Gottlieb's idea of multiplicity of channels in subtitling offers a good basis for studying subtitles or other modes of audiovisual translation. It also gives an audiovisual translator another point of view from which to work. The subtitlers are aware of the interplay between these channels, but the viewers of the audiovisual texts are not necessarily aware of the influence of this interplay in the subtitles. Unlike monosemiotic texts, audiovisual texts are polysemiotic, and the translator is either restrained or supported by the visual or auditory channels (Gottlieb 1998: 245). An audiovisual translation uses the same set of channels as the ST original does. It can therefore be categorised as isosemiotic translation (Gottlieb 1998: 245). This means that the subtitler takes into account not only the verbal content of the ST, but everything that s/he would as a spectator of the same text. The visual and auditory elements of the text are thus considered with an equal respect in the TT as they are in the ST.

When the audiovisual translator minds the verbal, other (than verbal) auditory and visual content of a text, s/he considers them to be equally important semiotic channels. Gottlieb (1998) has separated the audiovisual texts, the films and TV-programmes, into

four different simultaneously existing channels, whose coexistence the translator considers (245). These semiotic channels are:

- (a) The verbal auditory channel, including dialogue background voices, and sometimes lyrics
  - (b) The non-verbal auditory channel, including music, natural sound and sound effects
  - (c) The verbal visual channel, including superimposed titles and written signs on the screen
  - (d) The non-verbal visual channel: picture composition and flow
- (Gottlieb 1998: 245)

This model is used as a basis for the analysis of the interlingual subtitles of this study. When the translations of the nova in the material are studied and labelled under translation strategies, this link between the different channels is considered in each case while determining the strategy and the level of translator's (in)visibility. An example of this could be that if a verbal novum has been generalised in the subtitles (from a specific to a general term), the translator will become more visible if there is no link between the picture and the verbal auditory channel.

When the interplay between the channels is assessed, the role of the image must not, however, be overrated. The same applies to underestimating the role of the text. According to Gregor Goethals (2001: 46), the evocative power of the image may be strong, but the constructions of meanings are nevertheless guided and prompted by the accompanying text. This is supported by for example Leena Immonen (2008), who notes that even though the image and the text can represent the same thoughts and elements with different means, “Visual and linguistic structures express different interpretations of the same thoughts and events. Some phenomena can only be expressed by words and others only by images.” (21, my translation). According to Riitta Oittinen (2007: 57), image and text influence the reader in different ways, hence creating a dialog between the two. For this reason the simultaneous existence of both image and text is necessary even if the link between the visual and the verbal channel is strong.

These channels are not, however, a simple guideline for a subtitler, for this composition is a more complex one. In subtitling (unlike in other forms of audiovisual translation), the semantic load shifts from channel (a) to channel (c) (Gottlieb 1998: 245). This transition shifts the viewer's focus point from the original audiovisual text by replacing channel (a) with channel (c) and it reconstitutes the power relations between the channels. The polysemiotic whole changes and, therefore, the audience's reception work towards the subtitled text differs significantly from that towards the original ST (Gottlieb 1998: 245). While subtitles, unlike other forms of audiovisual translation, are always additive by nature (Gottlieb 1998: 245), it is self-evident that this additive nature complicates the process of reception of the text. The subtitler can try to minimise the extra effort caused by this addition with the help of the three other channels that coexist with the subtitles. For example, as the lexical material of this study consists of unusual or new words, it may be more time consuming for a viewer to read a neologism (novum in the verbal visual channel) than to hear it (novum in the verbal auditory channel). This temporal constraint of subtitling will be discussed in more detail in the next section 3.2.

Gottlieb is not the only one who has addressed the issue of channels of an audiovisual text and their effect on subtitles. Jorge Diaz Cintas and Aline Ramael have also contributed to the discussion of the channels by introducing Dirk Delabastita's "four categories or communication channels that constitute the filmic sign." (2007: 46-47). The similarity between the two lists of channels is eminent and therefore the other's interpretation is applicable to the other as well. The fact that there are four mutually important channels is quite clearly an indisputable fact among the scholars. Delabastita's channels are represented here as they are quoted by Diaz Cintas and Ramael (2007) and as can be noted, they do not differ greatly from Gottlieb's channels. Both consider audiovisual text to consist of visual and acoustic (auditory) elements, which are divided into verbal and non-verbal elements. Delabastita's channels or sign systems of an audiovisual text are:

1. Visual presentation - verbal signs
2. Visual presentation - non-verbal signs
3. Acoustic presentation - verbal signs
4. Acoustic presentation - non-verbal signs

(quoted in Diaz Cintas and Ramael 2007: 46-47)

These four sign systems work in unison to create a coherent film story (Diaz Cintas and Ramael 2007: 47). Their relevance in subtitling varies in accordance to the ST. Therefore, the amount to which the subtitles will relate to other channels is decided by the subtitler separately for each case (Diaz Cintas and Ramael 2007: 47). Notably, this leaves room for other points of view that the subtitler can consider. For example, a subtitler can choose to repeat something in the subtitles even if it is clearly present in the visual channel. This is of course true for literary translation as well. The presence of just one channel leaves room for other choices in the translation. The translator or subtitler can for example choose to emphasise the genre specific elements in order to keep the genre visible. If, for example, science fiction's characteristic feature is to estrange the reader or viewer from reality, the subtitler can choose to retain a verbally estranging novum in the subtitles even if it is present in the visual channel as well. As the interest of this study is in the translation of genre specific features, this opens up a way to consider a genre specific starting point for a subtitler.

Audiovisual texts are remarkably complex in semiotic terms. Regardless of its genre, a film constitutes of a multimodal whole, perceived both through sense of sight and hearing (Kokkola 2007: 214). The spectators have to make sense of a complex system of visual and acoustic signs (Diaz Cintas and Ramael 2007: 45). In the world where the SF's universal translator, the Babelfish<sup>3</sup>, is not an alternative, "subtitlers have become part of this semiotic system" (Diaz Cintas and Ramael 2007: 45). As a part of this system, the subtitlers interact and rely on these different channels of the film (Diaz Cintas and Ramael 2007: 45). Cultural differences and their effect on communication between cultures exist not only in the monosemiotic texts but also on screen. Diaz Cintas and Ramael note that the "myth of universality of images" (2007: 46) is a persisting one and that it has also affected translation studies. Images are culture bound references and, thus, the recognition of the semiotic channels and their contribution to the development of the story in an audiovisual text is seen as important for a subtitler to

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<sup>3</sup> In the classic of science fiction, Douglas Adam's *Hitchhiker's Guide to the Galaxy*, one of the nova is called a "babelfish" referring to the Bible's Tower of Babel. The babelfish is a fish, which is put in one's ear and which instantly translates every language in the universe into its host's ear.

be aware of in addition to the spoken language of the ST (Diaz Cintas and Ramael 2007: 46). All cultures have different visual and oral linguistic traditions (Diaz Cintas and Ramael 2007: 46), which may cause difficulties for a subtitler. The most challenging situations arise "when a linguistic sign, a phrase, refers metaphorically to an iconographic sign or image that the source and target culture do not share." (Diaz Cintas and Ramael 2007: 46). From the point of view of this study, this is unlikely to be the case as it concerns the translation of a commercial TV-series from a Western culture country to another.

The interpretation of complex sign systems constitutes a challenge for the translator of a symbolically rich genre such as SF. It may follow that the translator's (in)visibility is influenced by these multiple messages and his/her understanding of them before the transformation from one language to another. An example of the complexity of the SF sign system and of the possibility of the existence of generic differences inside the Western culture can be given with a Hollywood SF film called *District 9*. It uses cultural elements that are not necessarily part of either the ST or the TT culture. As a Hollywood film directed at Western audiences, it introduces challenges for a subtitler. The ST spectators have been faced with elements from another (South-African) culture, while the subtitler interprets such foreign cultural elements into the TT language through the language of the ST culture (in this case the American Hollywood film culture) and culture-based way of dealing with that information. In a simplified conclusion, these semiotic meanings of the film are to be maintained by the subtitler, if s/he desires to maintain the ST's science fictional genre elements in the translation and hence remain invisible. Because the cultural references and metaphors of *District 9* may not be clear to the ST audience, they may not be clear to the translator either. Nevertheless, a subtitler is required to have good media reading skills: familiarity with text types and genres (Oittinen 2007: 65). When the text clearly has multiple meanings, the subtitler needs to balance between over interpreting and narrowing the ambiguity of those messages (Oittinen 2007: 62). This is avoided, according to Oittinen (2004: 62-63), by noticing and maintaining the indexal relationship between the visual, verbal and auditory.

The interplay between the four channels in audiovisual texts is not necessarily a simple thing to measure and evaluate. It may be easy to differentiate between a “high level of interaction between the polysemiotic channels” or “a low level of polysemiotic interplay” but there does not necessarily need to be redundancy between the channels (Pedersen 2011: 113). According to Jan Pedersen (2011: 113), polysemiotics may give room to generalisation in subtitles, for example for the use of a pronoun instead of a noun in case the object is clearly visible in the picture. This notion cannot be accepted as a general guideline for all subtitling. When, for example, applied to this study, the interplay between the channels might not, in this sense, be a sufficient reason to emphasise the strategy of generalisation. It is clear that audiovisual science fiction, with for example emphasis on special effects and strange new worlds and realities, exploits the non-verbal visual channel more (and differently) than some other genres (drama, comedy) would. The audiovisual genre does not have to describe the novum verbally as clearly as its literary counterpart would (the novum needs to be rationally explained according to SF genre definition, see chapter two). The name of the novum is hardly ever visible to the viewers though other than the verbal auditory channel and, hence, through subtitles. The unusual names and terms used in SF are no doubt part of the estrangement from reality that is generic to SF (see chapter two) and the excessive generalisation of these unusual terms may therefore affect the level of this estrangement, making the genre less visible and the subtitler more visible in terms of this study (see chapter four for discussion of translator’s visibility).

### 3.2 The Constraints of Subtitling and Literary Translation

The audiovisual material of this study consists of Finnish interlingual subtitles. Pedersen (2011) notes that countries have traditionally been described either as subtitling, dubbing of voice-over countries (4), of which the Nordic countries (including Finland) belong to the countries where subtitling is favoured over the other forms of audiovisual translation (6). The interlingual subtitles are therefore the ones that the majority of Finnish people come across in their everyday life. Translating a verbal spoken language into written form in another language is explained by Gottlieb (1998:

247) to be diagonal, because the subtitler changes both mode and language. This needs to be noted, because in contrast to itralingual subtitles (translating for language learners, deaf and hard of hearing) (Gottlieb 1998: 247), the intralingual ones have quite distinctive requirements to fulfil than the interlingual ones. The deaf and hard of hearing as the target audience of the intralingual subtitles may for example need more explaining of the auditory channel in the subtitles than the target audience of interlingual subtitles does.

Jorge Diaz Cintas and Aline Rameal (2004: 56-58) have introduced the idea of vulnerability of subtitles, which can be used as a basis for the discussion of the decision between omission or retention of the genre specific features in the practise of subtitling. The demands and needs of an audience will always have a crucial role in producing any audiovisual text for the texts are produced to respond to these needs in order to gain popularity amongst the audience. This idea of responding to the needs of the audience inevitably affects the work of a subtitler, whose ultimate goal is to transform the ST into the TT with as little changes to its semantic whole (or the indexal whole including the interplay between the channels and the pictoria link) as possible.

Every genre and every TV-show or film has its own fans. If this is considered from the view point of this study, these fans are those of SF. As a genre, SF has been created or at least grown to be in the favour of the fans of the genre. The narrative structures of SF have been created to respond to the needs of a certain group of people (for a detailed discussion about SF audiences see for example Tulloch and Jenkins (1995)). The followers of SF expect certain features from the genre the same way the audience of a comedy expect to be amused. Roberts (2001) states that the SF fans are familiar with the ‘megatext’ of the genre, the “conglomeration of all those SF novels, stories, films, TV shows... of which ‘SF fandom’ is familiar.” (2-3). When a genre establishes and defines itself both in the minds of its fans and its critics, it gains its own conventions. In the case of subtitling, the omission of the genre specific features, which are the base of the genre definitions and the rules that make up the genre, may lead to the negative reception of the subtitles by those whose can simultaneously follow both the subtitles and the original ST. Subtitles are therefore vulnerable exactly for the reason, that "the



translated text is presented to the viewer at the same time as the original." (Diaz Cintas and Ramael 2007: 55). The fans of SF may recognise the genre specific elements in the ST and react if they see that for example some strange name is missing from the TT subtitles. This concept will be dealt with in more detail in connection to the subtitler's visibility (see section 4.3). It is nevertheless relevant to note here that its existence creates constraints for subtitling and that such constraints do not exist in literary translation in which the ST is not present simultaneously with the TT.

As previously noted, subtitles are a mode of translation which have quite distinct and resolute limitations and rules to follow. All modes of translation are constrained on some level and have their own challenges, but the constraints of subtitling have been widely considered and are the most prominent ones. When compared to the other types of audiovisual translation (dubbing and voice-over), subtitling comes out ahead as the most constrained form of audiovisual translation (Pedersen 2011: 18). Jan Pedersen (2011: 18-19) divides the subtitling constraints to three types: those produced by the semiotic switch from spoken to written language, the spatial constraints and the temporal constraints. The first one, the semiotic switch, distinguishes interlingual subtitling from any other form of translation, for in addition to changing the language of the text, it changes the spoken ST mode to the TL written mode. Thus, literary translation is horizontal in nature, whereas subtitling is diagonal. (Pedersen 2011: 11) The material of this study consists of horizontal and of diagonal translation. The translation of the literary novel *The War of the Worlds* represents the horizontal and the subtitles of the *Stargate* TV-series represent the diagonal translation. This division is a crucial one, for it is the base for the difference between the two modes of translation, which might explain the choices of the translator in both cases.

The difference between literary translation and subtitling brought by this semiotic switch is related to the level of requirement to edit the text during the translation process. According to Pedersen (2001), in subtitling "The move from spoken to written format brings with it a necessity for editing..." (11), especially in case of spontaneous non-scripted speech in the ST. As this usually means reduction, Pedersen also notes that there is not necessarily so much use for this in subtitling the scripted speech of for

example a fictional TV-series, which forms a “polysemiotic U-turn from written script to oral performance and back to written subtitles.” (2011: 11). However, even if the audiovisual material for this study is scripted fiction, it does not mean that this semiotic switch would not affect the subtitles. After all, when the spatial and temporal constraints are observed simultaneously, any gibberish features of spoken language are bound to be edited off. When literary translation is compared to subtitling in this context, the multiplicity of channels in audiovisual material compared to the single channel in literary translation, has its effect on the level of editing and reduction. Where subtitling can exploit the other channels (for example the visual channel) to compensate on the editing and reduction of the subtitles, literary translation cannot. There is also no semiotic switch from spoken ST to written TT format in literary translation, which could affect the need for editing the text during the translation process. In literary translation the format of the TT is the same as the ST.

As there are no spatial or temporal constraints in literary translation of novels, there is no need for editing or reduction, which would be linked to for example the reading speed of the TT reader or the number of characters per a line in the TT. However, these spatial and temporal constraints set by limited space on the screen and the time that the subtitles stay on screen, are quite prominent in subtitling. The basic units of subtitles are characters and a line can hold only a certain number of characters of which the words are constructed of. According to Schröter (2005: 27), the Scandinavian maximum number of characters per a single text of subtitles is forty and other scholars draw the line somewhere between twenty-eight and thirty-eight, depending on the language (Pedersen 2011: 19). What could turn out to be relevant in the course of this study is the fact that “italics need more space than unmarked text.” (Pedersen 2011: 19). As unusual words are often italicised in subtitles, this could affect the translations of the nova if they were italicised in the material.

The temporal constraints in subtitling are linked to the spatial ones, for the lines need to be displayed on the screen for a certain amount of time so that the viewer is able to read them (Pedersen 2011: 19). This is influenced by the estimated reading speed, which is influenced by the TT audience and the nature of the TT; children’s programmes, if

subtitled rather than dubbed, have long subtitle exposure times. Complex lexis and syntax also require longer exposure times and the presence of other channels affects the reading speed. If the non-verbal visual channel is loaded with information, the reading speed is lowered. (Pedersen 2011: 20) Once again, literary translation does not need to take into account the reading speed and the absence of other channels does not disturb the reading experience. In case of literary translation, instead of a non-verbal visual channel, the focus is more on the mental images triggered by the text. However, the relevant feature in the temporal constraints for this study is the influence of complex lexis on the reading speed. As the novum can often be a completely new word or at least one that is italicised, the reading speed may be affected by its presence. To summarise, the presence of complex lexis affects the subtitling of a science fictional audiovisual text on the spatial and temporal level. An italicised novum would require more space in subtitles and the complexity of the lexical form of the novum lowers the reading speed and requires a longer reading time. As the same nova are repeated thorough the series, the reader of the subtitles becomes familiar with their unfamiliar form, after which there is less need for the subtitler to consider the time it takes to read the nova. Based on these constraints, it is possible that the subtitles of a science fictional text would reduce the amount of subtitled nova.

The spatial and temporal constraints create the need for condensation or reduction. Because of these constraints, “all the verbal content of the ST cannot always be represented in the subtitles.” (Pedersen 2011: 20). Condensation or reduction does not mean strictly omission, but rather the editing of the TT message in order to say the same thing in fewer words (Pedersen 2011: 20). Even though the condensation rate seems to be quite high, the “intersemiotic redundancy” seems to compensate the reductions through other channels (for example pictorial information) in the audiovisual text. (Pedersen 2011: 20-21). This way the subtitles benefit from the simultaneous presence of the visual channel. It is easier for the subtitles to stay within the limits set by the spatial and temporal constraints when the visual channel supports the verbal visual channel, and in that way also the subtitles. As these constraints and gains of subtitling are taken into account when evaluating the (in)visibility of the translator in subtitling the novum, the weight of the verbal novum in an audiovisual program, in relation to the

picture, needs to be defined. If the novum is a device of cognitive estrangement (see chapter 2 for a detailed discussion of the novum and its position within the SF genre), its visual verbal form in the subtitles can strengthen the effect of the estrangement from reality even if the other channels were producing the estrangement or in case the pictorial link is weak and the other channels do not support the verbal visual one (the subtitles). In literary translation the verbal novum is not supported by other channels and the verbal novum is therefore producing the estrangement alone.

The concept of (in)visibility of a translator and of a subtitler, and its meaning in this study, is discussed in detail in chapter four. It can be noted here, however, that as the novum in itself is such a significant part of science fiction, the condensation of the subtitles could focus more on the reduction of complex syntax than the lexical form of the novum. As it is presented in chapter two, science fiction's generic purpose is to cognitively estrange the reader/viewer from reality and the novum is used as a vehicle for that. When the transfer of the novum is considered, the reduction of the lexical form of the novum from the subtitles can therefore be considered in relation to the other channels of the ST. As there are no other channels in literary translation and the loss of information cannot be compensated for by the other channels, the need for reduction in literary translation is not as easily justified. If the verbal novum is the vehicle of science fiction's estrangement, its reduction means the reduction of the estrangement as well. The next section discusses the possible effect of this reduction or maintenance of the novum as a genre specific feature on the maintenance of the genre of science fiction in the translation process and its relation to translator's (in)visibility.

