FILOZOFICKÁ FAKULTA UNIVERZITY PALACKÉHO

The Use of the Multimodal Analysis in Audiovisual Translation

(Diplomová práce)

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KATEDRA ANGLISTIKY A AMERIKANISTIKY

The Use of the Multimodal Analysis in Audiovisual Translation

Využití multimodální analýzy v audiovizuálním překladu

Diploma thesis

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Angličtina se zaměřením na tlumočení a překlad

Vedoucí práce: Mgr. Josefína Zubáková, Ph.D.

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I hereby declare that I have written the diploma thesis on my own and have provided references to all cited or paraphrased sources.

In Olomouc, August 20th 2019   ………………………….

Abstrakt

Tato diplomová práce se zabývá využitím multimodální analýzy v audiovizuálním překladu. V teoretické části se práce zabývá multimodalitou a multimodalitou v audiovizuálním překladu. Dále je rozebráno titulkování, jeho specifika a překladatelské strategie využívané v titulkovacím procesu. Po určení metodologie následuje analytická část, ve které je za pomoci multimodální analýzy rozebrán daný materiál.

Klíčová slova: multimodalita, multimodální analýza, audiovizuální překlad, titulkování, časování

Abstract

The diploma thesis deals with the use of the multimodal analysis in audiovisual translation. The theoretical part deals with multimodality and multimodality in audiovisual translation. Next, the thesis describes the process of subtitling, its characteristics and translation strategies used in the subtitling process. After setting the methodology, the material is examined with the use of multimodal analysis.

Key words: multimodality, multimodal analysis, audiovisual translation, subtitling, spotting

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List of abbreviations

AVT   Audiovisual translation

C   Cut

cps   Characters per second

SD   Spatial dimension

ST   Source text

TD   Temporal dimension

TT   Target text

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INTRODUCTION

Unquestionably, the world has turned to the digital age and the focus has been put on the screens of our computers, televisions and smartphones. Thus, this age puts emphasis on audiovisual translation more than any other before. Therefore, it is important to devote attention to audiovisual translation and also to multimodality that is an inevitable part when translating audiovisual texts. Multimodality in an audiovisual material can be evaluated and inspected through the use of multimodal analysis (Szarkowska 2010). Thus, the multimodal analysis is the topic of the thesis and the aim of the current thesis is to present and use the multimodal analysis in order to evaluate and assess audiovisual material, more specifically subtitled material of two commercials with English soundtrack and Czech subtitles. Two commercials, ŠKODA commercial – *What is it about the ŠKODA logo?* and Royal Crown Cola commercial – *Slow is the way to go* are analysed. The material of commercials has been used because of the length that allows a complex analysis of it in the first place and because it consists of all elements that belong to multimodality. Another important feature is its nature. The material of commercials is quick, and it aims to say as much information as possible in a short span of time, which means that cuts appear frequently and thus, it is possible to analyse them as they are important part of multimodality in AVT.

As suggested above, the aim of the current thesis is to present the model of the multimodal analysis and its use. The goal is to explore whether the analysed material, i.e. the Czech subtitles, respect the multimodal nature of the material, as every audiovisual material is formed by two types of signs and two channels of communication, resulting in four signs in total, i.e. audio-verbal signs, audio-nonverbal signs, visual-verbal signs and visual-nonverbal signs that interact and together constitute the audiovisual text (Gottlieb 1998, 245). This means that it is not sufficient to pay attention only to the verbal part of the translation and that the quality of the translation is thus affected by other modes to a large extent. Thus, the quality of subtitles is directly influenced by whether subtitles take multimodality in consideration. Therefore, the multimodal analysis is introduced, and it is described how multimodality influences the notion of cuts in the audiovisual material and

translation and spotting based on the audio-verbal, audio-nonverbal, visual-verbal and visual-nonverbal signs.

Chapter 1 explores multimodality with the use of the theoretical sources of Kress and van Leeuwen (1996; 2001), Kress (2010), Baldry and Thibault (2006) and Bezemer and Jewitt (2010). This chapter puts emphasis on the interaction of modes in communication as such. As the multimodal approach is connected with semiotics and the basis for the use of multimodality in translation stems from Halliday's semiotics (1994), the thesis partially deals with it as well. The semiotic modes operate cross-modally and there are semiotic modalities other than the verbal, such as visual clues or gestures in, for example, subtitling or a layout of the page in a written book, which should be taken in consideration when thinking about a text.

Subchapter 1.2 of Chapter 1 deals with the multimodality in audiovisual translation, which contributes to the further development of the multimodal approach in audiovisual translation, considering not only the verbal part of communication. In the last two decades, the academics and researches have started to value the multimodal approach to translation, as it includes other parts of communication than the verbal one. One of the advocates of the employment of the visual in the studies on audiovisual translation is Yves Gambier, who raises a question: "Is it not a contradiction to set up a database or a corpus of a film dialogues and their subtitles, with no pictures, and still pretend to study screen translation?" (Gambier 2006, 7). Furthermore, Zabalbeascoa points out that textuality, i.e. cohesion, coherence, informativity, acceptability, intentionality, situationality and intertextuality, can be defined not only by verbal but also by the non-verbal means (2008, 22). Therefore, it is necessary to think of multimodality when analysing an audiovisual material.