### 3.3 Translating the Science Fictional Genre

Even though translating a genre as such is not the main focus of this study, some notions about what happens to the SF genre in the translation process can be made in connection to the assessment of the translator's (in)visibility. The potential audience of any text registers first the name of the text and secondly the genre it belongs to. After learning that a new science fiction TV-series called *Stargate* is about to be released, the

audience has certain expectations due to a possible announcement of the genre in the advertisement. The genre is usually either promoted by the name or the advertisement of the text. For example, in case of a TV-program, the genre can be strongly revealed through the visual channel in the advertisement for the program. Spaceships and other nova in a film or TV-series trailer point towards science fiction. Hence, the audience builds up a set of expectations based on all other science fiction TV-series it has seen.

The genre of a literary novel is not necessarily similarly revealed by visual advertisement as the genre of audiovisual texts may be. A literary novel is usually not advertised visually with moving image. The name of the novel may be all that catches the reader's attention. The cover picture of a novel may reveal the genre, but it is usually revealed to the reader at least by the introduction on the back cover of a novel. The translation needs to maintain the suggested genre that the ST is promoted belonging to. Therefore, it is important that when analysing the level of visibility of the translator from the point of view of this study, the previous discussion of chapter 2 about the features of the genre of SF is known and understood as the basis of the criteria for the evaluation of the material in this study. As stated earlier, the level of maintenance of the cognitive estrangement through the use of the novum is the basis for the criteria for the assessment of the material.

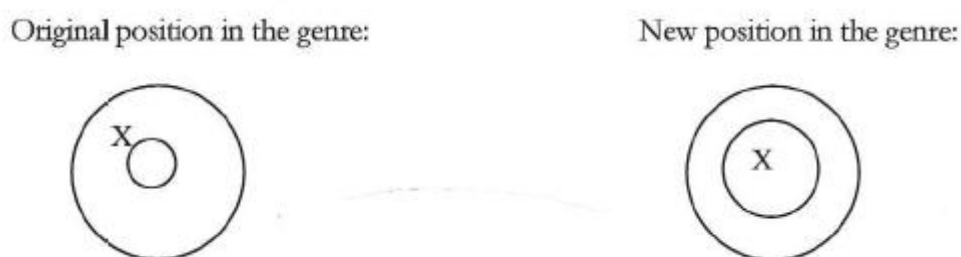
The audience of a science fiction TV-series or the reader of a SF novel expects to get cognitively estranged. It expects some realistic elements to be foregrounded and new meanings imposed on them. These expectations can be a starting point for the translator. This claim is supported by Jan Pedersen's (2011) argument on the *skopos* of a subtitled film. According to him, the concept of genre is closely related to the concept of *skopos* and the translation strategies involved should reflect the *skopos* (Pedersen 2011: 127). The genre reveals the *skopos* of a text. For example, a comedy's purpose is to amuse. (Pedersen 2011: 127) Therefore, if the lower-level *skopos* of science fiction is to cognitively estrange the viewer with the help of a cognitively explained novum (contrary to what the *skopos* of comedy is), the translation strategies should aim at preserving the *skopos*. The strategies should aim at retaining the estrangement, which happens through retaining the novum as the vehicle of the estrangement.

In addition to the skopos of the text (as it is linked to the discussion of the genre by Pedersen (2011)), the purpose of the translator may also have a strong influence on the translation of a genre. Maria Tymoczko (1999: 41-49) considers translation as a metonymic action, consisting of choices made by the translator. She notes that these choices, of which features to preserve in the translation, are guided by the aim of the translator when translating a text (Tymoczko 1999: 41-49). If the translator's purpose is to "challenge elements of the poetics of the receptor system", s/he "will probably privilege metonymies of the genre or form over those of content and language..." (Tymoczko 1999: 50). Other purposes of the translation would lead to different choices. For example the opposite of challenging the poetics of the receptor system can be the minimising of the effect of foreign impressions on the receptor system by means of domesticating them. Among those purposes might also be those that lead to choices that diminish genre features. Hence the transfer of genre specific elements can be seen to be dependent on both the purpose of the text itself and that of the translator. The skopos defines the purpose of the text, but the translator's choices can eventually determine how well the skopos of the ST is realised in the TT.

The translator's choices affect the level of his/her visibility when the (in)visibility is assessed based on the maintenance of the skopos of the text. If the skopos of an SF text is to estrange the reader or viewer, the translator can choose to maintain this skopos and challenge the TT receptor system by, for example, retaining the SF novum in its foreign form. For example, if the ST nova "goa'uld" or "chappa'ko" in the *Stargate SG-1* (2006) TV-series are maintained in the TT in the same form, the translator has chosen to maintain the skopos of the text. This affects the translator's (in)visibility through the maintenance of the SF's cognitive estrangement through the novum. When cognitive estrangement is determined to be the skopos of the SF text, it can be the basis for the evaluation of the (in)visibility of the translator.

As a result of the translator's choices, for example either to challenge the TT receptor system and retain the skopos of the text, or to domesticate the ST expression and possibly re-create the skopos, the genre specific elements may be diminished and the translator may become visible in the framework set for the (in)visibility in this study.

Henrik Gottlieb (2004: 21-22) has discussed the idea of genre normalisation in translation through the normalisation of the special features of the genre. Gottlieb (2004) seems to consider that in the process of translation, the field of genre specific elements expands so that the whole genre expands and hence normalises (see Picture 1. below).



**Picture 1.** The Centripetal Effect in Translation (Gottlieb 2004:22)

Gottlieb (2004: 22) explains that this so called centripetal effect of translation means that in subtitling, when unusual words, expressions or sentences are subtitled, they are usually modified into less strange ones, bringing the subtitled material closer to the centre of the genre than it was before the subtitling took place. He seems to consider the centripetal effect to affect "all types of translation" (Gottlieb 2004: 121). With respect to the material of this study, this would mean that if the nova (the unusual expressions) are modified into less strange expressions and if the SF's estrangement is not therefore retained, the subtitled TT reference would come closer to the center of the SF genre than the ST was. This genre normalisation in Gottlieb's sense does not include explanation of the terms 'genre' or the 'centre of the genre'. Gottlieb (2004) does not explain his conception of a genre as such, what he means by the centre of the genre (the smaller inner circle in the two circles in picture 1.), nor the positions of the genre before and after subtitling. Firstly, considering the nature of genres, there is no reason why the original genre specific element of the ST would be out of the centre of the genre in the first place, assuming that the genre specific element has been recognized as such. Secondly, it is not clear whether Gottlieb considers the centre of the genre to widen because the genre specific element normalises in the process of subtitling, hence

widening the scope of the genre, or if he considers that the target culture's genre may be different from that of the source culture. The former case would be plausible, the latter is extremely hard to establish and in any case the result would be case-specific (depending on the genre and its position in the two cultures involved).

It is clear from Gottlieb's (2004) explanations that genre normalisation in subtitling means that the genre specific elements diminish. He notes that the very features that justified the translation in the first place and fascinated the ST audience may be lost in the process of this normalisation (Gottlieb 2004: 22). This notion is important from the viewpoint of this study. Gottlieb (2004) comments the role of the translator in this process of genre normalisation by noting that "the target-culture norms and the individual subtitler will have to share the honor of normalisation." (22). This notion could imply that by responding to the target culture norms, the translator normalizes the genre. It can be concluded from this that this normalisation affects the level of visibility of the translator. Gottlieb's (2004) theory is based on the study of subtitles, but this genre normalisation can be assessed from the point of view of both subtitling and of literary translation. As this study assumes that the translator becomes visible if the nova as the genre specific elements of the SF genre are diminished, the genre normalisation can be considered to affect the translator's visibility and the level of this normalisation can in turn be evaluated based on the level of the translator's (in)visibility.



#### 4 TRANSLATOR'S (IN)VISIBILITY

The concept of (in)visibility of the translator was first introduced by Lawrence Venuti (1994). Since that many have contributed to the discussion of what the (in)visibility actually means and how should the level of this (in)visibility be evaluated. For example Anthony Pym (1996) has written a review article on Venuti's invisibility, in which he suggests, for example, that the appreciation of fluency is not only a phenomenon of the English culture. This study has chosen to look at the (in)visibility from the point of view of genre maintenance, to look at whether the translator has retained a 'generic fluency' rather than the fluency, which according to Venuti (1994) determines how the translator is rendered visible or invisible by the chosen translation strategies. The next two sections will review the concept of (in)visibility in Venuti's (1994) terms and as Venuti's concept was created for evaluation of literary translation, it will also look at how the (in)visibility has been seen in the field of audiovisual translation and subtitling. The last section presents the translation strategies that are used to determine the translator's (in)visibility in this study. In the last section the concept of (in)visibility is also applied to the concept of generic fluency.

##### 4.1 The Concept of Translator's (In)visibility

The attitude towards the (in)visibility of a translator has remained the same at least from the eighteenth century. Lawrence Venuti (1994: 1) uses the term "invisibility" to describe the translator's situation and activity in contemporary Anglo-American culture. Even though Venuti's (1994) theory of translator's invisibility has brought the discussion into daylight only in the 1990's, the ideal of an invisible translator has existed long before that. According to James S. Holmes, in the eighteenth century, the author Samuel Johnson expressed the prevailing attitude towards language and translation as follows: "[the translator] will deserve the highest praise, who ... can convey the same thoughts with the same graces, and who, when he translates, changes nothing but the language." (quoted in Holmes 1988: 48). The following discussion of Venuti's visibility of a translator demonstrates that the same kind of faithfulness to the source

text is appreciated in the Anglo-American culture. It demands invisibility with the means that the text should not read as a translation but the original (Venuti 1994: 1). Johnson seemed not to want the text to read as the original, but he could be interpreted to demand for fluency with the notion of the "the same thoughts with the same graces" (quoted in Holmes 1988: 48) as the original. If a translator could convey these same thoughts and graces fluently, then nothing except the language would change. Even though Venuti (1994) has used the Anglo-American culture as the basis of his claims, there should not be any reason to suggest that they are not applicable to other cultural environments, as suggested by Pym (1996).

As the following will attest, the translator has (at least on some level) the choice to lean either towards visibility or invisibility by selecting the strategies used in the process. Already in the beginning of the nineteenth century, Friedrich Schleiermacher argued that there are only two choices for the translator, either to use the foreignising or the domesticating method (quoted in Venuti 1994: 19-20). Schleiermacher's choice was clearly the foreignising method (Venuti 1994: 20) and thus towards a visible translator, but the debate for and against both of them still remains.

Venuti (1994) has linked the idea of invisibility together with the idea of fluency, which is produced by the absence of "any linguistic or stylistic peculiarities", but which still reflects the essential meaning of the source text, and leads to an "illusion of transparency" (Venuti 1994: 1). The fluency gives the text the natural appearance of an original instead of a translation (Venuti 1994: 1, 5). This means that the more fluent the text is, the more it produces the illusion of transparency and the more invisible the translator is. Venuti (1994: 7, 17) explains that this kind of fluent domestication is highly appreciated among American critics and reviewers and for domestic reasons it influences even the selection of texts to be translated. According to him, fluency is recommended for a wide range of foreign texts in English (Venuti 1994: 4) and as it masks the insidious domestication of foreign texts, it speaks of Anglo-American xenophobic attitude towards cultural others (Venuti 1994: 17). Domestication indeed masks the cultural other as the cultural "same" by producing the illusion that the text

has originally been produced in the culturally familiar environment of the target language.

Determining the level of translator's visibility is also related to the conception of authorship, the position of the translator in relation to the author of the original text. Translation is potentially seen as a second-order representation, "a false copy" (Venuti 1994: 7), which needs to be concealed with the illusion of transparency (Venuti 1994: 7). The conception of authorship demands the translator to be invisible. The more visible the translator is, the more the translation resembles a false copy. This idea of authorship as the determinant of the level of translator's visibility will be dealt with more detail in relation to audiovisual translation.

Venuti's conception of invisibility seems by no means an axiomatic truth even in the evaluation of literary translation. According to Venuti's (1994: 1) stance, when a text reads fluently and tries to reflect the original writer's intentions and meanings of the source text (as far as they can be interpreted) and when it includes no linguistic or stylistic peculiarities, the translator is invisible. Measuring up to all of these requirements at the same time may turn out to be difficult. If the original writer's intentions and meanings of the source text are reflected by linguistic or stylistic peculiarities, the above mentioned determinants of an invisible translator contradict each other. In case of science fiction this could mean that the cognitive estrangement (the original writer's intentions and meanings of the source text) is reflected by the novum (the linguistic or stylistic peculiarities). Therefore, the Venutian fluency as such would not apply to maintenance of the SF genre for the determinants of fluency would contradict each other.

Domesticating translation strategies can hence be seen to reflect an invisible translator. Venuti himself does not speak for this domesticating fluency. He claims that the whole motive of his book is to make the translator more visible, to fight against the ideal of invisibility and to prove that the foreignising translation is highly desirable (Venuti 1994: 17, 20, 39). He seems to claim for the foreignising method by remarking that his purpose is "to develop a theory and practice of translation that resists dominant target-

language cultural values so as to signify the linguistic and cultural difference of the foreign text.” (Venuti 1994: 23). This statement leaves also room for domesticating strategies and an invisible translator. Rather than denying the target culture values completely, it challenges them.

Venuti (1994: 4-5) has listed features that represent fluency and lead to the acceptable invisibility of the translator. He uses English to describe the language of the translation, but the same features could be applied to a fluent translation into Finnish. According to him, the language of a fluent translation is modern (instead of archaic), it is widely used instead of jargonised, does not include slang or colloquial expressions and avoids foreign words (pidgin) (Venuti 1994: 4-5). In addition, he mentions that the syntax of a fluent translation is immediately recognizable or intelligible, in other words familiarised or domesticated to enable the reader to access the thoughts that are present in the original (Venuti 1994: 5). This definition of fluency is problematic and cannot be accepted as a universally axiomatic truth. It is a problematic definition of fluency for this study because the novum as such is usually constructed of foreign words. The genre of science fiction is based on the existence of the nova, neologisms, whose role in fluency is not the same as for example complex syntax. Therefore the concept of the translator’s (in)visibility must be redefined or modified for the purposes of this study.

It must be noted that Venuti (1994) did not include genre specific features in his discussion of fluency. This study sees the concept of translator’s (in)visibility to be a more complex matter with genre specific connections. From the point of view of the genre of SF, fluency in the way described by Venuti is not a feature of an invisible translator. It is a feature of a visible one. A science fiction text could be considered to be fluent if the foreign words or otherwise peculiar expressions, the nova, are present in the text. That way the estrangement of the SF genre is maintained and the text maintains what could be called the ‘generic fluency’. Even if Venuti did not consider generic features as part of his discussion of fluency, this concept of generic fluency can be based on his ideas. While aiming towards fluency and invisibility, the translator of science fiction can consider the concept of fluency in connection to the genre specific feature, the novum.

If the translator were to translate according to the features that Venuti (1994) considered to be those of a fluent translation from the point of view of cultural specificity (the absence of linguistic or stylistic peculiarities), he would inevitably lose the genre specific features, hence making himself visible in the eyes of all those who are familiar with the typical features of science fiction. These might be the same critics and reviewers that Venuti claimed to appreciate fluency. According to him, translation is communication of a foreign text that is “limited to a specific reading audience.” (Venuti 1994: 19) The audience of science fiction consists both of the keen followers of the genre as well as of its critics. The fans might be the first ones to notice if something is missing but the critics are the ones that are able to pinpoint exactly what is missing. Therefore the concept of generic fluency, in case of any genre (SF, drama, comedy et cetera), includes maintaining the genre specific features fluently in the text.

In case of SF the generic fluency means that the estrangement is maintained through the *novum*. In case of for example comedy, the features that produce the comedy are maintained in the text. This links the discussion of the *skopos* of the text to this generic fluency. If the *skopos* of the text (the purpose of the text) is maintained in the translation process, the text is generically fluent. For example, if SF’s purpose is to cognitively estrange, the translation that maintains the ST estrangement is generically fluent. This way as the *skopos* of the text defines the generic fluency to be genre specific. The features that produce fluent SF are different from those that produce fluent comedy and they are dependent on the definition of the genre in question.

The level of the translator’s visibility in the translation of the material, the *nova*, of the present study is evaluated against the definition of the *novum* (see previous chapter 2). If the translated TT *novum* can be said to estrange the same way as the ST *novum*, the translator remains invisible. If, however, the TT *novum* does not correspond to the definition of the *novum* in the same way as the ST *novum*, the translator becomes visible. Since the *novum* is in many cases a neologism, Venuti’s definition of the manifestation of an invisible translator would be misleading if the ideal is to preserve the genre specific elements. It is thus assumed that a translator of a science fictional text may seem visible when evaluated against Venuti’s definition of an invisible translator

(using linguistic or stylistic peculiarities while trying to preserve the novum). However, from the point of view of the genre preservation and generic fluency, the same translator may well seem invisible (while trying to preserve the novum as a vehicle of cognitive estrangement, estranging the viewer/reader according to the genre definition, using linguistic or stylistic peculiarities). This defines the generic fluency, which renders the translator invisible. The definitions of the concepts of the Venutian fluency and the generic fluency can therefore be seen as opposite of each other. Where the Venutian fluency is against linguistic or stylistic peculiarities, the generic fluency of SF favours them. They both render the translator invisible from different point of views. On the other hand the generic fluency can be suggested to complement Venuti's list of characteristics of a fluent translation.

The (in)visibility of the translator in both the audiovisual and the literary material is evaluated based on the generic fluency. The material of TT nova is divided according to the used translation strategies or methods. These strategies will be introduced in section 4.3. The next section will consider translator's invisibility by making a comparison between subtitling and literary translation.

#### 4.2 The (In)visibility in Subtitling and Literary Translation

Translator's (in)visibility has been studied mainly from the point of view of literary translation. Contrary to subtitling, where the ST is simultaneously present with the TT, in literary translation the ST is not visible beside the TT. This difference between the two media is a starting point for the comparison of the study of translator's (in)visibility in the two media. Jeremy Munday (2008: 154) lists three ways in which Venuti's visibility can be studied. The first includes the study of "the kind of contracts that are made for translation and how 'visible' the translator is in the final product" (Munday 2008: 154) and the second one addresses the visibility of the fact of translation (in for example in the packaging of the text). The third one could be brought to address the second of the subjects of this study, audiovisual translation and subtitles. Munday (2008) suggests that the translator's visibility can be studied "by analysing the reviews

of a translation, author or period. The aim in that case would be to see what references are made to the translators in the reviews and by what criteria the reviewers (and the literary 'elite') judge translations at a given time and in a given culture." (154). However, this study does not take into account reviews of the material. Observations could be made keeping the possible expectations of the audience (the SF fandom) in mind. The focus, however, is in determining the translator's (in)visibility from the previously mentioned view point of maintenance of the generic fluency through the use of the novum.