Chapter 2 introduces the phenomenon of subtitling and its subtypes. Furthermore, technical parameters of subtitling (Subchapter 3.1) that form a vital part of the subtitling process are introduced and explained. The technical parameters, i.e. the spatial and temporal dimensions, are another important part when creating subtitles. Thus, it is not only multimodality, but also the technical parameters that are necessary to follow, so that the viewer is able to read the subtitles comfortably. This part of the thesis employs theoretical sources of Díaz-Cintas and Remael (2014), Pošta (2011), Karamitroglou (1998), Georgakopoulou

(2009), et cetera. Furthermore, the most common subtitling strategies are mentioned and illustrated on the model of Lomheim (1999). These strategies are then also identified in some of the examples in the analytical part.

Chapter 3 describes and compares the models used for analysing the audiovisual material, i.e. the multimodal transcription introduced by Christopher Taylor (2004; 2009) and multimodal analysis by Agnieszka Szarkowska (2010). Moreover, based on the theoretical knowledge and the models by Taylor (2004; 2009) and Szarkowska (2010), the model of multimodal analysis is presented. The model shows (1) time in seconds, (2) the screen grab of the image, (3) a transcript of the original dialogue, (4) translation of the original dialogue, (5) subtitles and (6) the spatial and temporal dimensions.

Chapter 4 provides an analysis of the material. Prior to the multimodal analysis, the subtitles are burnt in the material so that they are visible in the screen grab of the image. Spatial and temporal dimensions of subtitles are analysed with the use of Subtitle Edit. The full multimodal analyses of both materials can be seen in Appendix III and Appendix IV. Then, ŠKODA commercial – *What is it about the ŠKODA logo?* and Royal Crown Cola commercial – *Slow is the way to go* are briefly introduced. As the multimodal analysis and its model have been presented, the focus is put on two categories. The category inspected through the use of the multimodal analysis focuses on the notion of the cuts in the audiovisual text. More specifically, subtitles containing one or more cuts are analysed. The second category studies the translation and spotting based on all four parts that constitute the audiovisual text, i.e. audio-verbal, audio-nonverbal, visual-verbal and visual-nonverbal. Finally, a short analysis on the textual level is added. Even though it concerns only the textual level, it is necessary to include it as the logic, consistency and punctuation conventions are problematic in some of the subtitles.

Chapter 5 summarizes the results of the analytical part. It analyses the notion of cuts (5.2), the spatial and temporal dimensions (5.3, Appendix III and Appendix IV), and translations based on the multimodality (5.3). The Results provide a summary in the form of charts with a commentary. Logic, consistency and punctuation conventions (5.4) focusing on the textual level, i.e. monomodality that are necessary to be added as they are violated, are commented on.

1. MULTIMODALITY

Multimodality has been reflected in studies of researchers approximately for the last two decades (Kress 2009, 5) and many fields of studies have been interested in applying multimodality as a new approach, particularly linguistics and communication. Multimodality can be defined as "the use of several semiotic codes in the design of a semiotic product or event" (Kress and van Leeuwen 2001, 20). Moreover, multimodality can be seen as a unifying theory of the process of making meaning (Kress 2009, 5). Even though we know that communication has always been multimodal, historically, the attention was mainly paid to the spoken or written mode and not to the combination of various modes that create communication. The multimodal approach adopts employing various semiotic modes, which means combining resources such as speech, image, writing, gestures and proxemics. By the application of these modes, ideologies and power can be expressed, which is quite common in news and news photographs. However, the notion of multimodality is even simpler and appears in our everyday life since it is common to express a message not only linguistically but also visually. Every day we perceive a variety of multimodal communication, such as different signs, comic books, children books, shorts clips, photos, etc. In fact, as Gambier claims "No *text* is, strictly speaking, monomodal." (2006, 6). Gambier (2006), but also many other researchers (Kress and van Leeuwen 1996; 2001, Baldry and Thibault 2006) point out that even a piece of a written text, even a short note, has features of multimodality regarding e.g. the layout. Kress (2009) illustrates the use of multimodality and the use of several modes on a simple example of a sign next to a road – "image shows what takes too long to read and writing names what would be difficult to show. Colour is used to highlight specific aspect of the overall message." (Kress 2009, 1). In addition, regarding the notion of the text, "even exclusively non-verbal communication deserves the label 'text'" (Gottlieb 2005b, 2). An important fact regarding multimodality is that "the 'same' meaning can often be expressed in different semiotic modes" (Kress and van Leeuwen 2001, 1) and audiovisual translation is one of the best examples to support this fact.

Moreover, as the world is becoming digitalised and moved to the online environment, media and sign-makers in online environment use different semiotic

resources and publish the multimodal texts to a wide spectre of audience, including us, without even realizing that multimodality is all around us. The digitalised age made the production of material simpler than ever and different jobs started to merge together. Thus, people had to learn multiple skills so as to make a living in this age. This means that one person is now able to decide whether it is better to express the meaning e.g. verbally or visually (Kress and van Leeuwen 2001, 2). However, it is important to point out that it does not mean that one mode is a support to another even though as Bezemer and Jewit say "the methodological privileging of particular linguistic resources is also reflected in notions like 'non-verbal', 'paralinguistics' or 'context,'" (2010, 181), i.e. when there is a sign, it does not mean that writing is the main mode and image and colour are only accompaniment. It means that the modes interact together, and attention must be therefore paid to all of them. Moreover, the modes do not have defined tasks in forming the meaning, proved by Kress and van Leeuwen saying "we move towards a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion." (2001, 2).

Furthermore, it is important to define a mode. According to Kress, a mode is "a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes" (2010, 79). Language can be exemplified as semiotic mode as it can be projected as speech or as writing (Kress and van Leeuwen 2001, 6). Moreover, "in order for something to 'be a mode' there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning" (Bezemer and Jewitt 2010, 184). Furthermore, "different modes offer different potentials for making meaning. These differing potentials have a fundamental effect on the choice(s) of mode in specific instances of communication." (Kress 2009, 79).

The meaning in multimodality is explained by Kress and van Leeuwen (2001), who state that the meaning particularly formed in four areas called *strata* in order to show relation to Hallidayan functional linguistics. The strata include discourse, design, production and distribution, which are not hierarchically ordered. First, meaning can be made in a discourse, which has many definitions by various authors. Kress and van Leeuwen define discourse as "socially constructed

knowledges of (some aspect) of reality" (2001, 4), that has been created "in specific social contexts and in ways which are appropriate to the interest of social actors in these contexts" (ibid.). However, a note is important to be made and that is that a discourse can be created in different manners. The authors exemplify this by mentioning the discourse of war that can be realised in various ways. Second, the meaning can be formed in design as "designs are (uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes" (Kress and van Leeuwen 2001, 5). Through designs, one can realise discourses. Third, the meaning can be realised in production, which "refers to the organisation of the expression, to the actual material articulation of the semiotic event or the actual material production of the semiotic artefact" (Kress and van Leeuwen 2001,6). However, design and production overlap and are sometime hard to distinguish. Fourth, meaning can be made in distribution dimension, which "refers to technical 're-coding' of semiotic product and events" (Kress and van Leeuwen 2001, 21). This means that meaning can be realised by e.g. mixing of the sound effects so that they sound as desired.

As it has already been mentioned, multimodality means that a message is usually carried by combining various modes, most commonly the verbal and visual components. On one hand, the written mode, as one of the most discussed modes, employs "words, clauses, sentences, organized through grammar and syntax. It has graphic resources such as font, size, bolding, spacing, frames and colour" (Kress 2010, 79). On the other hand, the visual component is different from the verbal/written one in the fact that images "do not have words, nor sounds organized as phonology, nor the syntax and grammar of speech or writing, nor any of their entities/units" (Kress 2010, 82). Moreover, sound is used to define the framing of its units, such as intonation in order to define the functional sentence perspective (Kress 2010, 83). Nevertheless, not only these modes are crucial in multimodality. Kress and van Leeuwen (2006) point out addressing multimodality in order to complex understanding of the discourse, because in the beginning, critical discourse analysis focused primarily on language. The audiovisual text expresses even by the name itself the employment of more modes than just one and thus, is multimodal. When compared to a recording of a speech, the modes such as movements and gestures cannot be seen. The notion of multimodality becomes more and more present in everyday life, as the current trend is to reduce verbal elements and expand the non-verbal ones, thus, not paying attention only to the verbal part of the

meaning. The current trend is to communicate more and more visually rather than purely verbally.

1.1 Multimodality and semiotics

Multimodality is tightly connected with semiotics with the starting point in Ferdinand de Saussure's dyad (1974). The basic concept of de Saussure's dyad (1974) is that every sign consists of the signifier and the signified and the relationship they create is called signification. The signifier means the form that the sign takes while signified is the mental concept it represents. The following basic concept concerning the creation of the sign is Pierce's triad, where everything can be a sign, more specifically anything that can be perceptible, knowable or imaginable. However, it must be connected with its object and create the interpretant (Atkins 2013). Semiotics is a helpful tool for a translator already proved by Jakobson (2000, 114) and his classification of intralingual, interlingual and intersemiotic translation. Semiotics also defines the translation process as such. Based on Ferdinand de Saussure (1974), the goal of a translator is to find paradigms, i.e. to find and choose a certain word or a phrase and then to define syntagma, i.e. the arrangement of the words. Thus, after choosing relevant paradigm, a syntagma is created. An important point to be made is that "the focus of sign-making rather than sign use is one of several features which distinguishes social-semiotic theory from other forms of semiotics" (Kress 2010, 54).