As this study is a comparative one between literal and audiovisual translation, the manifestation of the level of translator's (in)visibility in the two texts will be different. In the study of audiovisual translation and subtitling, the question of (in)visibility must be interpreted differently for the concept's original purpose and usability has been defined in the translation of literary texts (Venuti 1994). According to Jan Pedersen (2011: 214), Venuti's default value, from the point of view of American literature critics, seems to be the invisible translator, but this is not necessarily the case in subtitling. The main difference between the two modes of translation that needs to be taken into account here is the presence of a soundtrack and the non-verbal visual channel of the ST in the subtitling TT and their absence in literary translation TT. Munday's discussion is clearly aimed at an absent ST since he is discussing Venuti's concepts, whereas the audiovisual ST is very much present and exists simultaneously with the TT. Hence, in the case of audiovisual subtitling, Munday's "literary 'elite'" could be replaced with "audience" or "fans", at which point the concept of vulnerability of subtitling must be taken into account.

In literary translation, the ST is completely absent from the TT. The reader cannot simultaneously follow the ST, which means that s/he must be able to rely on the TT only. Subtitling, on the other hand, is always an ancillary element, which is added to a finished product (Diaz Cintas and Remael 2007: 49). Subtitles are always extraneous to the narrative, but nevertheless essential for the reader/viewer to understand the narrative (Pedersen 2011: 8). Subtitles do not replace an existing channel in the audiovisual text as is the case in literary translation. Even if the presence of the visual ST might be

considered as an asset in the translation process, it also represents a liability. As subtitles are considered to be ancillary element to the ST, they are supposed to be as unobtrusive as possible and, hence, it becomes an obligation of the translator to “make the most of the images’ narrative function” (Diaz Cintas and Remael 2007: 54). This kind of demand of unobtrusiveness seems to demand the translator’s invisibility. Such demand cannot exist for literary translation, which has no image to consider.

The simultaneous existence of both ST soundtrack and TT subtitles makes subtitling vulnerable translation for the audience may have knowledge of the original ST language and, thus, may well have expectations of the subtitles (Diaz Cintas and Remael 2007: 40, 55). This “feedback effect” arises when the audience expects a certain kind of vocabulary that does not appear in the subtitles because of spatial or other constraints of subtitling (Diaz Cintas and Remael 2007: 57). Diaz Cintas and Remael (2007) note that a common strategy to avoid such situations is to “transfer all those terms from the original that have strong phonetic or morphological similarities in both languages, and that the viewer may recognize in the original dialogue.” (57) The existence of the feedback effect indicates that in subtitling the translator is visible. For example, science fictional texts are filled with nova that have peculiar names, which stand out from the rest of the ST and also lead the audience to expect similar phonetic or morphological peculiarities in the subtitles. The audience may well expect this peculiar terminology already before watching the subtitled program. For example the “fans” of SF have watched SF films or TV-programmes before and become aware that the texts of the genre are full of peculiar words. In consequence, subtitlers who do not transfer a particular novum (if the novum is generalised or completely omitted from the TT), may make themselves as targets of the feedback effect and visible as translators. For example, if the name of one of the enemy in the *Stargate SG-1* series, “Ba’al” (2006) is given in the ST and the TT generalises the reference as “he”, the audience may recognize that the peculiar word of the ST is missing from the TT.

Regardless of the interplay between the different audiovisual channels, the verbal auditory, the non-verbal auditory and the visual channel, and the above mentioned demand of invisibility related to it, subtitles can clearly never be completely invisible.



Pedersen (2011) has also noted that “The default value for subtitling would thus be “visible translator” [*sic*]...” (214). It is, after all, clear that the subtitles are always an addition; they are superimposed on the ST picture. However, subtitlers are not necessarily credited in the same way that the translators of literature are. According to Pedersen (2011), “The Code of Good Subtitling Practise prescribes that subtitlers should be credited on-screen...” (57), which is quite common in subtitling for television but fairly rare in DVD subtitling (Pedersen 2011: 57). If the subtitler is credited on screen, his/her name is mentioned in the end of the TV-program or DVD-film, whereas in literary translation the name of the translator is usually mentioned on the title page under the name of the author. The names of the subtitlers are rarely remembered, whereas the translators of literature may become well known in the field. Venuti (1994: 8-9) related the concept of authorship to the question of invisibility and noted that the transparency (which is the default feature of an invisible translator) of a text is influenced if the translator is given the status of the creator of an original work. If a translator's name is mentioned, the reader is aware that the text is a translation, which might influence the illusion of transparency of the TT. In the same way as Venuti (1994) describes the translator's invisibility in this context to be “...a weird self-annihilation...” (8), Diaz Cintas and Remael (2007) have noted that in subtitling the translator remains “in a state of ‘forced invisibility’” (40), when the subtitler is not credited. Therefore, even if the name of the translator is nowadays rarely left unmentioned in a literary work, subtitlers are often not granted the same right of visibility. Whether this is the result of copyright issues or ignorance towards the subtitles' relevance, it seems to render the subtitler invisible.

The most important factor contributing to the level of visibility is the fact that the subtitles are always there, superimposed on the picture. For example the material of this study consists of *nova*, which are linguistically new and peculiar sounding words. However, as the *novum* is a key feature in producing the estrangement of SF (see chapter 2), some of the rules that are linked to good subtitling practice may add to the visibility of the translator. Thorsten Schröter (2005) has noted that in subtitling “common words are preferred to unusual ones” (41). If this rule was applied to the material of this study, the *novum* would probably be generalised or completely omitted,

making the subtitler visible according to the criteria that is used to evaluate the translator's (in)visibility in this study. Therefore this rule cannot as such be applied to the subtitling of the nova.

As science fiction foregrounds the background with the purpose of cognitively estranging the reader/viewer from the empirical reality and uses the novum as its vehicle to do so (see previous chapter 2), the unusual words carry out this estrangement to the translation and subtitles. This too is naturally affected by the interplay between the different audiovisual channels, but every uttered novum cannot be compensated with the help of the visual channel. In order to understand and hence carry the complete novum across the border between the ST and TT, the subtitler would need time to interpret the novum by conducting serious literary research (as the novum can often be for example allegorical). Unfortunately, as Diaz Cintas and Remael (2007) have noted, the "...subtitlers will never have enough time to carry out an indepth script analysis." (49). Nevertheless, according to Diaz Cintas and Remael (2007: 49), they should be aware of the existence of connotations and denotations. This implies that translating a genre which has the tendency to use metaphors or allegory is somewhat more demanding if the TT needs to correspond to the same genre definition as the ST. The translators do not have time to analyse the novum, which might lead to for example generalisation of the novum. It can be assumed that in the constraints that subtitling has, and in the time that is usually given for the subtitler to complete his/her task, there is no guarantee that the TT novum will be as estranging or metaphorical as the ST novum. Metaphors and allegories are often culture specific and therefore a translation can never be an exact copy of the ST. Even if literary translation is not as constrained as subtitling, the demand of recognising and transferring metaphors and allegories cannot be completely met in literary translation either. When the subtitler's or literary translator's visibility is evaluated with the criteria of this study, this forces the translator towards visibility.

The average science fiction TV-series subtitler may not have to face difficult nova that carry a metaphorical meaning as often as a translator of literature would, for the TV-series may aim more towards entertainment than deeper issues with difficult

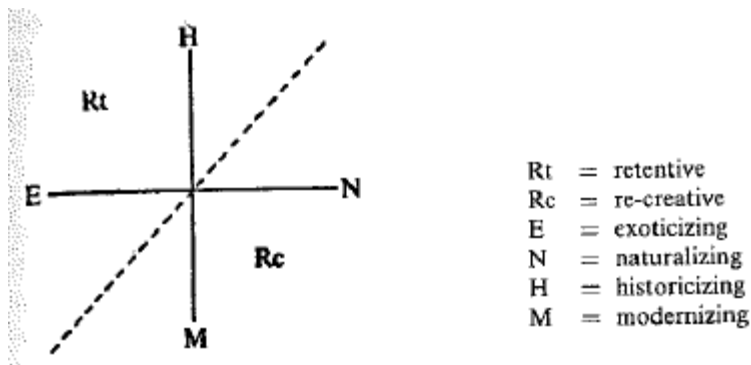
metaphorical or allegorical messages. Individual SF films, such as *District 9*, may use more metaphors in the form of the SF novum to reflect the reality (Korpi 2011), but the metaphors of for example the TV-series *Stargate* may be more easily deciphered. Even though this seems to be the tendency, science fiction can rarely be looked at as a form of simple entertainment incapable of reflecting the reality. The aliens, for example, may in some cases allegorically reflect for example a group of oppressed people in our history, or those who are different in our mundane reality. For example, the SF film *District 9* used the aliens to metaphorically reflect the South-African apartheid policy and its effect on individual people (Korpi 2009). When the aliens do not physically look like people, the neologisms (nova) used in connection to them may reveal the connection between the aliens and a certain group of people in reality. For example, the film *District 9* used the South-African signs, which indicated that some public premises were reserved to white people only, by replacing the "white people" with "aliens" (Korpi 2011). With such metaphorical meanings, the only one who could flawlessly tell if the translator has succeeded in carrying the metaphor from one language to another, is the author of the text involved, for such meanings may not be apparent to anyone except him/her. Therefore the level of translator's visibility cannot be evaluated simply on the basis of the translation of the metaphors. The assessment can be done against the notions of cognitive estrangement and foregrounding the background. For example, even if the metaphors as such have not been transferred, the presence of cognitive estrangement through the TT nova (for example by means of foregrounding the background information) can be regarded as maintenance of the SF genre and used for the assessment of the translator's (in)visibility. The next section will introduce the translation strategies according to which the material of this study is categorised to render the translator visible or invisible.

#### 4.3 Translation Strategies Towards (In)visibility

As the Venutian concept of fluency does not consider generic features, such as unusual expressions, which are the heart of the SF neologism novum, the translator's (in)visibility is evaluated in this study from the point of view of 'generic fluency'. As

explained earlier, this generic fluency is not in contradiction with Venuti's ideas as such, but rather a continuum for them. Where the features of the Venutian fluency have contradicted with the features of the generic fluency, the latter have weighted more in the assessment of the (in)visibility. Venuti's (1994) focus was on the culture specific features and the basis for his discussion was in the United States culture. The SF features, or genre specific features in general, are not culture bound and a discussion of them can therefore be based on smaller cultures as well. Following Venuti's steps, this evaluation basis for the level of visibility of the translator could therefore be called the 'generic fluency', in which the fluency of the text (which determines the level of visibility) is evaluated in accordance to the degree of maintenance of the genre specific feature, the *novum*. The following section will discuss the translational choices within this framework for the assessment of the (in)visibility of the translator.

The (in)visibility is seen through the choices made by the translator. According to Maria Tymoczko (1999: 41-49), translation is a metonymic action, in that it inevitably involves selection. This is the case especially in audiovisual translation. The choices that define the (in)visibility of the translator can be seen as those of retention and re-creation, following the two-partite categorisation of James S. Holmes (1988). According to Holmes (1988), there exists a choice between retentive and re-creative translation strategies. This study will determine the level of translator's visibility by adapting this Holmes' theory of a choice between retentive and re-creative translation strategies. When the translator takes up the strategies of historicizing and exoticizing, the emphasis is on retention, and when those strategies are modernizing and naturalizing, the emphasis is on re-creation (Holmes 1998: 48). The following picture 2 clarifies these two choices the translator has in solving the possible translation problems.

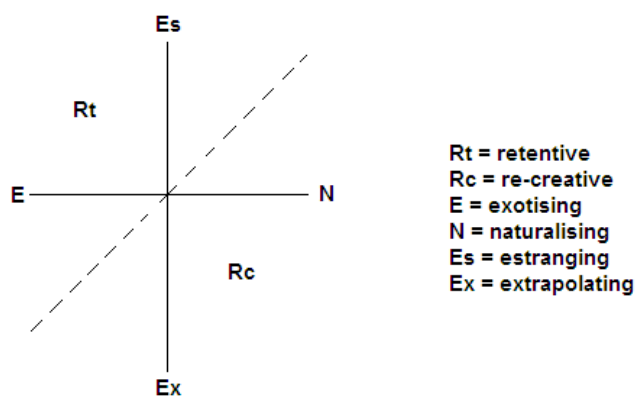


**Picture 2.** Holmes' Diagram (1988:49)

The division between the retentive and re-creative strategies is not clear-cut as indicated with the dash line between the two strategies in the picture above. A translation is never completely retentive or re-creative, but a varying selection of both strategies with emphasis on one or the other. In order to fit the purpose of this study, the diagram of picture 2 needs to be somewhat modified. Picture 3 will demonstrate a modification of Holmes' diagram, modified for the purpose of fitting the comparison of audiovisual and literary translation of the science fictional nova.

The concepts of historicizing and modernizing in the translation of the novum have been replaced in this study with more fitting concepts of estrangement and extrapolation. Estrangement comes from the definition of science fiction as a literature of cognitive estrangement. The translated novum is a vehicle of this estrangement (see section 2.2). By choosing the strategy of estrangement, the translator has chosen to maintain the novum's estranging nature and hence preserved the novum as it is. For example, if the novum "Ba'al" from the *Stargate SG-1* (2006) TV-series is translated as "Ba'al", the strategy of estrangement is used. Extrapolation means the opposite, that is, the extrapolation or generalisation of the novum. By choosing the strategy of extrapolation, the translator loses the estranging nature of the novum and produces something that does not correspond to the generic definition of the novum. For example, if the novum "Heat-Ray" from the novel *The War of the Worlds* (2005) is translated as "polttosäde" (BT: heatray), something can be seen to be lost in the translation with the loss of the initial letters as a linguistic device of the ST reference. The axis of exoticizing and

naturalising supports this choice. The choice between those two is between retaining (exoticizing) the “specific element of the original linguistic context...the literary intertext...or the sociocultural situation” (Holmes 1988: 47-48) of the source text values (which in science fiction is expressed by the novum) and replacing (naturalizing) them to fit the target context, intertext or situation. By modifying Holmes' diagram, the following picture 3 illustrates the relations of estrangement and extrapolation, which are the point of difference to Holmes' model.



**Picture 3.** Retention and Re-creation is SF

In the above picture estrangement and exoticising are the strategies, which aim at maintaining or retaining the generic fluency (or the novum,'s estrangement). For example, as the novum "goa'uld" has been translated with "goa'uld" in the *Stargate SG-1* (2006: s10, e4, ch.2. S.W. 2006c), the novum has been retained as estranging as it was in the ST and the text thus remains generically fluent. Extrapolating and naturalising strategies do not retain the novum as such and may aim at, for example textual fluency by means of re-creating the novum. For example, as the translation of the ST sentence of the *Stargate* TV-series "Exactly, so why would he fly an Alkesh directly to Stargate Command?" is translated as "Miksi hän lentäisi suoraan komentoryhmään" (BT: Why would he fly directly to the Command) (*Stargate SG-1* 2006: s10, e4, ch.2. S.W. 2006c), the novun "Alkesh" has been omitted and the novum "Stargate Command" has been generalised with the translation "komentoryhmä" (BT: Command). This way the novum has been re-created to achieve textual fluency. The

axis of the picture 3 then constitute the basis against which the translator's (in)visibility can be assessed. Furthermore, the primary assumption is that when the translator chooses strategies that lean towards retention, the translator is seen to be invisible. When the translator chooses strategies that lean towards re-creation, s/he is seen to be visible.

Translation strategies provide a framework on which a translation is produced. Even if one strategy would stand out from the text as a dominant one, a translation is always a combination of different strategies. Andrew Chesterman (1997: 87-112) has offered a comprehensive list of translation strategies and forms of their appearances. He has divided the translator's production strategies (separating them from comprehension strategies) to three groups of strategies: mainly syntactic, mainly semantic and mainly pragmatic (Chesterman 1997: 93). The three categories are further divided into thirty local strategies, which are explained to overlap at some points. (Chesterman 1997: 87-112) However, as Chesterman's list of strategies is quite exhaustive in nature when it comes to pinpointing it to a single study with audiovisual and literary material, it needs to be reduced. Not all the strategies mentioned by him are relevant in the course of this study. Depending on the material used, scholars have introduced different labels for local translation strategies. For example, Mona Baker (1992: 26-42) has listed eight local strategies that have been used by professional translators in solving translation problems and Ritva Leppihalme (1997: 79) has proposed five local strategies for translating proper name allusions and nine strategies for key-phrase allusions. As the material for the present study consists of both literary and audiovisual material, the most useful descriptions of local strategies have been found by complimenting the more precise list of strategies of Pedersen (2011: 69-103) with notions from the list of Chesterman (1997: 87-112).

After comparing different taxonomies, Jan Pedersen (2011: 73-74) has noted that at least six categories of local translation strategies are needed in a study of subtitles: Retention, Specification, Direct Translation, Generalisation, Substitution and Omission. Even though the categorisation may never be as simple as these six categories might suggest, these six are an ideal starting point for they can be used in both audiovisual and

literary translation. These strategies may also be combined, and they may contain subcategories. The examples of specific cases inside the categories are dealt in the fifth chapter where the analysis of this study is presented. However, as this study is interested only in the treatment of the novum in the translations, the fifth strategy, substitution in the form of cultural or situational substitution, is replaced with the strategy of compensation. Compensation is preferred over substitution in the present study for it suits the combination of subtitles and literary translation as the material of the study. Compensation differs from substitution in that it is not as restricted as substitution to cultural or situational features. As such it suits better the combination of subtitles and literary translation. Firstly, compensation does not have to happen in the same sentence as the reference which it compensates for in the literary material, but it can happen in the course of the whole chapter or the whole novel. Secondly, as the material of the present study consists of nova, which are not culturally specific elements, cultural substitution does not need to be considered. Retention was used in the categorisation of the local strategies in this study, but in order to keep it separated from the global strategy of retentive translation, it was renamed as direct transfer. The material is thus divided into these six categories; Direct Transfer (Retention), Specification, Direct Translation, Generalisation, Omission and Compensation, which lead to retention and re-creation. As the material of this study partly consists of subtitles, the level of polysemiotic interplay or the strength of the pictorial link is taken into account when the translations of the nova are analysed as belonging to these categories.

Pedersen's (2011: 69-103) local strategies have originally been used for the purpose of classifying the translations of extralinguistic cultural references, and as such they are applicable to the translations of the novum. Retention (direct transfer) in the local level is the most source oriented and the most commonly used strategy in subtitling, in which the foreign ST reference is retained unchanged or slightly adapted for the TL requirements (Pedersen 2011: 76-78). The local strategy of direct transfer (retention) is in the present study seen as a mainly retentive strategy. For example, direct transfer is used when the ST novum "wraith" is translated with "wraith" in *Stargate Atlantis* (2008: s5, e1, ch.4. S.W. 2008a). On Chesterman's (1997: 95) list, the closest similar strategy



is called a “loan, calque”, in which loan-based neologisms (like the novum) belong to. When this “loan” is integrated with Chesterman’s “Literal translation” (1997: 94) and then compared to Pedersen’s six strategies, it seems to collide with Pedersen’s strategy of direct translation (2011: 83). As a source oriented strategy, direct transfer could in this study be interpreted both as a strategy leading to invisibility but also to visibility.