Moreover, it might be useful to briefly define how semiotics evolved during the time in history. There were three schools that incorporated the approach of applying linguistic modes to non-linguistic modes. The Prague School, which was established in 1926, expanded on the de Saussure's ideas of sign, langue and parole and as Kress and van Leeuwen point out, their thoughts were applied to, for instance, the study of art (Mukarovsky) or theatre (Honzl) (2006, 6). The protagonists of Prague Linguistic Circle understood the language system as "a hierarchy of the building blocks of words (more precisely, lexical units) and other, complex, units with their features of different layers" (Čermák and Hajičová 2000, 3). As for the second, there was the Paris School in the 1960s and 1970s that focused on the application of thoughts of de Saussure on various fields such as fashion

(Barthes), music (Nattlez) etc. The third group is a group of linguistics ranging from those who focused on semiotics in literature (Thibault) or visual semiotics (O'Toole; Kress and van Leewen) (Kress and van Leeuwen 2006, 6).

The system that is employed in the process of meaning-making for visuals by Kress and van Leeuwen (2006) is consistent with the metafunctional approach to texts analysis by Halliday (1994). According to Halliday (1994), every text has three functions – ideational, interpersonal and textual. Visuals, according to Kress and van Leeuwen (2006) represent three functions – representation, interaction and composition. As Halliday (1994) explains, the ideational function performs the function of language, the interpersonal function depicts the social relations between participants and the textual function shows the function of creating a text. Consequently, according to Kress and van Leeuwen (2006), representation function, which depicts the part that is represented visually corresponds to ideational metafunction. Interaction, which depicts the contact with the viewer fulfils interpersonal metafunction and the composition part that defines how the information in a visual is established, represents the textual metafunction. Hence, it is possible to see the connection and the interrelation of a text and a visual and the functions they employ. What is more, this is a clear proof that the multimodal approach must be applied no matter whether investigating a written text or a visual. The three metafunctions were also applied to the study of art (O'Toole 1994), the social processes (Baldry and Thibault 2006) or the layout (Kress 2010).

1.2 Multimodality in AVT

The type of an audiovisual text was already defined by Katherina Reiss when she characterized the three types of texts – informative, expressive and operative while stating that it is important to define the fourth one which she named audiomedial (2000, 163–164). For a long time, research in audiovisual translation was not much valued in the past. However, with the rise of technology, digitalization and the impact of visual communication, the audiovisual translation started to be mentioned and research in it started to be conducted in the 1980s (Fodor 1976; Feilitzen, Filipson and Schyller 1979; Ivarsson and Caroll 1998). With the start of the new millennium, Mary Snell-Hornby (2006) defined the four

multimodal types of texts where employment of the extra-linguistic or non-verbal information was central. She classified these texts as multimedial (audiovisual), multimodal, multisemiotic and audiomedial. The multimedial (or audiovisual) text is referred to as the subtitling/surtitling, multimodal text is a text combining sight and sound, so it is for example opera. An example of multisemiotic text would be a comic book and the audiomedial text is the one which is written to be spoken, so it could be a political speech (Snell-Hornby 2006, 85). Getting back to Jakobson and his distinction of interlingual, interlingual and intersemiotic translation, Tomaszkiewicz (quoted in Bogucki 2013, 39) points out that in the history, the third type, also called the transmutation, was not paid attention to and further on emphasizes that the AVT is a combination of both interlingual and intersemiotic translation. Furthermore, Zabalbeascoa adds that it was the concept of constrained translation, contrasted with translation proper that made some researches deal with the nonverbal elements as an important part in the process of translation (2008, 23).