The novum usually has an unusual name and the SF audience is prepared to read an unusual word in the subtitles or in a novel. Even though the ST novum as a word might be created according to the rules of the SL word formation, direct transfer is possible in the novum’s case when the term is adapted for the TL requirements. For example, the strategy of direct transfer is used this way when the novum “wraith” is translated according to TL word formation with “wraithien” in *Stargate Atlantis* (2008: s5, e1, ch.4. S.W. 2008a). This is because the novum in itself demands an unusual or a new term, which might sound similarly exotic and estranging in both languages although the new word may have to be conjugated according to the TL rules. However, in some cases it might turn out to be difficult to maintain the estrangement by direct transfer when it is important to estrange the viewer from the reality in order to have a retentive strategy and an invisible translator. If the ST verbal novum already exists in the TL, the effect of direct transfer may turn out to be re-creative and the translator may become visible in terms of this study. For example, if the ST novum “four Ori ships” in *Stargate SG-1* is translated with “4 Ori alusta” (BT: 4 Stallion/Ori ships) (2006: s10, e1, ch.5. S.W. 2006a), the novum already has a meaning in the TT. Even if the pictorial link is strong, the example’s novum might be confusing for the viewer because of the polysemy that is created in the course of direct transfer. If the “Ori ships” are visible through the visual channel, the viewer may still wonder if the name of the alien race, “Ori” has a connection to the other meaning of the word in the TL (the word refers to a stallion in the Finnish TL). Regardless of the exceptional cases such as the one mentioned above, direct transfer in this study was seen as mainly a retentive strategy leading to an invisible translator.

The second strategy, specification, is additive in its nature. As Pedersen (2011: 79) defines the strategy of specification, it retains the reference in untranslated form and

adds information to it that is not present in the ST. In combination with Pedersen's (2011: 83-85) strategy of direct translation, or if this direct translation is combined with Chesterman's (1997: 109-110) strategy of "Information change", which includes addition of information, the strategy can be used to add information that is not present in ST, making the TT more specific. For example, when the ST novum "darts" of *Stargate Atlantis* is translated with "tikka-alukset" (BT: dart-ships) (2008: s5, e1, ch.5. S.W. 2008a), the translator has added "-alukset" (BT: -ships) to specify that the word "tikka" (BT: dart) refers to ships. Pedersen (2011: 87) also considers addition to be a substrategy of specification. However, according to Pedersen (2011: 80), polysemy (multiple meanings for a word) and hyponymy (a more specific term) are common in connection to specification. On the other hand, Chesterman (1997: 102) has considered hyponymy to be completely its own strategy, whereas he does not mention polysemy at all. Nevertheless polysemy of the ST word "dart" and its translation "tikka" is the translation problem of the above example, in which the strategy of specification has been used. As the example suggests, polysemy could turn out to be problematic in translating the novum.

If Venuti's (1994) fluency is used as a determinant of invisibility, a clearly outward addition of information could promote the opposite. By using a more specific terminology in the TT than in the ST, the translator can make the text less fluent to read and become more visible. Specification may thus be seen as a redundancy. On the other hand, Venuti (1994) has stressed that fluent language avoids polysemy and referred to translation as "the recovery of foreign writer's intended meaning." (60-61). This would suggest that when adapting Venuti's terms, the specification is and is not against fluency; it may be a sign of both visibility and of invisibility as it might either make the text less fluent with addition or more fluent by avoiding polysemy with the same addition.

The strategy of specification may cause the novum to be re-created by extrapolation in the TL. If this matter is looked at from the point of view of the generic fluency, which favours generic features, which in case of SF demand that the novum is cognitively estranging (and that the reason for the existence of the estranging novum is cognitive),

the above example's strategy (direct translation combined with addition) is both retentive and re-creative. This concurrence is due to the addition after the direct translation of "dart" to "tikka". With the specifying addition, "-alus" (BT: -ship), the translator has avoided polysemy of the direct translation of "dart" to "tikka" and retained the estrangement but also naturalised and, hence, re-created the expression with the addition. As avoiding polysemy can be interpreted to be the motivator for naturalisation in such cases, the translator might be considered invisible even though re-creative. The choice between these two, in case of subtitles, depends also on the strength of the pictorial link. In this study, regardless of such exceptional cases as the one described above, specification is seen mainly as a retentive strategy, which estranges the reader and renders the translator invisible.

Direct translation is the strategy which reveals the problem of translating a genre specific feature, which might have more than one connotation. While translating the novum with the strategy of direct translation, the possible connotations of the novum may disappear. Chesterman (1997) defines the strategy of literal translation as with "maximally close to SL form, but nevertheless grammatical" (94). Pedersen (2011: 83) prefers direct over literal translation, but the result is the same: nothing is added nor subtracted. The literalness may be the problem of this strategy in the translation of metaphorically rich science fictional texts, as it might or might not allow for semantic interpretations by the viewer/reader. Some connotations of the ST novum may not transfer to the TT and hence those connotations may not be there for the viewer/reader to interpret. For example, the ST novum "wraith" of the *Stargate Atlantis* (2008) series could be translated with for example the TT word "aaveet" (BT: ghosts/wraith/spirits), which might correspond to some of the connotations of the ST, but simultaneously leave out others.

Translators rarely have time to consider all the possible connotations of a novum and even if they did there would not be any guarantee that the connotations would always be detected. Hence, if the genre specific features, like the novum, are considered important to retain in the TT, the use of the strategy of direct translation gains new perspectives in the level of visibility of the translator. If the translator uses direct translation and the TT

is not able to retain the genre specific feature's correspondence to the genre definition the same way as the ST, the translator could be considered to re-create the novum and therefore the translator would lean towards visibility. However, if the translator succeeds in maintaining the metaphorical, or possibly even allegorical, elements of the ST (or at least succeeds in maintaining the possibility of such elements), the strategy of direct translation may well be retentive and s/he may lean towards invisibility. For example, the translation "Pyhitetty olkoon Ori." (BT: Hallowed are the Ori) of the *Stargate SG-1* novum "Hallowed are the Ori." (2006: s10, e1, ch.10. S.W. 2006a) has maintained its connotative similarity to the translation of the religious phrase of Christianity, "Hallowed be thy Name" to "Pyhitetty olkoon sinun nimesi", from the New Testament. Regardless of the exceptional cases in which the ST connotations are not included in the TT, direct translation is in this study seen mainly as a retentive strategy, which estranges the reader and leads to invisibility of the translator.

Generalisation involves replacing a specific term with a more general one. Pedersen (2011: 85) suggests two ways of generalisation: the use of a superordinate term and the use of a paraphrase. Generalisation and specification may first seem to be each other's opposites. With a closer look, they do have something in common. Even if addition is considered to be a substrategy of specification, it may in some cases be also that of generalisation. Generalisation does not always have to mean that the specific term is replaced by a more general term. It may also mean that an addition has been made to include both the specific and the more general term in the translation. The previous example of specification can be returned to in order to clarify this. While "tikka" (BT: dart) is the specific novum, the addition "-alukset" (BT: -ships) can be seen to refer only to the polysemious relationship between the two (both mean the same thing, a space ship). On the other hand the addition "-alukset" may be seen as a hypernym of the "tikka", giving the addition a generalising role. Pedersen (2011: 87) has noted that addition is often the result of the combination of generalisation and retention. In the case of the example, however, this combination might be between generalisation and direct translation. The term "tikka" in itself is a direct translation, which is complimented with the addition "-alukset". Nevertheless, the above example leans more

towards specification, because its purpose can be interpreted to be the avoidance of polysemy .

The effect of generalisation to the translation of the novum depends on the way it has been realised. As the previous discussion about addition has shown, addition may turn out to be a sign of both specification and of generalisation. In the case of the above example, the generic fluency is enforced by the addition and the novum is explained. The translator is hence invisible. However, the question remains whether the novum has needed this additive explanation. At this point the pictorial link determines whether such need has been present. Generalisation reduces text amount but the uniqueness of the reference may be lost (Pedersen 2011: 887-88). If the genre specific features ought to be maintained, the idea of generalisation in connection to Venuti's fluency does not fit to the idea of generic fluency. If the translation has become more fluent in Venuti's terms by the use of generalisation and the novum has been generalised either by avoiding a neologism or by grouping different phenomena under one new neologism, the genre has diminished and the translator is thus visible. It may be a necessary feature of subtitling to reduce the text amount as much as possible, but the lost uniqueness of reference is often the very fact that constitutes a genre. Therefore, as the need for reduction of text length is not present in literary translation, it can be noted that generalisation can hardly be regarded as a necessary translation strategy in literary translation. In this study generalisation is seen as a mainly re-creative strategy, which renders the translator visible.

If used in a media that uses only the verbal visual channel, like the translation of a novel, generalisation does not feed the imagination of the reader and produces a diminished genre. Even if paraphrasing is used to convey the message, the level of cognitive estrangement in science fiction diminishes. The novum is the vehicle of the estrangement and if it is paraphrased, it blends the genre with other genres. For example, if the novum "Martians' hood" in *The War of the Worlds* is translated with "olennon huppu" (BT: creature's hood) (2005a: 80, 2005b: 63) the specificity of the ST reference is not maintained in the generalisation of the ST "Martian" into TT "olento" (BT: creature).

The last independent local strategy to be included in the present study is omission. The necessity to use omission is often questioned. Nevertheless it is sometimes considered to be the only viable option to replace the translated object with nothing (Pedersen 2011: 96). Pedersen (2011: 96) sees that omission can either be used out of laziness or out of responsibly, in which case it is used only after testing other alternative strategies. It can never, however, be flawlessly judged whether the translator has tested the other alternatives or not. The use of omission in subtitling can be assumed to be more frequent than in literary translation. In fact, it can be assumed that omission is rarely necessary in literary translation. After all, there are no temporal or spatial constraints, no limits to the time used for reading the TT or the space which is reserved for the TT, and hence even a difficult concept is possible to transfer by for example paraphrasing. Such may not be the case in subtitling and thus omission can be assumed to have a greater role in the translations of the audiovisual nova than their literary counterparts. In case of subtitling, the presence of strong pictorial link may in some cases be enough reference that a novum needs. However, a strange new word may estrange the viewer or reader from reality and therefore intensify the effect of the science fictional genre specific feature.

In the present study omission is seen as a re-creative strategy, which renders the translator visible. The effect of omission to the visibility of the translator can only be judged individually in case of each omitted expression. If it is considered that the neologism needs to be repeated, even if it is referred to only with “it”, omission leans towards visibility. This is enforced by the notion that the novum needs to be explained. If the neologism word for the novum is omitted from the TT subtitles and the visual channel shows a novum which is explained in the verbal auditory ST channel (the dialogue), the translator is visible for the estrangement produced by the visual novum may not have been cognitive without the support of the verbal auditory channel and, hence, the verbal visual TT channel (the subtitles). For these reasons, even if there is a pictorial link and if a subtitler is in subtitling considered to be visible in a general level because of the additional nature of the subtitles, omission cannot be considered as a sign of an invisible translator in subtitling in the present study. As it is hard to justify that

literary translation would have reasons to use omission responsibly, the translator is seen to be visible because of the above mentioned genre maintenance reasons if omission is used irresponsibly in the material of the present study.

Even though both the audiovisual material and the literary material may include changes at the level of sentence structure, they are not considered relevant in determining the level of translator's visibility with the generic fluency. Chesterman's (1997) strategy of "Sentence structure change" (97-98) can be one of the manners through which the strategy of compensation is realised in literary translation. Compensation can be seen as a way of preserving the novum when its original context does not allow it. The same novum (or another one for the purpose of creating estrangement at a general level) as a genre specific feature can be brought up in another context, compensating the loss of the novum in another context and hence preserving the genre. Compensation is considered to be the final local translation strategy included in this study. Pedersen (2011: 183) has not considered it to be a requisite strategy in an analysis of subtitles, but he admits it being a common practice to look for compensation in descriptive translation studies. The reasons for this may be just, for Pedersen's strategies were those meant for subtitling. Within the temporal and spatial constraints of subtitling, compensation's use as an additive strategy is at least less common if not completely missing. However, as it relies on other strategies in that it compensates them (for example omission), its presence can be noted in the study of both subtitles and literary translation for it may change the level of translator's visibility in individual cases or bring up a difference between the two modes of translation. For example, if omission renders the translator visible, the direct compensation in the following sentence, paragraph or chapter compensates the omission and renders the translator invisible.

Compensation can be seen as motive for different strategies. Basil Hatim (2001) has formulated his explanation of this quite neatly: compensation is "Manipulating a text to make up for the loss incurred in the act of translation." (228). When something is for example omitted at one point in the text, something may be added in another point to compensate the loss. As the primary function of compensation in the present study is seen to be the maintenance of the novum as the SF genre specific feature, compensation

is seen mainly as a retentive strategy and the translator is hence invisible. The fluency of the text cannot be disturbed by an addition, if it is the result of an omission, the same way as the fluency cannot be disturbed by a generalisation if it is followed by specification. Therefore all the cases of omission or generalisation that are followed by distinctly compensatory addition can be suggested not to be considered as omission but rather as compensation from the previously mentioned viewpoint. This compensation of the re-creative strategy of generalisation with the retentive strategy of specification is in the present study seen as indirect compensation in contrast to direct compensation. According to Chesterman (1997: 115), the validity of compensation relies on understanding the text as a whole. This could suggest that when compensation is used in translating a genre specific feature, such as the novum, it demands understanding of the whole text, including the role of genre specific element in it. Otherwise the compensatory strategy can produce something else than what was omitted in the first place, distorting the genre with re-creation and making the translator visible. For the previously mentioned reasons this study sees compensation from two different point of views; direct and indirect compensation. Both modes of compensation are considered as retentive strategies, which produce an invisible translator.

The previously mentioned changes at the level of sentence structure are common also in subtitling. However, as the changes of sentence structure do not affect the translation of the novum as such (if the novum is retained it does not matter in which order the words are organised in a sentence), they are not considered relevant in the course of this study. Nonetheless if the translator has used a retentive strategy, the sentence structure may be affected by this. As difficult words may take longer for the viewer to read and as the verbal novum may, in some cases, be counted as a difficult word, the translator may shorten the length of the rest of the sentence in order to leave more time for the difficult novum to be read by the viewer. The next chapter will present the assessment of the material and the findings of the study, which was conducted within the previously introduced theoretical framework of retentive and re-creative strategies.



## 5 TRANSLATION OF THE NOVUM IN *STARGATE* AND *THE WAR OF THE WORLDS*

The translations into Finnish of the nova in the novel *The War of the Worlds* and the *Stargate* TV-series were those that represented the enemy of the human kind. The material consisted of both audiovisual and literary material. The assumptive hypothesis was that the translator would become visible while translating the nova from the point of view of maintenance of this genre specific element. This assumption was made because the novum is often a difficult new word, which translation can pose a challenge for the translator. It was also assumed that, due to the differences between the two media, literary translation would be more capable than subtitling to maintain the nova in the translation. As explained before, the visibility of the translator was not defined according to Venuti's concept of (in)visibility, but rather in relation to the retention of the SF genre through the nova. The starting point of this study was the assumption that the genre cannot be fully maintained when the audiovisual and the literary text go through the translation process. The translator was also assumed to use re-creative rather than retentive strategies to reach textual fluency rather than generic fluency. Retentive strategies were taken to lead to the invisibility of and re-creative strategies to the visibility of the translator. The nova were further divided into six local strategies, of which direct transfer, specification, direct translation and compensation were considered as mainly retentive and generalisation and omission as mainly re-creative strategies.

The results of this study do not fully discredit the assumptive hypothesis, nor do they fully support it either. Yet, when the used local strategies are looked at quantitatively, the percentages in both media indicate that the translator remains mostly invisible. The next sections will discuss the findings in both the literary and the audiovisual material. The findings will be approached from the point of view of the global strategies in the two media. The local strategies leading to the global strategies will be discussed in connection to them. As the results of the study show, the proposed local strategies of direct transfer, specification, direct translation, generalisation, omission and compensation have proven to be suitable for the combined study of audiovisual and literary translation from this study's point of view.

The next section will present the main findings of this study at the level of global translation strategies. The following sections will then discuss the findings in both the literary and audiovisual material, analysing in detail the local strategies behind the global strategies of retention and re-creation. Finally, translator's (in)visibility in both media is returned to and in the final section, the concept of genre normalisation is discussed by presenting an alternative version for Henrik Gottlieb's (2004) centripetal effect of translation with view to the findings on the (in)visibility of the translator in this study.

### 5.1 Main Findings

The results of this study supported only partly the assumptive hypothesis. If the (in)visibility of the translator had been assessed on the basis of the Venutian concept of (in)visibility in its traditional sense and the textual fluency which defines it, the translator would have been rendered visible from the point of view of maintenance of the science fiction's genre specific element, the novum. This would have been due to the use of retentive strategies, which would have, then, made the translator visible. However, as explained in the earlier chapters, the (in)visibility was assessed on the basis of generic fluency rather than textual fluency, and the use of retentive strategies was considered to make the translator invisible. In both literary and audiovisual translation, the translator has opted to favour retention and therefore the translator has remained (in)visible. In the comparison between the two media, the results supported the assumption that the literary translator has been more capable than the subtitler to maintain the novum in the translation and, hence, the generic fluency of a science fictional text.

The second part of the assumptive hypothesis was not supported by the results. Contrary to what was assumed, the translators did use retentive rather than re-creative strategies to reach invisibility (defined by generic fluency rather than the Venutian textual fluency). The position of the SF genre, as defined by Darko Suvin (1979), after the act of translation can be assessed using Gottlieb's (2004) theory of genre normalisation.

Remarkably, the fiction of cognitive estrangement, whose main vehicle the novum is, has clearly not been significantly normalised in the translations of the nova in the material. In the majority of the instances in the material, retention has led to estranging and exoticising, hence making the translator invisible in the majority of the translated nova. The final results of this study are given in tables 1 and 2 below. In table 1, the numbers and percentages in brackets present the results when indirect compensation is considered to affect the (in)visibility of the translator. For comparison, the results before the brackets do not consider indirect compensation to affect the (in)visibility. This effect of compensation is returned to in section 5.4 in relation to translator's (in)visibility.

Translator Visible		Translator Invisible	
The War of the Worlds	Stargate	The War of the Worlds	Stargate
117 [36]	41	735 [816]	108
13,70% [4,20%]	27,50%	86,30% [95,80%]	72,50%

**Table 1.** Translator (In)visible

Table 1. presents the results of the (in)visibility of the translator in *The War of the Worlds* novel and *Stargate* TV-series. The translator in *The War of the Worlds* is invisible in eighty-six percent of the instances of the translated nova, whereas the subtitler of the *Stargate* series is invisible in seventy-three percent of the instances of the subtitled nova. Keeping in mind the restrictions of subtitling, it is not surprising that the subtitler is more visible than the literary translator. The strength of the pictorial link influenced the (in)visibility of the subtitler. The pictorial link has been weak and strong in connection to both retentive and re-creative strategies. However, as the following sections will demonstrate, re-creative strategies have coincided more with weak pictorial link than retentive strategies. As re-creative strategies have led more to instances with a visible translator than the retentive strategies, the weak pictorial link has coincided more with a visible than with an invisible subtitler. As the picture has not strengthened the nova, which have been translated with re-creative strategies, the translator has been rendered more visible in those cases. The effect of compensation in *The War of the Worlds* (in brackets) has strengthened the translator's invisibility with

almost ten percent. The following table 2 presents the relation of the retentive and re-creative strategies in both media. The effect of indirect compensation, that is, the compensation of instances of generalisation with those of specification, is given in brackets.