As the audiovisual text is, according to Gottlieb, formed by two types of signs and two channels of communication, it results in audio-verbal signs, audio-nonverbal signs, visual-verbal signs and visual-nonverbal signs that interact and together constitute the audiovisual text (1998, 245). It means that every audiovisual material containing subtitles consists of the words uttered, all other sounds than the words, the writing on the screen and all other visual signs, such as the moving picture. The four components designing the audiovisual text can be very well illustrated on the double axis by Zabalbeascoa (2008, 29) where one cline represents the audio and the visual and the second cline represents the verbal and the nonverbal elements. The X area then refers to the prototypical example of the audiovisual text, while Y and Z areas are moved away from the centre and thus "greater importance is being awarded to one channel over the other and/or the verbal sign system over nonverbal forms of expression (or vice versa)" (ibid.). An example of the audiovisual text in Y position could be the version of the text in a form of a podcast, demonstrating that the text can function only on a verbal basis. Z position, on the contrary, could be exemplified by a silent movie or a cartoon movie where no words are needed for the viewer to understand.
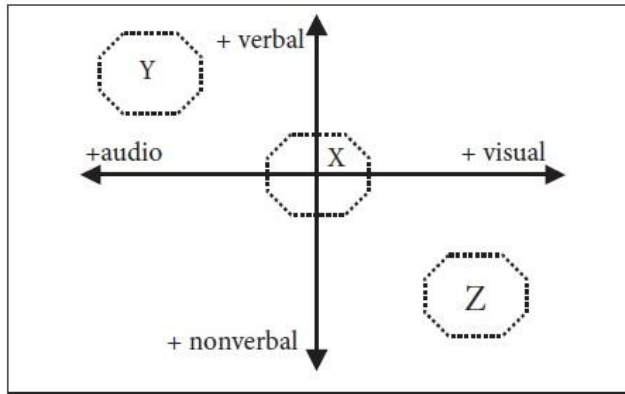
Figure 2: Zabalbeascoa's double axis of the audiovisual text (Zabalbeascoa 2008, 29)

The evidence of various semiotic channels operating in audiovisual text can be supported by Gottlieb's table of semiotic channels and their impact on screen translation (2005b, 14), which was created based on his personal experience. He states that the original production, the attention shares in semiotic channels are as follows: Image 55%, Writing 2%, Sound effects 18%, Speech 25%. When the audiovisual material is subtitled, the numbers change to: Image 40%, Writing 32%, Sound effects 18% and Speech 10% (Gottlieb 2005b, 14). As it can be seen, the attention to the writing semiotic channel increases by 30%, while attention to image and speech rapidly decreases and only the attention to sound effects remains the same. What is most interesting is the fact that in the past, the attention was devoted mainly to the translation of the speech, i.e. the audio-verbal part of the whole, but it can be seen that attention to this part is both in the original production and the subtitled version very low, compared with the image, i.e. the visual-nonverbal signs. This is, once again a proof that multimodality in audiovisual translation, also known as screen translation, must be taken in account.

Chaume (2004, 16) explains the multimodality in audiovisual translation by saying that "an audiovisual text is a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning." These codes include (1) the linguistic code, (2) paralinguistic code, (3) the musical code and the special effect code, (4) the sound arrangement code, (5) iconographic code, (6) photographic code, (7) planning code, (8) mobility code, (9)graphic code and (10) syntactic code (Chaume 2004, 17–22). In subtitles, the linguistic code includes both spoken and written dialogues, including the fact that subtitles are to be "written

to be read as if not written" (Taylor 2009, 226). The paralinguistic code includes, for example laughter, pauses and topicalization. The musical code in subtitling is connected with the use of italics and is much easier to handle than in dubbing where there are various factors to employ. The sound arrangement code is particularly important to consider in dubbing when distinguishing between diegetic and non-diegetic sounds. In subtitling, the sound arrangement code might be of interest in subtitling for deaf and hard of hearing. When a joke is to be translated and being connected with the visual, the iconographic code comes into play. The photographic code considers e.g. the change of lightning and consequently a different use of orthography, while regarding the close-ups, the planning code is treated. The mobility code further includes the proxemic and kinetic signs, which can be helpful for example to choose which character lines to translate when there are more characters talking simultaneously. The graphic code includes titles, intertitles, texts and subtitles that are all subtitled, while in dubbing the process might be more complicated. Finally, the syntactic code considers the relationships between scenes and thus, a translator is then able to foresee and use some of the common subtitling strategies, e.g. regarding humour, a translator can use a humorous part in other part of the text (Chaume, 2004, 17–22). Gambier (2006) is also aware of the combination of different codes and warns that they receive only little attention in the research. According to Gambier "the multisemiotic blends of many different signs are not ignored but they are usually neglected or not integrated into a framework" (Gambier 2006, 7).

Moreover, regarding semiotic channels, it is important to make distinction between dubbing and subtitling. Both of these audiovisual translations are polysemiotic. However, subtitling is an example of diasemitoic translation as it employs more semiotic channels than the original text and in contrast, dubbing for its nature would be an example of isosemiotic translation (Gottlieb 2005b, 3). Zabalbeascoa supports the turn to multimodality by saying that the words in AVT "were meant to be translated as if they were one side of the coin, ultimately physically bound to the picture, but looked at separately" (2008, 22). However, subtitlers cannot rely only on the fact that only audio-verbal and visual-verbal means of communication will be unknown for the viewer. It is important to bear in mind that also audio-nonverbal and visual-nonverbal signs can be culturally bound and therefore, unknown to the reader. A translator should think about all these

factors and thus, take a multimodal approach when translating. Such turn from monomodality to multimodality, i.e. from focusing only on a verbal channel of communication to employing extralinguistic channels of communication, especially in audiovisual translation, allows a complex analysis to be made and it also provides the basis and reasons for translation strategies used in subtitling, such as condensation, deletion and omission.