Retentive		Re-creative	
The War of the Worlds	Stargate	The War of the Worlds	Stargate
724 [803]	113	128 [130]	36
85% [86,10%]	75,80%	15% [13,90%]	24,20%

**Table 2.** Translator Retentive and Re-creative

The translator of *The War of the Worlds* has used retentive strategies in eighty-five percent of the instances of the nova, whereas the subtitler of the *Stargate* series has used retentive strategies in seventy-six percent of the instances of subtitled nova. Compensation has added to the retentive strategies with only one percent. There is a small deviation in the percentage of retentive strategies leading towards an invisible translator even if it has clearly been stated earlier that retention is the result of exotising and estranging, which presumably lead to an invisible translator when the assessment is based on generic fluency. The reason for this interpretation is in the literary translator's tendency to unify, for example, two slightly different terms/concepts into a single one according to his/her interpretation of the text. This means that even if the translation can be considered to be estranging and exotising (hence retentive), the translator has been considered to become visible when discarding a possible more estranging option of multiple different names for the same or slightly different nova. In these cases the use of the same name for multiple nova was considered naturalising and extrapolating even if the name itself was estranging. This is the case, for example, when the literary translator has decided to use the same TT reference "musta savu" (BT: black smoke) (2005a: 114, 131), for the ST references "black vapour" (2005b: 91) and "black smoke" (2005b: 105) even if the translator has in another instance in the text used a different TT reference "musta usva" (BT: black fog) (2005a: 111) to translate the ST reference "black vapour"

(2005b: 89). In these instances the translator has been considered visible although retentive strategies were in use.

The following sections will present the strategies of retention and re-creation and the local strategies that have led to them. The use of retentive local strategies used in both the *Stargate* series and *The War or the Worlds* are first looked at, and a comparing discussion between the differences of the two media is carried out along with the discussions and examples from both media. The re-creative local strategies are then discussed with examples from both media along with a comparing discussion between them.

## 5.2 Retentive Translation Strategies in Subtitling and Literary Translation

The division between retentive and re-creative local strategies was not clear-cut in the material of this study for some strategies could be regarded as both. However, these local strategies had a tendency to be either mainly retentive or mainly re-creative. The following discussion will describe the retentive strategies from both the *Stargate* series and *The War of the Worlds* novel and illustrate them with examples. Retentive and re-creative strategies did not produce a clear cut division for the first one to produce an invisible and the second one to produce a visible translator respectively. Therefore the division between the instances of retentive strategies leading to invisibility and those leading to visibility are here presented separately with tables indicating the blurring of the (in)visibility. The discussion of retentive strategies leading to an invisible and a visible translator in both media is followed by a discussion of re-creative strategies leading to a similar blurring in the next section. The assessment of the translator's (in)visibility will be returned to in detail in section 5.4. Table 3 below demonstrates the number of the instances of retentive strategies with weak and strong pictorial link leading to an invisible translator in the subtitles of the *Stargate* series.

<b>Stargate -Subtitling</b>		
Translator Invisible -Retentive		
<i>Pictorial Link:</i>	<i>Strong</i>	<i>Weak</i>
<b>Translation strategy:</b>		
Direct Transfer	9	20
Specification	0	3
Direct Translation	13	60
Generalization	0	1
Omission	0	0
Compensation	0	0

**Table 3.** Retentive Strategies Towards Invisibility in Subtitling

Table 3 above demonstrates retentive local strategies that have led to an invisible translator in one hundred and six instances. Majority of these have coincided with weak pictorial link. When the visual channel has not supported the verbal auditory one, the translator has retained the novum in the subtitles. Direct translation is the most used and direct transfer the second most used local strategy in the audiovisual material and only one third of those instances occurred with a strong pictorial link. The three instances of specification are in connection to a weak pictorial link as well as the only instance of generalisation which has been regarded as a retentive strategy. Even though unusual expressions are often italicised in subtitling, the nova of the *Stargate* series were never italicised. If italicising had been used in the material, it would have been regarded as a device of these retentive strategies, especially that of direct transfer. Direct transfer is the second most used local strategy of the subtitles, but it is a more common strategy in the subtitles than in the literary material. Example (4) below demonstrates local strategy of direct transfer leading to an invisible translator.

- (4) ST: As former First Prime to Apophis...  
 TT: Apophiksen entisenä palvelijana  
 BT: Apophis  
 (*Stargate SG-1* 2006: s10, e2, ch.2 S.W. 2006b)

In example (4) the pictorial link is weak at the moment even though it has a link to the previous events in the series. The name of the novum “Apophis”, an alien enemy of the humans, is referred to in a conversation between two people. The conversation refers to

previous episodes of the series and with the reference to “Apophis”, it is assumed that the viewer remembers the previous episodes in which the alien “Apophis” was visually present. In this case the estrangement is retained with direct transfer and as the novum is not further explained by the ST, it needs no further explanations in the TT either. The direct transfer of the example is not likely to be a target for the audience’s feedback effect (see section 4.2), as the audience sees a similar estranging expression in the subtitles than it hears in the verbal auditory channel. The strategy of direct transfer was used more in subtitling than it was in the literary material. The reason for this difference can, on the one hand, be interpreted to be the spatial restraints of subtitling. On the other hand, the material of the two STs is linguistically quite different. As mentioned in the introductory chapter of this study, the nova in *The War of the Worlds* ST is named with words that can easily be directly translated to fit the TL forms. These nova are new phenomena, which are given names by, for example making compound words from already existing elements of the SL, such as for example the "Heat-Ray" (*The War of the Worlds* 2005), hence enabling direct translation. The nova of the *Stargate* on the other hand are often new both as phenomena and as linguistic elements. The new phenomena are given names that are not derivatives of some already existing SL words, such as for example "chappa'ko" (*Stargate SG-1*: 2006), which does not enable direct translation. Examples (5a) and (5b) below demonstrate this difference of the two types of neologisms and the translation solution for those.

- (5a) ST:            Hallowed are the Ori.  
 TT:                -Pyhitetty olkoon Ori.  
 BT:                Hallowed are the Ori  
 (*Stargate SG-1* 2006, s10, e1, ch.10. S.W. 2006a)

Example (5a) represents a retentive and invisible translator via direct translation when the phrase is looked at from the level of the whole sentence. The pictorial link is weak, for the conversation of the characters is an ideological one, the characters are not simultaneously performing any gestures and the setting is a bedroom. The familiar religious phrase "hallowed are..." is rendered with the corresponding familiar religious TL form "pyhitetty olkoon..." in the translation, producing a metaphorical link to Christianity. The translator has hence remained invisible with the retentive direct translation as the translation's form cognitively estranges the viewer from the reality by

replacing the familiar TL Christian sentence "Pyhitetty olkoon sinun nimesi" in the TT with "Pyhitetty olkoon Ori". Here the 'cognition' is produced by the familiar reference to a religious phrase and the 'estrangement' by the concept, the neologism "Ori". This interpretation of an invisible translator is further supported by the 'feedback effect' of subtitling (see section 4.2), according to which the audience expects an unfamiliar expression in the subtitles due to what it has heard in the verbal-audio channel of the text. However, this example could also be interpreted differently. The translations of the neologism "Ori" were evaluated case by case in the study. As mentioned in section 4.3, direct transfer is not always necessarily purely retentive. In this case the ST neologism "Ori" already has a meaning (a stallion) in the TL, which can confuse the viewer. The *Stargate's* "Ori" are a group of invisible god-like creatures with no resemblance to stallions. The audience can hear the word and is not expecting to see stallions in the picture. However, as the word "ori" already exists in the TL, it is not a new word as such as it is in the SL, the familiar TL word does not produce as much estrangement in the TT as the neologism of the ST produces. Therefore the translator may become visible if compensatory strategies, such as specification, are not used. In example (5a) the religious phrase is likely to be enough to produce the cognition and to estrange the already familiar word "Ori" from the reality of the viewers.

Example (5b) below is given here to demonstrate the difference between the type of nova in the two material. The nova in example (5b) are different from those of (5a) by their linguistic formation. This may be simply due to the time that exists between the ST publications. *The War of the Worlds* is a SF classic and one of the first representatives of the genre, while the *Stargate* series represent the modern state of the genre.

- (5b) ST: The Martians had taken away the excavating-machine, and, save for a fighting-machine that stood on the remoter bank of the pit and a handling-machine that was busied out of my sight in a corner of the pit immediately beneath my peephole, the place was deserted by them.
- TT: Marsilaiset olivat vieneet pois kaivurinsa, ja lukuun ottamatta kraatterin etäisimmässä nurkassa seisovaa taistelukonetta ja käsittelykonetta, joka oli sijoitettu katseeni ulottumattomiin heti kurkistusreikäni alapuolelle, koko kuopassa ei ollut ainuttakaan marsilaista.



BT: Martians, excavator, fighting-machine, handling-machine,  
Martians  
 (*The War of the Worlds* 2005: 135, *Maailmojen sota* 2005: 166-167)

Example (5b) represents three retentive instances of direct translation in the literary material with the translations of the ST references “Martians”, “fighting-machine” and “handling-machine”. Specification and generalisation are also used in the example. The ST reference to the aliens with “them” is specified in the TT with a more specific term “marsilaisia” (BT: Martians). The ST reference “excavating-machine” is generalised in the TT with “kaivuri” (BT: excavator). The strategy of the TT reference “kaivuri” is assessed to be generalisation, because it isn’t in line with the previous direct translations of “taistelukone” and “käsittelykone” as the corresponding ST reference “excavating-machine” is with “fighting-machine” and “handling-machine”. This generalisation as re-creative local strategy will be returned to in the next section. As there is an instance of retentive generalisation and of retentive specification in the same sentence, it is considered to be one of the three cases of direct compensation (compensation that occurs close to, for example, an omitted ST reference, for example in the following sentence) in the literary material. Direct compensation as well as indirect compensation as local strategies are only a feature of the literary material and are completely left out from the subtitles. This is undoubtedly due to the temporal and spatial constraints of subtitling.

The same constraints that prevent the use of compensation in subtitling may actually force the translator in making decisions that favour direct transfer. When the space is limited, it is easier to retain the foreign element as such even though it would cause problems in the audience's reception. The trouble caused by the temporal constraints for reading an abnormal strange word may be reduced by the semiotic switch from spoken to written form and the interplay between the different channels of the audiovisual text. If the unfamiliar word is heard at the same time it is read, it takes less time for the viewer to decipher it from the subtitles. Hence, as the constraints can be concluded to enforce the favouring of direct transfer, it can be assumed that the constraints of subtitling strengthen the maintenance of the SF genre feature of estrangement as they lead to solutions that promote retaining the novum as it is.

In addition to direct translation and direct transfer, specification and generalisation with weak pictorial link have also been considered as retentive strategies in a few cases. All the three instance of retentive specification were translations of the same ST novum, spaceships referred to as "Darts". Example (6) below demonstrates the translation of this novum.

- (6) ST:            We've got a Dart trying to hail us.  
 TT:            Tikka-alus yrittää saada yhteyttä  
 BT:            Dart-ship  
 (*Stargate Atlantis* 2008: s5, e1, ch.11. S.W. 2008a)

Example (6) is of retentive specification leading to an invisible translator. The pictorial link is once again weak, making specification the preferred choice of action. The "Darts", which are enemy fighter ships shaped like darts are not visible in the picture. The characters are operating computers through which the "dart" is trying to hail them. The darts are a reoccurring novum in the series *Stargate Atlantis* and, hence, a familiar concept for a regular follower of the series. When the subtitler has decided to specify the concept by adding the word "-alukset" after the ST form, s/he has preserved the estrangement of the ST novum, but compensated for the lack of a pictorial link with the specification.

Generalisation usually diminishes the estrangement of a text as the unusual expressions are normalised. There is only one instance of generalisation in the subtitles which, after careful examination, does not extrapolate the novum. This instance is illustrated in example (7) below.

- (7) ST:            Wraith cruisers surround themselves with an  
                       electromagnetic jamming field -no beaming in, no  
                       beaming out.  
 TT:            wraithien aluksia suojaa elektromagneettinen kenttä.  
                       Säteet eivät pääse läpi.  
 BT:            Wraiths' cruisers, electromagnetic field  
                       (*Stargate Atlantis* 2008: s5, e1, ch.4. S.W. 2008a)

Example (7) presents the only instance of generalisation in subtitling as a retentive translation strategy leading to an invisible translator. Since only enemy related nova were included in the material of the study, other kind of nova in the example are not

highlighted. However, the generalisation of the enemy's "electromagnetic jamming field" into "electromagnetic field" must be evaluated in relation to the example's idea of "beaming" in and out. Since the electromagnetic field is clearly jamming the beaming of material (as the rest of the clause explains), the specification "jamming" can be left off without extrapolating the novum. The novum hence remains as estranging as it was in the ST. The electromagnetic field as such, without the "jamming", is not necessarily a neologism, but in the concept its meaning is cognitively estranging and it is understood to prevent the "beaming" of material, because of the explanation that is given to it by the surrounding ST. The pictorial link is weak as the electromagnetic jamming field is an invisible field surrounding a spaceship. The ST has compensated the weak pictorial link with the verbal explanation of the novum.

The majority of the retentive local strategies led to an invisible translator, although some exceptions to this were observed. Table 4 below shows the retentive local strategies that have led to a visible translator in the subtitles of the *Stargate* TV-series.

<b>Stargate -Subtitling</b>		
Translator Visible -Retentive		
<i>Pictorial Link:</i>	<i>Strong</i>	<i>Weak</i>
<b>Translation strategy:</b>		
Direct Transfer	2	4
Specification	0	0
Direct Translation	0	0
Generalization	0	1
Omission	0	0
Compensation	0	0

**Table 4.** Retentive Strategies Towards Visibility in Subtitling

Table 4 demonstrates that retentive strategies have led to a visible translator in seven instances. As the total number of the used retentive strategies in the subtitles is one hundred and thirteen, these seven instances represent only six percent of the total number of retentive strategies. Direct transfer has been the local strategy in six out of these seven instances. The pictorial link has been weak in five of the seven instances,

suggesting that the translator has tried to compensate this weakness with retentive strategies. To illustrate this use of a retentive strategy, example (8a) below of direct transfer leading to retentive translator's invisibility is compared with example (8b)'s direct transfer leading to a retentive visible translator.

- (8a) ST:            You can use the tracking system on board my Al'kesh  
 TT:                Voitte käyttää Alkeshin jäljitintä.  
 BT:                Alkesh  
 (*Stargate SG-1* 2006: s10, e4, ch.3. S.W 2006c)

Example (8a) demonstrates an estranging direct transfer with a weak pictorial link for the "Al'kesh" is referred to in a conversation and it is not visible in the chapter. It does not need a cognitive explanation for it is understandable from the previous visual events and verbal explanations in the same episode that the "Al'kesh" is a certain kind of enemy ship in which the person speaking has arrived in the beginning of the episode. In addition, the word "Al'kesh" is a neologism, which does not have a metaphorical meaning in either the SL or the TL. Hence the use of the strategy of direct transfer has led to a retentive invisible translator. The TT viewer is given as much information as the SL viewer, while the neologism is slightly modified to correspond better to the temporal constraints of subtitling; "Alkesh" is likely to be read at a faster phase than "Al'kesh" since the apostrophe might slow down the reading.

- (8b) ST:            Look, we always knew that the Wraith ships were organic  
                       in design, right?  
 TT:                Tiesimme, että Wraithien alukset ovat orgaanisia.  
 BT:                Wraiths' ships  
 (*Stargate Atlantis* 2008: s5, e 2, ch.7. S.W. 2008b)

In comparison to example (8a), example (8b) demonstrates estranging direct transfer with a weak pictorial link as the novum is not visible at the same time. The novum has, however, been visible in the previous episodes of the series. The translation, therefore, lacks a cognitive explanation for the novum "Wraith ships" as it is translated as "Wraithien alukset". The problematic part of the novum is the retained word "Wraith", which, as opposed to the previous example's neologism "Al'kesh", already has a meaning in the SL but not in the TL. In the ST the name "Wraith" is the name of an alien race, but at the same time it can be seen as a descriptive one invented by the

humans of the series as the appearance and conception of the Wraith is ghostly. It can, thus, be concluded that in example (8b). the translator is visible even though retentive as the estranging novum has not been cognitively explained.

Even if SF in audiovisual mode has been seen as a strongly visual genre, the interplay between the audiovisual channels seems to be more complicated than simple links between the picture and the verbal utterance. As the discussions of the examples has already shown, the pictorial link is often weak because the verbal channel does not refer to simultaneous visual events. The visual events are often referred back to previous chapters of the episode or even previous episodes of the series. For this reason the pictorial link has rarely been strong in the material of the thesis. Because the SF genre is a strongly visual one, the cognitive part of the estrangement of the novum is often provided by the verbal channel. As demonstrated by example (9) below, the verbal auditory channel can make the information of the visual channel more cognitive to the viewer.

- (9) ST:            We have a Wraith cruiser just came out of hyperspace  
 TT:            Wraithien ristelilyalus tuli hyperavaruudesta  
 BT:            Wraith cruiser  
 (*Stargate Atlantis* 2008: s5, e1, ch.4. S.W. 2008a)

Example (9) demonstrates retention through direct transfer with a strong pictorial link because the novum “Wraith cruiser” is visible almost simultaneously with the verbal reference to “a Wraith cruiser”. In this example the verbal-auditory channel has complemented the visual channel by specifying whose ship “just came out of hyperspace”. In this case the estrangement of the novum has become more cognitive.

Even if the pictorial link or the temporal and spatial constraints are not a feature of literary translation, the dominant retentive strategy in both media is the same. Direct translation was the most frequently used strategy also in *The War of the Worlds*. The reason for the preference of direct translation is once again related to the previously mentioned linguistic style of the neologisms in the literary material. The neologisms in the literary material included, for the most part, neologisms that are easily derived from the TL. The most common neologism of the material, the "Martians", is an easy

derivative from "Mars" and the "Martians" and has already been a familiar and reoccurring concept in SF literature in 1979 when the novel was first published in Finnish (Wells 2006a). Table 5 below presents the number of occurrences of different retentive local strategies in the literary material. These instances of local strategies were assessed as leading to the invisibility of the translator.

<b>War of the Worlds -Literary Translation</b>	
Translator Invisible -Retentive	
<b>Translation strategy:</b>	
Direct Transfer	6
Specification	79
Direct Translation	631
Generalization	5
Omission	0
Compensation	3, [79]

**Table 5.** Retentive Strategies Towards Invisibility in Literary Translation

Table 5 shows that in the eighty-seven percent of the translations of the nova that have led to an invisible translator, the strategy of direct translation is the most common. The previous example (5b) demonstrated direct translation, specification and generalisation of the most frequently appearing nova in the literary material. In the example the nova "Martians", "fighting-machine" and "handling-machine" *The War of the Worlds* 2005: 135) are directly translated in to "Marsilaiset", "taistelukonetta" and "käsittelykonetta" (*Maailmojen sota* 2005: 166-167), which are clearly linguistically formed TL derivatives to correspond to the names of the ST nova. These TT nova have hence retained the estrangement of the SL nova, keeping the translator invisible. However, the translator has decided not to follow the ST's unified naming system for the different machines of the Martians. In addition to the "fighting-machine" and "handling-machine" the ST also includes the "excavating-machine", which the translator has generalised into "kaivuri" (BT: excavator) (*Maailmojen sota* 2005: 166-167). The ST's distinction between the Martian machines and the already existing human machines with these new words produces estrangement. The translator has not followed this ST estrangement in

the naming of the familiar concept of "excavator" as "excavating-machine". Instead s/he has generalised the "excavating-machine" to "kaivuri", which would back-translate as "excavator". This way the unified naming of the alien machines is not carried over to the TT, and the estrangement produced by the unfamiliar term "excavating-machine" is lost. The result is a re-creative strategy. However, as explained before, the loss of estrangement was compensated with direct compensation by specification.

The nova of the literary material is not filled with alien words which have no meaning in either the SL or the TL, such as the "goa'uld" or "al'kesh" (*Stargate SG-1* 2006) in the subtitling. With only six instances, direct transfer was only the third most frequently used retentive strategy in the literary translation. The second most frequent strategy was specification, which cognitively estranged the TT novum even more than the ST novum. Example (5b) showed that "them" has been specified as "marsilaista" (BT: Martian) in the translation. The TT novum "marsilaista" is more estranging than the ST reference "them", which could also be used to refer to familiar concepts. This specification can be seen to compensate for the extrapolation caused by the loss of unity in naming the alien machines in the previous sentence. Specification has taken many forms in the material and the following example (10) is a typical example of the strategy in the literary material.

- (10) ST:            Only that known popularly as the red weed,...  
 TT:            Vain se joka kansanomaisesti tunnetaan punaruohona...  
 BT:            redweed  
 (*The War of the Worlds* 2005: 128, *Maailmojen sota* 2005: 157)

The above example (10) of retentive specification leading to the invisibility of the translator shows how the translator has succeeded to further cognitively estrange the reader by creating a new compound term for the TT even though the ST has used a less estranging name for the novum. The neologism of the TT, "punaruoho", sounds more like an established TL concept than its ST reference, the "red weed". By changing a describing term and its target into a compound term, the "red weed" has become the "punaruoho" (BT: redweed) when it could have remained "punainen ruoho" (red weed). The novum has remained cognitive, for it has been explained in the same context, but the estranging effect has grown.

As mentioned previously, direct transfer is the third most used retentive strategy leading to an invisible translator. The frequency of its usage is fairly low compared to that in the subtitles. All the six instances of direct transfer occurred in the translation of the same ST novum, “Ulla”. The following example (11) demonstrates one of these few occasions in which the literary material has retained an alien expression.

- (11) ST: As I crossed the bridge, the sound of “Ulla, ulla, ulla, ulla”, ceased.  
 TT: Sillan yli mennessäni “ulaa, ulaa, ulaa, ulaa” lakkasi.  
 BT: ulla, ulla, ulla, ulla  
 (*The War of the Worlds* 2005: 166, *Maailmojen sota* 2005: 206)

Example (11) demonstrates a transcript of the Martian sounds in the novel. The novum “ulla” is thus an onomatopoeic word. The TT has transferred this onomatopoeia into the TT reference “ulaa” with a slightly different transcript. The translator has phonetically transcribed the ST reference “ulla” and transferred the onomatopoeia into the TT with “ulaa”, retaining the SL onomatopoeia phonetically in the TL form. When a TL speaker reads the TT reference, s/he “hears” the onomatopoeic word “Ulaa” the same way as the SL reader hears the ST corresponding reference “Ulla”. Hence the estrangement of the novum has been retained and once again cognitively explained by the surrounding text to be the sounds made by the Martians. When the reference has been transcribed into the TL form, the other connotation of the ST reference to the TL first name “Ulla” has also been avoided.

Generalisation in the material was interpreted mainly as a form of re-creation leading to a visible translator. However, there were a few exceptions to this rule. Example (12) below represents one of the few cases in the literary material that is interpreted as a retentive generalisation leading to an invisible translation.

- (12) ST: I was even afraid that last fusillade I had heard might mean the extermination of our invaders from Mars.  
 TT: Pelkäsinkin jopa että viimeiset kuulemamme laukaukset olivat ehkä merkinneet marsilaisten loppua.  
 BT: Martians  
 (*The War of the Worlds* 2005, 44, *Maailmojen sota* 2005, 58)



The novum of example (12) demonstrates generalisation from a more diverse ST expression “invaders from Mars” to a more general TT one, which corresponds to the many previous instances of direct translation of the "Martians" in to "marsilaiset" in the material. The expression is a stylistic choice by the author, because, at this point of the story, it cannot be unclear to the reader that the Martians are trying to invade the Earth and the example's ST reference cannot be regarded as an attempt to cognitively explain the novum. Therefore it is not necessary from the point of view of maintaining the estrangement of the novum to repeat this already known fact. The translator's choice to generalise the novum into one that has frequently been used in the TT was, therefore, considered to be retentive.

The results of the study of the literary material are more clear-cut and easier to interpret than those of the study of the subtitles. The reason for this is the effect of the constraints of subtitles and the interplay between the audiovisual channels which, when assessed simultaneously with the verbal nova, produce more complex results than the study of the nova in literature. As the literary material was more straightforward to interpret, this resulted in easier interpretation of the results as well. Where the results of the subtitles showed retention leading to an invisible and to a visible translator (see tables 3 and 4 above), the literary material's retention led only to an invisible translator. Table 6. below demonstrates the zero instances of retentive strategies leading to a visible translator in the literary material.

<b>War of the Worlds -Literary Translation</b>	
Translator Visible -Retentive	
<b>Translation strategy:</b>	
Direct Transfer	0
Specification	0
Direct Translation	0
Generalization	0
Omission	0
Compensation	0

**Table 6.** Retentive Strategies Towards Visibility in Literary Translation

The table 6 can be shortly summed up with noting that it demonstrates zero instances of retentive strategies leading to a visible translator in the literary material. Nevertheless, it is given here to demonstrate the difference between the literary material and the subtitles, which is due to number of reasons. As literary translation is a monosemiotic text (only one channel of communication), there is less room for varying interpretations in the translation than in the polysemiotic texts (multiple coexisting channels of communication) of subtitling. The presence of only one channel in literary translation creates a stronger demand for accurateness for nothing else supports the verbal visual channel of the literary text. As stated before, the literary material ST has used the type of *nova* that lead more often to direct translation and specification than to direct transfer. Direct translation was also the most preferred retentive strategy of subtitling and direct transfer as the second most used one was in the previous discussion seen as a strategy, which might produce estranging neologisms without a cognitive explanation. By favouring the strategies of direct translation and specification, the literary material avoided this effect of the direct transfer. As a conclusion to the discussion of the retentive strategies it can be noted that the translator has, on the basis of the assessment of the material presented in the previous section, been rendered mostly invisible by the use of retentive translation strategies in both modes of translation. Before the (in)visibility of the translator is discussed in section 5.4, the next section will assess the re-creative strategies used in the material of this study.

### 5.3 Re-creative Translation Strategies in Subtitling and Literary Translation

Even if the retentive and re-creative local strategies did not produce a clear cut division between the visibility and invisibility of the translator, re-creative strategies were regarded mainly as leading to a visible translator and normalisation of the genre in the present study. This section follows the same division in the assessment of the re-creative strategies as did the previous section in the discussion about the use of the retentive strategies. The division between the instances of re-creative strategies leading to invisibility and those leading to visibility, in both subtitles and literary material, are here presented separately with tables of the local strategies. The assessment of the re-

creative strategies starts with those leading to the invisibility of the translator in subtitling. Table 7 below represents the cases in which the translator has been re-creative and yet invisible in subtitling.

<b>Stargate -Subtitling</b>		
Translator Invisible -Re-creative		
<i>Pictorial Link:</i>	<i>Strong</i>	<i>Weak</i>
<b>Translation strategy:</b>		
Direct Transfer	0	0
Specification	0	0
Direct Translation	0	0
Generalization	0	0
Omission	0	2
Compensation	0	0

**Table 7.** Re-creative Strategies Towards Invisibility in Subtitling

Table 7 shows that only in 2 cases of the nova in subtitling, the translator has remained invisible when the local translation strategy has been re-creative. Re-creation was assumed to mean extrapolation in this thesis and, therefore, a feature of a visible translator. It may be surprising that omission is regarded as a strategy leading to invisibility, because it is often seen as a strategy leading towards the opposite, visibility. The invisibility in these two cases is enhanced by the weak pictorial link in both cases, which creates no contradiction between the picture and the subtitles. Hence, as the 'generic fluency' was suggested to be a continuum for the Venutian textual fluency in this study (see section 4.3 for discussion of the generic fluency and Venutian fluency), the weak pictorial link somewhat enables the omission to promote the invisible translator if the evaluation is based on from the Venutian fluency. However, even if the pictorial link is weak at the moment of the omission, in both cases it has been strong previously, creating a continuum in the subtitles and enforcing the generic fluency. Example 13. below along with a detailed explanation demonstrates this.

- (13) ST:                    He's alive and on board the Ori ship that's landed on the planet.

TT: Hän on yhdellä laskeutuneita aluksista.  
 BT: ship  
 (Stargate SG-1 2006: s10, e1, ch.10. S.W. 2006a)

Example (13) shows one of the few cases in the subtitling where the invisibility via generic fluency has been complemented with the Venutian fluency. The situation in *Stargate SG-1* involves an action loaded chapter where only the ships of the enemy "Ori" have landed on a planet. The pictorial link is weak at the moment of the verbal novum (the Ori ships are not visible), but the previous chapters have shown and told the viewer that only the Ori ships have landed on the planet earlier. Since the continuous repeating of the word "Ori" inside a short chapter of the episode was considered not to produce further estrangement than the previous events had already done, the omission of the specific term "Ori" was not seen here to promote a visible translator even though omission has been considered as a mainly re-creative strategy in this study. It was, however, noted to be a product of the temporal and spatial constrains of subtitling. This agreement between the two concepts of fluency does not, however, create a rule but is rather the result of many occurrences at the same time and shows that the assessment of individual instances has been profitable for exposing such deviations from the rule of re-creation producing a visible translator. The following table 8 demonstrates the re-creative strategies of subtitling that have led to a visible translator.

<b>Stargate -Subtitling</b>		
Translator Visible -Re-creative		
<i>Pictorial Link:</i>	<i>Strong</i>	<i>Weak</i>
<b>Translation strategy:</b>		
Direct Transfer	0	14
Specification	0	0
Direct Translation	0	0
Generalization	2	13
Omission	0	5
Compensation	0	0

**Table 8.** Re-creative Strategies Towards Visibility in Subtitling

As table 8. above shows (compared with the results shown in the previous Table 7), re-creation in subtitling has led to a visible translator in the majority of the instances of the translated nova. The pictorial link has been weak in the majority of instances with re-creative strategies. The weak pictorial link is linked to the re-creative strategies in that once the link between the visual and verbal auditory channel is weak, the translator's re-creative choices in subtitling have led to a visible translator for in those cases the extrapolated novum in the subtitles has not been supported by a strong visual channel. The most common re-creative strategy of subtitling of *Stargate* was generalisation with fifteen instances of the translated nova. Direct transfer, enforced by a weak pictorial link, was the second most common local re-creative strategy. Example (14) below demonstrates a re-creative generalisation leading to a visible translator.

- (14) ST:            Darts reporting minimal resistance.  
 TT:            Alukset kohtaavat pientä vastusta.  
 BT:            ships  
 (*Stargate Atlantis* 2008: s5, e1, ch.4. S.W. 2008a)

The novum "darts", which refers to enemy's smaller fighter ships, is translated as "aluksia" (BT: ships). The pictorial link is strong for the darts are visually seen two seconds before the verbal novum "darts". Regardless of the strong pictorial link, the strategy in question has been assessed to be re-creative for the following reasons. As the same chapter also discussed friendly smaller fighter ships called "jumpers" (*Stargate Atlantis* 2008: s5, e1, ch.4. S.W. 2008a) and as the action loaded chapter alternates between the verbal and visual references to the two types of fighters, a distinction between the two could be made to avoid the extrapolating effect of the generalisation. As demonstrated in the previous section, the same ST novum "dart" has also been translated with retentive specification with "tikka-alus" (BT: dart-ship) in the following chapter of the same episode, which accomplished this distinction between the "jumpers" and "darts". Therefore, as the example (14)'s novum would have benefitted from a similar specification, the example's generalisation was considered to be re-creative.

The strategy of direct transfer was in the previous section presented as the second most used retentive strategy with a total of thirty-five instances of the translated nova. However, it is also the second most used re-creative strategy with fourteen instances of

the translated nova in the subtitles. Example (15) below demonstrates the re-creative strategy of direct transfer.

- (15) ST:            Only the Ori share all they learn.  
 TT:                Vain Orit jakavat oppimansa  
 BT:                Oris, (stallions)  
 (*Stargate SG-1* 2006: s10, e1, ch.6. S.W. 2006a)

The pictorial link in example (15) is weak as the context for this discussion is an ideological and religious conversation between two characters in a bedroom. The "Ori" are godlike creatures who are trying to convert humans to their religion, which is called the "origin". Hence the neologism for labelling the "Ori" is clearly a derivative from "origin". As was already mentioned in the previous section, the word "Ori" as such already has a meaning in TL (a stallion) but not in the SL. It is, therefore, not a clear neologism for the novum in the TT. Even if the viewer would not confuse the "ori" with its other denotation in the TL, the novum has lost some of its ST estrangement with a familiar name in the TT. When the translator has decided to retain the novum as such, s/he has become re-creative and visible. To avoid this, the translation of the "origin" could have been used to derive the translation of the "ori" from, similarly as "origin" was used as the basis for the novum "ori" in the ST. It can be noted here that the example (5a) in the previous section also represented the use of the word "Ori". However, in the context of the example (5a) the whole sentence, of which the "ori" was only a part of, was considered as the novum. Nevertheless, if the "Ori" in example (5a)'s expression "Hallowed are the Ori" is look at separately from its surroundings, it has a similar outcome as the "Ori" in example (15). It can be further noted that the translation of the novum "Ori" is, with the previous explanation, estranging but not cognitive. The "feedback effect" of subtitles (see section 4.2) must be considered here separately. Even though it was noted that the audience of SF is expecting a similar word that is heard in the verbal audio channel, it does not diminish the extrapolation caused by the double meaning of the word "Ori" in the TL and the confusion it may cause. The translation strategy of the example is, hence, re-creative.

With five instances of the re-creative translations of the nova, omission was the third and last of the three strategies that produced a re-creative translation in the subtitling.

Example (16) below demonstrates omission, in which the novum has been naturalised and extrapolated.

- (16) ST:                So why would he fly an Al'kesh directly to Stargate Command?  
 TT:                    Miksi hän lentäisi suoraan komentoryhmään?  
 BT:                    -  
 (*Stargate SG-1* 2006: s10, e4, ch.2. S.W. 2006c)

The pictorial link is weak in the above example (16). The novum "Al'kesh", which has been omitted is a small ship used by the alien enemy, for the ship was seen in the previous chapter of the episode. The omission of the reference to the novum "Al'kesh" in this instance produces a re-creative outcome, because the weakness of the pictorial link to the novum leads to the complete verbal and visual loss of the estrangement of the novum. Omission in this case may be the result of spatial and temporal constraints and is not therefore as surprising as the use of omission in the literary material, in which omission was used in altogether eleven instances of the re-creative translation strategies. Table 9 below represents the instances in which the translator has been re-creative but still remained invisible in *The War of the Worlds*.

<b>War of the Worlds -Literary Translation</b>	
Translator Invisible -Re-creative	
<b>Translation strategy:</b>	
Direct Transfer	0
Specification	2
Direct Translation	1
Generalization	6
Omission	2
Compensation	0, [2]

**Table 9.** Re-creative Strategies Towards Invisibility in Literary Translation

Table 9 shows that re-creative local strategies have led to an invisible translator in the literary material in eleven instances. If the effect of the indirect compensation is included in the results, the same result is thirteen instances. Generalisation is the most used re-creative local strategy, but specification and omission share the second place.

Direct translation has led to an invisible translator with re-creative outcome only once in the literary material. Generalisation as the most common re-creative strategy of the literary material is demonstrated with example (17) below.

- (17) ST: By eight o'clock a number of boys and unemployed men had already started for the common to see the 'dead men from Mars'.  
 TT: Kello kahdeksaan mennessä oli joukko pikkupoikia ja työttömiä lähtenyt niittyjä kohti nähdäkseen "kuolleet marsilaiset".  
 BT: the dead Martians  
 (*The War of the Worlds* 2005: 16, *Maailmojen sota* 2005: 19)

Example (17) demonstrates re-creative generalisation, in which the translator has remained invisible in the literary material. Considering that the example is from the beginning of the novel and the Martians have only been mentioned a few times earlier, the decision to generalise the expression to "Martians" has estranged more than a direct translation of "dead men from Mars" would have. In fact, by generalising the expression with an expression that will be used many times afterwards in the novel, the translator has avoided the more extrapolating expression of the ST "men from Mars", which creates images of human beings living in Mars, by re-creatively generalising it with the "Martians". The generalisation hence better estranges the inhabitants of Mars from those of planet Earth. From the other re-creative local strategies leading to an invisible translator, the one instance of direct translation was chosen for demonstration in example (18) below.

- (18) ST: The generators of the Heat-Rays waved high, and the hissing beams smote down this way and that.  
 TT: Polttosädegeneraattorit heiluiivat korkealla ja niiden kiilat iskivät sihisten sinne tänne.  
 BT: The heatraygenerators, cotters smiting down hissingly  
 (*The War of the Worlds* 2005: 65, *Maailmojen sota* 2005: 83)

The first novum of example (18), the "generator of the Heat-Ray", is an example of retentive specification. However, the second novum of the example is translated with re-creative direct translation. The apparent confusion of the translator between the two TL words "kiila" (a cotter) and "keila" (a beam) creates confusion for the reader, who may pass by this error almost unnoticed as just another estranging new feature in the SF text.



However, this error is taken into account in the novum's back-translation. The original ST expression referred to the beam of the "Heat-Ray", which namely is a ray of heat, in TL it could be described as "säde" (BT: ray) and hence the beam would have been translated as "säteen keila" (BT: the beam of the ray), not the "säteen kiila" (BT: the cotter of the ray) as suggested by the translation in the example (18). However, as this error is one that the estrangement gives room for, the example can be considered to be the one occasion in the literary material in which a re-creative direct translation produces an invisible translator. The second re-creative instance of direct translation in the literary material led to a visible translator as shown in table 10 below. The following table 10 demonstrates the number of re-creative translation strategies of the novum towards a visible translator in *The War of the Worlds*.