The approach to multimodality is also adopted by Tomaszkiewicz, who deals with translation problems, especially the problem of 'untranslability' in audiovisual translation and states that "ubiquitous image can help to solve those problems as well as inhibit the understanding the meaning" (2007, 95). She furthermore points out that it is important to never forget about the difference between AVT and traditional translations, where footnotes and paraphrases can be easily used while nothing like that exists in audiovisual translation (Tomaszkiewicz, 2007, 95). Of course, there are some parts of an audiovisual text that can stay untraslated, but it is by a deliberate choice and dependent on the employment of other modes than just verbal or only because of technical constraints that a translator has to face.

Subtitling is defined by Gottlieb as "prepared communication using written language acting as an additive and synchronous semiotic channel as part of a transient and polysemiotic text" (2005a, 15) which can be compared with the standard written translation by Taylor as "neither additive, nor synchronous, nor transient, nor polysemiotic" (2004, 158). Thus, subtitling must be treated in a different way, especially because of the multimodality and strategies that subtitlers often employ. For example, based on the fact that someone's name has already been said and that the person appears on the screen again, only the reference/substitution can be used and thus in the subtitles there will not be the person's name but only the reference in the form of *he/she* even though that there is the person's name in the original soundtrack. The application of such translation strategy is possible thanks to multimodality.

2. SUBTITLING

An early form of audiovisual translation can be viewed as the use of intertitles in the silent movies that can be defined as "texts drawn or printed on paper that was subsequently filmed and placed between sequences of the film" (Remael, 2010, 12). Then, as the media evolved, there was a need to focus on sound as well and create subtitles. However, subtitles are not only connected with the movies. As Díaz-Cintas points out, audiovisual translation means "translation in different semiotic levels, i.e. translation of visual and audio information" (Díaz-Cintas, 2003, 194), which does not strictly relate only to movies.

The two most common modes of AVT are subtitling and dubbing with voiceover regarded as the third most common mode (Remael, 2010, 12). While voiceover is popular in Poland and is sometimes even considered as an added value when offered on DVDs (Bogucki, 2013, 21), dubbing has a strong tradition in the Czech Republic. It is probably because of the long-lasting tradition that the quality of dubbed versions of the movies is paid more attention to (Pošta, 2011, 78). The present thesis deals with subtitling and analysis of a subtitled material.

Díaz-Cintas and Remael define subtitling as:
"a translation practice that consists of presenting a written text, generally on the lower part of the screen that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack (songs, voices off)" (Díaz-Cintas and Remael 2014, 8).
Subtitling can be further defined from the point of view of interlingual and intralingual translation. The former focuses the rendering of the message from source language to the target language, which could be exemplified by 'classic' or 'normal' subtitling, while intralingual process is done in the same language as the dialogue. An example of intralingual subtitles can be the subtitles for deaf and hard of hearing or the subtitles used for karaoke (Díaz-Cintas and Ramael, 2014, 248).

Nevertheless, not only these are popular in the world of subtitling. In the theatre and opera environment, a viewer can encounter surtitling, which is a type of subtitling for the stage. Next, as more and more movies and series are produced and consequently illegally distributed on the Internet, the urge to fansubbing and potentially also fandubbing grows. Fansubbing is a widespread phenomenon and a

type of subtitling when amateur subtitlers produce their subtitles usually for little or no financial reward. Another type of subtitling is subtitling for deaf and hard of hearing (SDH), which except the rendition of the spoken and written words, also employs the rendition of the sounds that cannot be heard by the viewers (Neves 2009). This type of subtitling is interesting because of the usage of different colours that indicate the character that is speaking (Díaz-Cintas and Remael 2014, 130). Last but not least, subtitling is very often treated in video games.

It is also worth saying that nowadays, as people get better knowledge of foreign languages, subtitling can be used not only as an aid so that viewers understand the original dialogue. Based on the knowledge of the foreign language, viewers often assess and criticize the subtitles (Gottlieb 2005b, 6). If a subtitler is aware of this fact, it can sometimes lead to quite clumsy solutions as he/she wants to remain faithful to the original as much as possible.

To sum up, as subtitling is omnipresent in our everyday lives, it should be devoted attention to and do research in it.

2.1 Technical parameters of subtitling

Except the translation of the source text, a translator has to bear in mind spatial and time constraints. Pošta likens subtitling to the translation of e.g. the comic books because of the limited space that a subtitler has and to the simultaneous interpreting because of the proper timing of a subtitle (2011, 42). Even though it happens that some companies do not want a translator to do deal with technicalities as they give him/her subtitles in the source language, i.e. the master subtitles, a subtitler should know all the factors and be able to work in a subtitling software as the technical parameters are very tightly connected with the syntax and translation strategies that a subtitler will probably have to use (see Subchapter 1.2). Some companies translate subtitles in Microsoft Excel, which counts the characters of a subtitle and indicates the right length of a subtitle by the usage of green and red colours. There are no exact set rules how the subtitles should look like and usually, it is up to someone in a production chain, e.g. a distributor, to set these rules. However, there are some limitations that are generally known and that subtitlers should be aware of. According to De Linde and Kay "the main condition of

subtitling stems from the integration of text, sound and image, the reading capabilities of target viewers, and the restrictions which these two factors place on space and time" (1999, 6). Thus, subtitling is a complex process that employs various components.

2.1.1 Spatial dimension

The spatial dimension considers the position of subtitles on the screen and their length. First of all, the subtitles cannot exceed the limit of two lines as they would occupy too much space on the screen. When a subtitle is made of two lines, the first line should be shorter or the same length as the second one. However, it is important to bear in mind the syntactic structure of a sentence (Pošta, 2011, 44). On one hand, for TV production, one line should usually be a maximum of 37 characters including blank spaces and typographical signs. On the other hand, as cinemas offer a wider screen, the limitation for cinemas and DVDs is 40 characters per line including blank spaces and typographical signs (Díaz-Cintas and Remael 2014, 84). However, the limits often differ and regarding e.g. the film festivals, the characters per line could be up to 43. Karamitroglou (1998) and Zoé de Linde and Neil Kay (1999) warn that over 40 characters per line reduces the legibility. As Pošta points out, it is possible that in the future, the characters per line for TV will increase as the TV screens become wider (2011, 43). It is usually up to a client to define these, but a subtitler should undoubtedly know the acceptable limitations.

Another important fact is that the subtitles should be placed on the bottom of the screen in the safe area which "is usually 10% with each frame edge, i.e. 72 pixels in from the right and left edges and 57 pixels from the top and bottom" (Díaz-Cintas and Remael, 2014, 82). Moreover, as Georgakopoulou supposes, the subtitles can occupy up to 20% of screen space (2009, 22). Subtitles are usually of white colour and if the background of the subtitles position is too light and subtitles would be illegible, a grey box in which the subtitles are positioned can be used. According to Karamitroglou (1998), the 'ghost box' (i.e. the grey box) is also used because of the fact that it is much easier for the viewer to read the subtitles on a fixed rather than moving background. Another strategy is to use the yellow colour for the subtitles. A subtitler should use a font without serifs, e.g. Arial. The subtitles

are usually centred, because of the logos in TV broadcast that can appear on the bottom of the screen and because of the distance between the spectator and the screen in the cinema. (Díaz-Cintas and Remael 2014, 88).

2.1.2 Temporal dimension

The duration of subtitles, also known as spotting, timing or cueing, means the time when a subtitle should appear and also disappear on the screen. The timing requires precision of a subtitler as it "has to mirror the rhythm of the film and the performance of the actors, and be mindful of pauses, interruptions, and other prosodic features that characterize the original speech" (Díaz-Cintas and Remael, 2014, 88).

Díaz-Cintas and Remael (2014) point out that a subtitle should be synchronous with utterances, appear (leading-in time) at the exact moment a person starts speaking and disappear (lagging-out time) when the person finishes his/her utterance. On contrary, some researches such as Karamitroglou (1998) claim that leading-in time should not be simultaneous with the utterance, but 1/4 of a second later because of the processing by the brain and leading the eye to the bottom of the screen to read the subtitles.

The display time of a two-line subtitle should be one second minimum and six seconds maximum. This rule is set because the shorter display time than one second would make difficulties to the viewer to even spot the subtitle and if the subtitle would be longer than the six seconds, it would cause the viewer to read the subtitle again. The display time of a one-line subtitle should be 3–3,5 s maximum (Karamitroglou 1998, Díaz-Cintas 2008, Díaz-Cintas and Remael 2014).

Some authors define the reading speed in the measurement of words per minute, but as Pošta says, it is definitely more useful to define it in characters per second (cps) as there is not the same universal average count of characters per word in every language (2011, 47). The optimum speed is regarded as 12–17 cps, but can be even as high as 20 cps, depending on the client and the nature of the material (Pošta, 2011, 48). Such approach to the reading speed (12–17 cps) is also adopted by Vázlerová (2013), who created a handout of standards of subtitling for Academia

Film Olomouc 48 (AFO 48), which is used in the subtitling process at AFO up to nowadays.

Last but not least, subtitles should precede the camera cuts if the cuts mean a thematic change. If it does not mean a thematic change, it is acceptable to keep the subtitle over a camera cut as the cuts are getting faster (Karamitroglou 1998). As it can be seen from a brief description of spatial and temporal dimensions of subtitling, the subtitling process is very complex and employs many variables. All of these characteristics must be taken in account when creating subtitles and treating the multimodal material.