<b>War of the Worlds -Literary Translation</b>	
Translator Visible -Re-creative	
<b>Translation strategy:</b>	
Direct Transfer	0
Specification	2
Direct Translation	1
Generalization	105
Omission	9
Compensation	0

**Table 10.** Re-creative Strategies Towards Visibility in Literary Translation

Generalisation is also the most preferred local translation strategy leading to re-creation and a visible translator. When compared to the results of the study of the subtitles of the *Stargate* TV-series, generalisation is the most preferred re-creative strategy in both media. Omission is the second most used local strategy in the literary translation also in the re-creative strategies leading to visibility of the translator. Specification has been the third most preferred re-creative strategy in the literary translation.

As already mentioned, the nova of the literary material and the subtitles are linguistically different from each other. The examples of generalisation as the most

preferred re-creative local strategy and the arguments behind them are different as well. Example (5b) in the previous section demonstrated generalisation leading to re-creation in the literary material with the translation of the ST novum "excavating-machine" with the extrapolating TT reference "kaivuri" (BT: excavator). Example (19) below can be looked at in connection to the example (5b). The possible indirect compensations are added to the total instances of retentive strategies used by the translator and decreased from the instances of re-creative strategies. Because the study has made a distinction in the results including and excluding the effect of indirect compensation, its effect is not considered to influence the generalisation presented in the following example (19).

- (19) ST:            Only the fact that a hummock of heathery sand intercepted the lower part of the Heat-Ray saved them.  
 TT:                He selviytyivät vain sen ansiosta, että kanervainen hiekkakumpu pysäytti osan polttosäteestä.  
 BT:                heatray (firingray)  
 (*The War of the Worlds* 2005: 29, *Maailmojen sota* 2005: 37)

Example (19) demonstrates one of the most reoccurring nova of *The War of the Worlds*, the "Heat-Ray" (*The War of the Worlds* 2005). The "Heat-Ray" is a neologism, which has no previous meaning in the SL, even though it is derived from the already existing SL lexicon. The ST has further estranged the expression by capitalising the first letters of the compound and adding a hyphen in the middle. This spelling of a compound word with a hyphen may have its roots in the nineteenth century spelling conventions, which have been partially modernised in form in the later editions of the novel (Parrinder 2005: xxxvi). The capitalised first letters of the compound, however, have no such conventions behind them. The novum's name in itself is self-cognitive even though it has been diversely described. The "Heat-Ray" is a ray or beam of heat, which burns everything on its way. The TT expression "polttosäteestä" (basic form "polttosäde") is an extrapolated generalisation of the ST novum. It is noted that the form "polttosäde" describes the novum better and can be back-translated as "firingray", which could compensate for the generalisation caused by the loss of the capitalised first letters of the compound word. Yet, even though the cognition may have further deepened with the better describing TT reference "firingray", the ST novum's estrangement has decreased as it does not stand out from the text as well as the capitalised "Heat-Ray" of the ST

does. In the end the "polttosäde" is hardly any more describing form than for example "Lämpö-Säde" (BT: Heat-Ray) or "Tuli-Säde" (BT: Fire-Ray) would have been if the capitalisation had been retained. On the contrary, the stylistic difference created by the translator from "Heat-Ray" to "polttosäde" has re-creatively generalised the novum and rendered the translator visible.

Similarly as example (19)'s generalisation breaks the stylistic choice of the ST in presenting the novum, the previously mentioned example (5b)'s generalisation breaks the stylistic cohesion of the ST nova. In example (5b) the stylistic cohesion of neologisms describing the machinery of the Martian enemy is broken in the translation. In the example (5b) the nova "excavating-machine", "fighting-machine" and "handling-machine" are translated (here in basic form) as "kaivuri", "taistelukone", "käsittelykone". The solution may have seemed like a natural one for where the "fighting-machine" and "handling-machine" cannot be linked to any of the already existing machines, the "excavating-machine" can be linked to a similar already existing machine, namely an "excavator". The translator has decided to translate the first two nova with estranging new names, but the third one has been extrapolated with the familiar name "kaivuri" (BT: excavator). However, as the other machines of the Martians are translated nearly directly (only the stylistic hyphen of the ST references is missing), the expression has broken the cognitiveness produced by the unity of the ST names for the Martian machine. The estrangement brought by that unity and the foreign new form of the references has therefore decreased. The more estranging and yet cognitive effect of "excavating-machine" is undeniable when compared to "excavator". Hence example (5b) presented another example of re-creation leading to a visible translator.

Contrary to subtitling, literary translation did not use direct transfer re-creatively. However, omission was used in both media as a re-creative strategy leading to a visible translator. The previous example (16) demonstrated the use of omission in subtitling and examples 20 and 21 below demonstrate the use of it in the literary material. The example 20 refers to the novum with "it" rather than with its neologism name.

- (20) ST: "Did you see it?" said the lieutenant.  
 TT: -  
 BT: -  
 (*The War of the Worlds* 2005: 58, *Maailmojen Sota* 2005: 75)

Example (20) demonstrates the only case in the literary material, in which the whole reference sentence to the novum is omitted. The ST "it" refers to the novum "Heat-Ray" and the translator has omitted the whole sentence. As there are no temporal or spatial constraints in literary translation, the reason for omission of a whole sentence may be due to carelessness of the translator. However, omission has been used in other contexts as well. Example (21) below demonstrates another case of omission, in which the omission is due to a change in the sentence structure.

- (21) ST: "Why are these things permitted?"  
 TT: "Miksi tällaista sallitaan?"  
 BT: "Why is this permitted?"  
 (*The War of the Worlds* 2005: 70, *Maailmojen sota* 2005: 88)

In example (21) the reference to the novum with "these things" has been omitted. The sentence structure has been changed so that the reference to the novum is not needed. Rather than referring to the novum (the Martians), the sentence refers to the general state of chaos on Earth caused by the Martians. The use of the strategy of omission in the literary material is hard to justify. It does not seem to be the result of avoidance of repetition. Where omission in subtitling may be due to temporal and spatial constraints, the reasons for its usage in the literary translation are difficult to decipher. This kind of omission in the literary material was regarded as re-creative and the translator was assessed to be rendered visible by the re-creation. The next section will discuss the (in)visibility of the translator based on the results of retentive and re-creative strategies presented in the previous two sections.

#### 5.4 Translator's (In)visibility in Translating the Novum

The previous two sections have accounted and demonstrated the instances of the types of local strategies that have led to an invisible and a visible translator in the subtitles of

the SF TV-series *Stargate* and the novel *The War of The Worlds*. Examples for these strategies in use have been given to explain and support the percentages presented in tables 1 and 2 in section 5.1 for the main findings of this study. By applying the interpretation demonstrated in the previous two sections, the subtitler of the *Stargate* series has been rendered invisible with seventy-three percent of the translations of the nova and the translator of *The War of the Worlds* with eighty-six percent of the translations of the nova. The translator was rendered invisible by the mainly retentive local strategies of direct transfer, direct translation, specification and compensation. A visible translator was produced by the use of the mainly re-creative strategies of generalisation and omission and the mainly retentive strategy of direct transfer. The differences between the two media in the preference of strategies were discussed in the previous sections with examples of the local strategies. This section will further discuss the translator's (in)visibility in both media.

As the translator was rendered mostly invisible in both subtitling and in literary translation, the invisibility of the translator is paid attention to first. The following tables 11 and 12 in this section demonstrate the overall results of this study, illustrating the incidents in the material that have led to an invisible translator. As the tables show, the focus has not been on different strategies in the audiovisual and literary material. Both have used direct translation as the most common strategy leading to an invisible translator. Direct transfer has gained second place in subtitling, whereas in literary translation it has not been as common. The tables also show that subtitling has not compensated any losses while the literary translation has used compensation to strengthen the invisibility of the translator.

<b>Literary translation- Translator Invisible</b>		
<b>War of the Worlds</b>		
Literary Translation	Retentive	Re-creative
Direct Transfer	6	0
Specification	79	2
Direct Translation	631	1
Generalization	5	6
Omission	0	2
Compensation	3, [79]	0, [2]

**Table 11.** Translator Invisible in Literary Translation

Table 11 above demonstrates the division of the seven hundred and thirty-five instances of retentive and re-creative strategies, which have rendered the translator invisible in literary translation. As shown in the table, retentive direct translation has been the most preferred strategy to render the translator invisible in literary translation. The effect and nature of the strategy of compensation needs further clarification in connection to the results. As it can be noted from the table above, the amount of instances leading to direct compensation (compensation of a loss in an immediately following sentence) is quite small. However, the strategies of specification and generalisation can, in addition to regarding them as separate strategies, be interpreted as reverse strategies, which neutralise the effect of one another. This was regarded as indirect compensation, which is in table 11 shown in brackets. With indirect compensation the amount of retentive and re-creative instances leading to an invisible translator in table 11 is eight hundred and sixteen. It is suggested that these compensative instances are regarded as development towards invisibility of the translator. Even though generalisation is mainly regarded in this study as a strategy leading towards a visible translator, its effects can be neutralised by its reverse strategy, specification. In other words, generalisation is usually regarded as an extrapolating strategy and specification as an estranging one. The results including the indirect compensation (in brackets) are considered distinctively from the ones in which it is not included. This is done to highlight the effect of indirect compensation on the translator's (in)visibility. Compensation was not used in the subtitles of the *Stargate* series. This result of the study suggests that both direct and indirect compensation are a feature of literary translation only. Table 12 below shows

the amount of retentive and re-creative strategies, which have rendered the translator invisible in subtitling. The pictorial link has been weak in seventy-nine percent of the instances leading to an invisible translator. The translator has probably tried to compensate for this weak link with retentive strategies in subtitling.

<b>Subtitling- Translator Invisible</b>				
<b>Stargate</b> Subtitling	Retentive		Re-creative	
	Strong PL	Weak PL	Strong PL	Weak PL
Direct Transfer	9	20	0	0
Specification	0	3	0	0
Direct Translation	13	60	0	0
Generalization	0	1	0	0
Omission	0	0	0	2
Compensation	0	0	0	0

**Table 12.** Translator Invisible in Subtitling

Table 12. above demonstrates that direct translation has been the preferred strategy to render the translator invisible also in the one hundred and eight instances of invisible translator in subtitling. An example of direct translation in both subtitles and literary translation is given here to demonstrate the strategy's use. The below examples (22a) and (22b) present clear instances of direct translation rendering the translator invisible.

- (22a) ST: It is still a matter of wonder how the Martians are able to...  
 TT: Vieläkään ei tiedetä miten marsilaiset pystyvät...  
 BT: the Martians  
 (*The War of the Worlds* 2005: 28, *Maailmojen sota* 2005: 35)

Example (22a) demonstrates direct translation, the most favoured strategy of both the literary material and the subtitles. The novum "Martians" is also the most frequently appearing novum of *The War of the Worlds*. Direct translation seems to be a natural selection for this novum for it is clearly an easy derivative for the inhabitants of the planet Mars. The translator is invisible as the novum is retained as estranging as it is in the ST. The below example (22b) demonstrates the use of the same strategy in the subtitles.

- (22b) ST: ... and if any one of them, at any point, were captured by the Priors, and were it somehow...slip out...  
 TT: Jos Priorit saavat jonkun niistä kiinni - ja lipsahtaisi...  
 BT: the Priors  
 (*Stargate SG-1* 2006: s10, e4, ch.3. S.W. 2006c)

The "Priors" in example (22b) are preachers of the "Ori", the enemy of the humans in the *Stargate SG-1* series. In a typical way for SF, the "Priors" are based on existing or historical ideas. Even though the Priors are alien beings, they can easily be linked to clergymen of Christian religion, with the higher status in their way of speaking and authority. Since the word "priori" is not a commonly used word in the TL, its estranging effect, especially when stressed with a capital initial letter, is enough to produce an estranging effect even though the words isn't a neologism as such. The Pictorial link in the example is weak (the viewer knows who the Priors are based on previous episodes of the series), and gives no information about the "priors" as such. By translating the novum with the strategy of direct translation, the TT produces the same effect of estrangement as the ST, rendering the translator invisible.

Acknowledging the act of translation as well as issues of authorship and copyrights could also be regarded as determinants of translator's (in)visibility. For example, it is impossible to claim that a subtitler could ever be completely invisible because the ST and TT are simultaneously present in subtitling. The visibility of the subtitler in this study could also be affected by the fact that from the five different episodes of *Stargate*, from which the studied chapters were taken from, three had credited the translator's company and two did not mention the translator in the episode's credits at all. On the other hand, it is nowadays quite safe to say that literary translation recognises its translators at least to the point that their names are mentioned in the first pages of a translated book. This is the case with the literary material of this study, H.G. Well's *The War of the Worlds*. However, even if this study acknowledged this way of looking at the translator's level of visibility by taking into account these medium specific features, which would, for example, make the subtitler more visible than the literary translator because of the simultaneous presence of the ST and TT in subtitling, the values of authorship as such were not regarded to influence the generic fluency. However, the previously mentioned constrains of subtitling (see section 3.2) were considered as the



plausible reason for the more visible subtitler than the literary translator. The result is that the constraints caused by the semiotic switch from spoken to written form, as well as the spatial and temporal constraints of subtitling, do not seem to have had a strong normalising effect on the translation of the novum and, hence, on the genre. This is not due to the interplay between the different channels in subtitling for a strong pictorial link is not an essential feature of the ST nova of this study. The link between the picture and the verbal nova in the subtitles was mostly weak, but never completely non-existent. The events and verbal nova refer back to events of previous chapters and episodes of the series.

The level of visibility in the subtitles of the *Stargate* TV-series seems to be highly determined by the use of the strategy of direct transfer. As table 12 above shows, direct transfer was the second most preferred strategy leading to an invisible subtitler. However, it was also the most preferred strategy leading to a visible subtitler. Therefore the observation made in the previous section about the constraints of subtitling enforcing the estrangement, is a two-fold one. Direct transfer enforces the novum's estrangement and renders the translator invisible, but estrangement without cognition leads to a visible translator and normalising of the SF genre first towards SF's generic others and ultimately towards complete neutralisation of the genre. The semiotic switch from spoken to written language and the spatial and the temporal constraints may cause the easiest choice of strategy to be direct transfer. As mentioned in section 4.3 in relation to the discussion of the Pedersen's (2011) list of local strategies, retention (direct transfer) is the most commonly used strategy in all subtitling. In the case of SF it produces estrangement and can, as demonstrated in the previous section, with the retentive translation of for example the novum "Apophis" (*Stargate SG1* 2006), be regarded as maintenance of the genre for the novum is cognitively explained earlier in the series and the name "Apophis" as such does not imply any hidden meaning in ST which would not be present in the TT due to the direct transfer. However, as demonstrated in the previous section, direct transfer can also produce a re-creative translation solution, in which the cognition of the novum is lost and the translator is rendered visible as the genre normalises.

Tables 13 and 14 below demonstrate the comparison between the number of instances in the literary translation and in the subtitles, in which the translator has been rendered visible from the point of view of preserving the SF genre through the novum in the translation process.

<b>Literary translation- Translator Visible</b>		
<b>War of the Worlds Literary Translation</b>	<b>Retentive</b>	<b>Re-creative</b>
Direct Transfer	0	0
Specification	0	2
Direct Translation	0	1
Generalization	0	105
Omission	0	9
Compensation	0	0

**Table 13.** Translator Visible in Literary Translation

Table 13 demonstrates the division of the one hundred and seventeen instances of retentive and re-creative strategies, which have rendered the translator visible in the literary material. Generalisation has been the main source of visibility in the literary material. Notably the retentive strategies have not rendered the translator visible. When compared to the similar results of the subtitles (presented in the table 14 below), the preference of the subtitler to use the strategy of direct transfer can be noted to have caused the subtitler's visibility also by the use of retentive strategies. These instances of local strategies were demonstrated and explained in the previous section. As demonstrated, the reason why a retentive (estranging and exoticising) strategy has produced a visible translator is the lack of cognition of the estrangement produced by the retention. The lack of cognition in the estrangement produces decrease in the SF generic fluency and renders the translator visible.

<b>Subtitling- Translator Visible</b>				
<b>Stargate Subtitling</b>	<b>Retentive</b>		<b>Re-creative</b>	
	<b>Strong PL</b>	<b>Weak PL</b>	<b>Strong PL</b>	<b>Weak PL</b>
<b>Direct Transfer</b>	2	4	0	14
<b>Specification</b>	0	0	0	0
<b>Direct Translation</b>	0	0	0	0
<b>Generalization</b>	0	1	2	13
<b>Omission</b>	0	0	0	5
<b>Compensation</b>	0	0	0	0

**Table 14.** Translator Visible in Subtitling

Table 14 above demonstrates the division of the forty-one instances of retentive and re-creative strategies, which have rendered the translator visible in subtitling. The pictorial link has been weak in ninety percent of the instances, which have rendered the translator visible. The weak link has influenced the visibility by strengthening the effect of the re-creative strategies. When the picture has not supported the re-creative solutions in the subtitles, the generic fluency has suffered through the extrapolation of the novum both through the visual channel and the subtitles. Direct transfer has been the main source of visibility in the subtitles as demonstrated in the previous section. Compared with the literary translation, in which retention has not rendered the translator visible, generalisation is a common source for the visibility of translator in both media. In other words the 'generic fluency' is disturbed by these instances of generalisation because the SF's genre specific cognitive estrangement through the novum is not maintained in the translation. The 'generic fluency' of the SF genre is not maintained through generalisation for it diminishes the genre and its fluency, which in turn renders the translator visible. As a common source for visibility in both media, generalisation is demonstrated in examples (23a) and (23b).

- (23a) ST: Are you telling me that a hive ship is growing inside that isolation room?  
 TT: Väitättökö, että eristyshuoneessa kasvaa wraithien alus?  
 BT: Wraith ship  
 (Stargate Atlantis 2008: s5, e2, ch.7. S.W. 2008b)

Example (23a) demonstrates a naming of an alien ship in the *Stargate* series. The "hive ship" is the name of a space ship of the aliens called "wraiths". These hive ships are described to be organic in nature and the Wraiths' social order resembles that of a swarm of bees for they live in colonies, which have a queen (*Stargate Atlantis* 2006). Therefore, the "hive ship" is a metaphorical hive for the wraith colony. When the translation has generalised the "hive ship" to the "wraiths ship", it has preserved the estrangement, but neglected the cognition. The connotative relation of the novum to the bee colony is lost. The presence of just estrangement without cognition could be a feature of for example the genre of fantasy, but since science fiction demands a cognitive explanation and the ST has provided one, the TT generalisation has rendered the translator visible. Example (23b) below demonstrates generalisation in the literary material.

- (23b) ST:           When, half suffocated, I raised my head above water, the Martian's hood pointed at the batteries that were still firing across the river, and as it advanced it swung loose what must have been the generator of the Heat-Ray.
- TT:                 Kun lopulta nostin puoliksi läkähtyneenä pääni vedestä näin olennon hupun osoittavan tykkipattereita kohti, jotka ampuivat yhä joen yli, ja lähestyessään niitä se otti irralleen kotelon, jossa varmaankin oli sisällä polttosädegeneraattori.
- BT:                 creature's hood, heatraygenerator  
 (*The War of the Worlds* 2005: 63, *Maailmojen sota* 2005: 80)

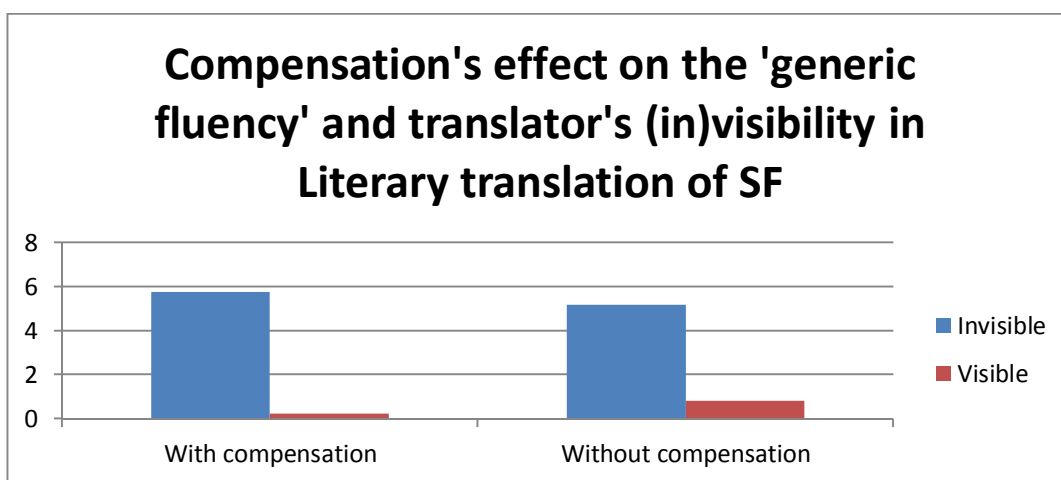
Example (23b) demonstrates generalisation in the literary material with the translation "olennon huppu" of the novum "Martian's hood", in which the ST's specific reference to a "Martian" has been generalised with a TT reference, which can be back-translated as "creature". As an SF text cognitively estranges, the cognitivity of the expression may decrease if the narrator's attitude towards the alien other is changed in the translation process. Even if the "creature" may sound as estranging as the "Martian" and the estrangement would be retained, the cognitive part of the novum may suffer when the narrator's attitude towards the alien being changes from "Martian" to "creature". The TT reference "olento" could maintain the generic fluency of one of SF's generic others, such as fantasy, which does not demand the estrangement to be cognitive. However, in case

of SF, the generalisation renders the translator visible as the generic fluency of the ST, defined by the definition of cognitive estrangement of SF, is not maintained. Hence these kind of shifts of view point of the novum were considered as re-creative and the translator in them as visible.

As demonstrated in the previous sections, generalisation was seen as a mainly extrapolating (re-creative) and specification as a mainly estranging (retentive) strategy. Since specification adds to the estrangement and generalisation adversely diminishes it, the two can be seen to invalidate one another. Compensation is therefore a retentive strategy, which always renders the translator invisible. The effect of this indirect compensation between the two strategies is considered separately side by side to the results that do not recognise indirect compensation. When the compensatory effect is considered to affect the results of the study, the compensatory number seventy-nine (see the previous table 11), brought by the instances of specification, adds to the number of instances with an invisible translator. The number of instances with a visible translator is likewise affected by reducing the same number seventy-nine of instances from the instances of a visible translator.

As table 11 demonstrated (before the brackets for indirect compensation), the strategy of direct compensation was used three times in the literary material. The previous example (23b) demonstrates how direct compensation was regarded to influence the translator's state of visibility in this thesis. In the example (23b) the first ST novum "Martian's hood" is generalised with the TT "olennon huppu" (BT: creature's hood). The same sentence includes another ST novum, "the generator of the Heat-Ray", which is specified by creating a more estranging one-word term "polttosädegeneraattori" (BT: heatraygenerator) for the novum in the TT. The generalisation of the first novum renders the translator visible as explained before and the specification renders the translator invisible by producing generic fluency through the cognitive estrangement. Inside the same sentence, the two compensate each other directly. The three instances of direct compensation were included in the retentive strategies that led to an invisible translator. The below diagram 1 shows the effect, which indirect compensation would have on the results of SF's generic fluency and the translator's (in)visibility in the

literary material, if the compensatory number seventy-nine was added as a retentive strategy to the number of translations of the nova that render the translator invisible and reduced from the number of translations that render the translator visible. The diagram also demonstrates the relation between the number of translations of the nova that render the translator invisible and visible without the effect of the indirect compensation.



**Diagram 1.** Compensation, Generic Fluency and Translator's (In)visibility

Diagram 1 demonstrates that the translator of *The War of the Worlds* is rendered more invisible with the effect of compensation. As subtitling did not use direct translation at all or prefer the use of specification, the final findings of this study have been presented without the effect of compensation. This lack of the indirect compensation in subtitling is due to the spatial and temporal constraints of subtitling, which limit the use of the strategy of specification. Indirect compensation, as a means of improving the generic fluency and rendering the translator invisible, is a media specific device of literary translation.

As it can be seen from the previous tables 13 and 14, the number of instances in which the translator has been visible, is quite small compared to the previously presented tables 11 and 12 with a similar comparison of the instances of an invisible translator. A remarkable difference between the tables is also found in the division of the material's

instances between the retentive and re-creative strategies. The translator was rendered invisible mainly by retentive local strategies (tables 11 and 12) and visible mainly by re-creative strategies (tables 13 and 14). For example, table 13 shows zero instances of a retentive visible translator in the literary material and table 12 only two instances of a re-creative invisible translator in subtitling. This final division shows that the study's categorising system has proven to be a resourceful one for the purpose of this study. Retentive (estranging and exoticising) translation strategies have led to an invisible translator and re-creative (extrapolating and naturalising) translation strategies have led to a visible translator when the translator's (in)visibility has been assessed based on 'generic fluency' or maintenance of the SF genre.

As a conclusion, recalling the percentages of the eighty-six percent invisible translator of the literary material and the seventy-three percent invisible translator of the subtitles, it can be noted that the genre has been maintained almost unchanged in the translation process. In other words, the skopos of the SF text (to cognitively estrange) has been maintained in the material. Compared to the subtitles, the literary translation has preserved the genre better with a lead of ten percent, which is a plausible and expected conclusion for the comparison taking into account the constraints of subtitling. The percentages for the invisible and visible translator are also regarded as the basis of the assessment of the theory of genre normalisation. The following section discusses these results of translator's (in)visibility in relation to the previously introduced Gottlieb's (2004) theory of genre normalisation.

### 5.5 The Centrifugal Effect in Genre Normalisation

Gottlieb's (2004) idea of the centripetal effect in translation and genre normalisation (see section 3.3) was also evaluated against the results of this study. The results of this study show that the effect of translation on the genre is not explainable with Gottlieb's circle model (see section 3.3). Gottlieb (2004) claimed that unusual words are replaced by less strange ones in subtitling, bringing the text closer to the centre of the genre while the genre's scope has widened presumably by the effect of the translation.

Gottlieb's presumption seems to have been that the genre does not become narrower in the translation process due to the normalisation, but rather expands to respond to a wider definition than the ST's genre. As genres are not culture specific, it is not a convincing argument that the scope of the genre would become wider when the text enters the TL culture. Therefore, as the same definitions of the genre apply both to the SL and the TL texts, the viewpoint of this study towards the genre normalisation was different. Rather than expanding, the genre was seen to diminish in the translation process. This replacement of unusual words has not happened in the subtitles or in the translation of the literary material of this study. As the previous sections have demonstrated, the translator's invisibility was in the present study assessed on the basis of maintenance of generic fluency and the invisibility was mainly the result of retentive (exotising and estranging) strategies, which favour the use of unusual words. Even if a strong pictorial link was considered as a justifiable reason to replace unusual words with less strange ones, this has not happened in the subtitles, at least not to the extent that it would have greatly affected the interpretation of the results.

As noted in the previous section, the subtitler has been invisible in seventy-three percent of the cases in translations of the nova. The retentive strategies have rendered the translator nearly invisible in both media in this study and, hence, maintained the genre in the TT almost as it was in the ST. In other words the genre was maintained unchanged in the material with the same percentages of the strategic choices where the translator was rendered invisible. In other words, the genre was normalised by the same percentages that the translator was rendered visible in the translations of the nova. The SF genre was normalised with twenty-eight percent of the translated nova in subtitling and fourteen percent in literary translation.

Gottlieb (2004) suggested that according to the centripetal effect, the genre expands in the translation process to bring the TT reference closer to the centre of the genre. The results of this study do not suggest that the SF genre would have expanded in the translation process or that the TT reference would be closer to the centre of the genre than the ST reference. Since this idea of the centripetal effect is not supported with the results of this study, it is suggested that Gottlieb's portrayal of the normalisation of the



genre could be modified to describe the behaviour of a genre specific element with the centrifugal effect rather than with the centripetal effect in translation. Based on the state of the (in)visibility of the translator, which was assessed based on generic fluency (the maintenance of the ST genre in the TT through the use of the nova), the centrifugal effect is suggested to be described as picture 4 below demonstrates.



**Picture 4.** The Centrifugal Effect in Translation. Original position - New position

Rather than expanding, the outer limits of the genre (the inner circles of the circles in the picture) have remained the same in the process of translating the SF genre specific element, the novum (the X inside the circle). It has, in the process, moved from the centre of the genre towards the outer limits of the genre. This movement away from the centre is caused by the instances in the study's material, in which the translator has been rendered visible. The number of instances in which the genre has been normalised in the material is not regarded significant enough to cross the outer limit of the genre of the whole text. This would have required the percentage for the instances of normalisation (and visibility of the translator) to be over fifty. If the genre would have been normalised in over fifty percent of the translations of the nova, it could no longer be regarded to fit in with the same genre definition as the ST. The outer circle in the circles represents the close generic others of SF and the outside of the two circles represents the complete generic neutralisation. If the SF genre in the two texts of this study had been normalised in over fifty percent of the occurrences of the nova, the X (the novum) in the circle would have moved to the outer circle and the genre would have become equal to one of SF's generic others. For example, when the estrangement of the novum is retained but the cognition is lost, the novum can become an element of one of SF's generic others, such as fantasy, which do not require the estrangement to be cognitive. Only when the translator is rendered one hundred percent visible, the genre is completely neutralised and the X moves outside the outer circle.

Since genres are complicated and difficult to define, the behaviour of their genre specific elements in the translation process might be impossible to establish with just one model for the genre normalisation. This centrifugal effect can, however, be suggested to apply in the translation of science fiction. In this study, the SF genre of the texts has, judged by the level of the translator's visibility, moved centrifugally from the centre of the genre towards its outer limits. In other words the 'generic fluency' of the SF text has suffered in the translation process. As mentioned in the earlier sections, the translator was rendered visible mainly by re-creative strategies. Therefore the centrifugal effect of translation is mainly the result of re-creative translation strategies. As the SF genre is typically filled with unusual expressions, the re-creation of these expressions diminishes and normalises the genre. The difference between the subtitles and the literary material is, similarly to the state of the translators (in)visibility in them, visible in the percentage with which the genre has been normalised in them. With the previously given percentages of twenty-eight and fourteen, the genre has been normalised more in subtitling than in literary translation. The reasons for this are the same that explain the difference in the state of the translator's (in)visibility in the two types of material. Due to the different constraints of the two modes of translation, these centrifugal forces have affected subtitling more than the literary translation. To further clarify the centrifugal effect, example (24) below demonstrates how the novum moves from the centre of the genre towards SF's generic others and genre normalisation.

- (24) ST:               ...and the Wraith are in a state of disarray.  
 TT:                 ...ja wraithit ovat kaaostilassa.  
 BT:                 Wraith.  
 (*Stargate Atlantis* 2008: s5, e2, ch.2. S.W. 2008b)

In example (24) the novum "Wraith" is translated with the local strategy of direct transfer and the estrangement of the ST expression has been retained. However, the novum is without a cognitive explanation. It could therefore be a feature of, for example the genre of fantasy, which does not demand cognition from the estrangement. Since science fiction demands that a novum is cognitively understandable and estranging, the TT has rendered the translator visible and brought the novum towards the limits of the genre and closer to its generic others by not providing a similar cognition for the estrangement as the ST expression does (the ST "wraith" is a synonym for a spirit or a

ghost and as such the name is descriptive and understandable). Example (24) hence demonstrates how the centrifugal effect of translating SF has actualised. Before crossing the border to complete neutralisation of the genre, the SF genre element moves to the outer circle, which represents SF's generic others. This movement is caused by the decrease of the genre specific feature, the novum, with the lack of cognition in the estranging effect of the novum.

As a conclusion, the further away from the centre of the genre the translated novum progresses, the more normalised and decreased the SF genre and the more visible the translator becomes from the point of view of generic fluency. A total invisibility and maintenance of the generic fluency would never be possible because of the differences in the interpretations of the ST and TT nova. If translation is studied with the concept of generic fluency, the centrifugal effect of translation and genre normalisation in some form are always embedded in the results of such study.

## 6 CONCLUSIONS

Translator's (in)visibility has previously been looked at from many angles, usually based on Venutian point of view; assessing the (in)visibility based on textual fluency. This study took its own perspective in looking at the (in)visibility through the maintenance of the SF genre specific feature, the novum. It answered the question whether the generic fluency of the text has been maintained and if the translator has, hence, been rendered (in)visible. The material was evaluated by modifying James S. Holmes' (1988) division of retentive versus re-creative translation strategies for the purpose of fitting the assessment of the genre specific elements of science fiction, the nova. The retentive and re-creative strategies were further divided into six local strategies by combining the ideas and strategies suggested by Jan Pedersen (2011) and Andrew Chesterman (1997) to fit the study of both subtitling and literary translation of science fictional texts. The division of the six strategies under the retentive and re-creative strategies turned out to fit the study of the (in)visibility of the translator seen from the point of view of maintenance of the genre of SF through the nova.

The main hypothesis, which assumed that the translator has aimed towards the Venutian textual fluency and invisibility and become visible from the point of view of maintenance of the novum and the science fictional genre, was demonstrated to be false. The assessment of the material showed that in the translations of the material's nova, the generic fluency was maintained and the translator was rendered invisible with the percentages of eighty-six of the translated nova in the literary material and seventy-three of the nova in the subtitles. It was further noted that compensation as a translation strategy would render the translator of the literary SF text even more invisible if the effect of indirect compensation was included in the results. Compensation was noted not to have affected the subtitler's (in)visibility due to the constraints of subtitling. In the final comparison between the percentages for an invisible translator in the two media, the results supported the assumption that the literary translator has been more capable than the subtitler to maintain the novum in the translation and, hence, the generic fluency of a science fictional text.

The material consisted of eight hundred and fifty-two nova in the literary material and one hundred and forty-nine nova in the subtitles. The second part of the assumptive hypothesis was not supported by the results. The assumptive hypothesis was that the translator would use re-creative rather than retentive strategies to achieve the Venutian textual fluency and invisibility when translating the novum. The results showed that the translator used retentive strategies in eighty-five percent of the literary material's nova and seventy-six percent of the subtitles' nova. Therefore the second part of the hypothesis was not supported by the results. The generic fluency was maintained and the translator was rendered mostly invisible with mainly the use of retentive translation strategies. Of the six local strategies used for the categorisation of the nova, direct translation was the most preferred retentive strategy leading to an invisible translator and generic fluency both in the literary material and in the subtitles. Reflecting the constraints of subtitling, direct transfer was the second preferred retentive strategy of subtitling leading to an invisible translator. The pictorial link was considered to be strong in only twenty-six cases and weak in one hundred and twenty-three cases. A weak pictorial link coincided more with re-creative than retentive strategies and rendered the subtitler more visible in those cases in which neither the visual channel nor the subtitles retained the novum. However, the weak pictorial link also produced retentive strategies, which rendered the translator invisible. In those cases the weak pictorial link was compensated with a retentive strategy in the subtitles. Reflecting the absence of the pictorial link and the constraints of subtitling, retentive specification was the second preferred strategy of the literary material leading to invisibility of the translator. In both material, the translator was most commonly rendered visible by the strategies of generalisation and direct transfer.

The final results of this study were evaluated against Henrik Gottlieb's theory of centripetal effect of translation, which was considered not to be suitable for the assessment of the translations of the genre specific features of SF. Instead, inspired by Gottlieb's model, the centrifugal effect of translation was suggested to represent what happens to the SF genre in translation. The results of the study support this centrifugal effect of translation, which means that in the translation process the SF genre specific element (the novum) moves from the centre of the genre towards the outer limits of the

genre. Before completely normalising, the genre specific element may become an element of one of SF's generic others (for example fantasy). Gottlieb's theory of genre normalisation is thus supported by the centrifugal rather than the centripetal effect of translation. The SF genre in the material normalised with the study's percentages for the visible translator. Notably the difference in the level of visibility and genre normalisation between the subtitles and the literary translation was not significant. The translator's level of visibility and the normalisation of the genre has been more extensive in subtitling, due to the medium's constraints. However, the percentage for an invisible translator is only thirteen percentage points bigger in the literary material than in the subtitles.

Based on the results it can be concluded that the novum as SF's genre specific element is maintained in the subtitles and literary translation. The TT nova comply with the same genre definition of SF as the ST nova. As the results were not clear-cut and as generic fluency could maybe be established with stronger percentages, it could be suggested that the SF novum neologism (which seems to establish the centre of the genre) along with the main generic features of other genres, could be paid attention to in translation in the same way as culturally specific elements are. The novum of SF is a new thing and the translation of its name challenges the translator in the same way, as for example, the translation of humorist expressions does. Translation of humour has already been studied as a special feature in subtitling by for example Schröter (2005), whose dissertation's name "Shun the Pun, Rescue the Rhyme", already implies what might happen to humorist expressions in subtitling. The novum is a similar special feature of a science fictional ST as humour is of a comedic ST. The translations of the nova could be further studied to reveal how they could be better maintained in a science fictional TT.

This study has shown that by combining the theory of (in)visibility of a translator with the genre theory's definition of the SF genre, the translator's (in)visibility can be evaluated against the generic fluency of a science fictional target text. The study has also shown that from this point of view the translator of a SF text can be regarded as an invisible one. This theory of generic fluency as a determinant of translator's invisibility

could be further developed in connection to science fiction and applied to the study of translator's (in)visibility in other genres as well. That way the concept of generic fluency could be developed further to create a solid theory, which would include all the popular genres. The centrifugal effect of translation could be further verified and applied also to the study of other genres. This study of translation of the SF genre could be further extended to strengthen the results of the study by applying the adapted assessment method of retentive versus re-creative strategies to a larger material of nova. As the study has shown that subtitling has succeeded in retaining the genre almost as well as literary translation, this comparison between the two modes of translation could be further applied to any study of the generic fluency as the determinant of the translator's (in)visibility.

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