2.2 Subtitling strategies

Not only technical parameters limit the process of subtitling. It is also important to bear in mind the features that are typical of the original spoken dialogue and should be rendered to the written form of subtitles, i.e. the rendering of the message from one sub-code to another. This inevitably influences the process of subtitling and employment of translation strategies. Henrik Gottlieb (1994) defines these features used in the spoken source text as:

(1) direct contact of the interlocutors, which leads to explication and extension of the message in the written form,

(2) different placing of stylistic features,

(3) pauses, false starts, self-corrections and interruptions,

(4) unfinished sentences and ungrammatical constructions,

(5) nonsense, ambiguities and slips-of-the-tongue,

(6) people talking at the same time,

(7) dialectal features,

(8) idiolectal features,

(9) indistinct pronunciation.

(Gottlieb, 1994, 105–106).

Thus, due to the different nature of the sub-codes, the technical constraints, including temporal and spatial dimensions, and the capacity of the viewer to grasp subtitles, it is obvious that "subtitling can never be a complete and detailed

rendering" (Díaz-Cintas and Remael 2014, 145) and therefore, various subtitling strategies of the text must be employed. This is one of the reasons why semiotics comes into play and a translator has to consider also other resources than the verbal one. According to Gambier, "the translator selects different strategies and assumes a certain knowledge and cognitive frames in the viewers" (2006, 5). However, he also emphasizes the fact that there is little available research regarding certain subgroups, e.g. children or the deaf, for which the translation should be made.

As for the categorization of subtitling strategies, Lomheim's model (1999) is chosen. Lomheim (1999) created a two-dimensional model of subtitling strategies (Figure 1) which describes the strategies that a subtitler usually deals with and can define a schematic presentation of the subtitler or the subtitles. He defines the central point as (equivalent) Translation, "where the translator's aim is clearly to arrive at formulation that is equivalent, lies at the centre, at the intersection of the two planes" (Lomheim 1999, 207). Then, the strategies departing from (equivalent) Translation are described on two axes or planes, where the horizontal axis (Reduction and Expansion) represents the form, while the vertical one (Generalization and Specification) represents the content. Neutralisation strategy is in this model a separate strategy because Lomheim believes it is central to subtitling process and therefore it is put in between the two axes (Lomheim 1999).
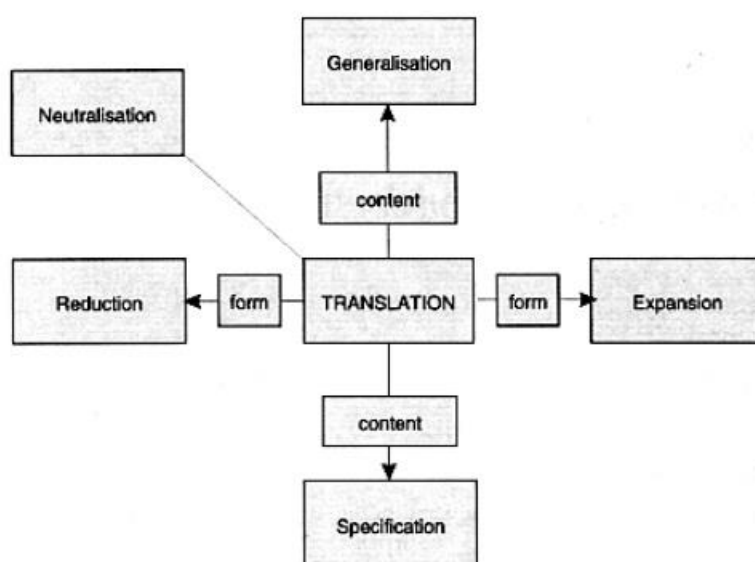
Figure 1: Lomheim's two-dimensional model (form and content) of subtitling
strategies
(Lomheim, 1999, 207)

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In Lomheim's model (1999), reduction consists of compression and omission, which could be compared to the partial and total reduction defined by Díaz-Cintas and Remael (2014). Partial reduction is achieved through the means of condensation, while the total reduction consists of omission and deletion (Díaz-Cintas and Remael 2014, 146). It is quite common that a translator employs both strategies with addition of the reformulation phase. The use of reduction is common both at word level and clause level. However, it is important to state that means of reduction should be used without losing the content and the purpose of the message. Gottlieb states that "large part of reduction (still found) in subtitling follows directly from its diasemiotic nature; the deletion or condensation of redundant oral features is a necessity when crossing over from speech to writing – a language mode more concise than oral discourse" (2005b, 19). He also warns that it is often not only quantitative reduction that takes place, but when employing reduction, the target text is often "less non-standard than the original" (Gottlieb 2005b, 19). An example of partial reduction is provided in Table 1, where there is an example of reformulation of the message, connection of two sentences into one, the usage of shorter synonym, i.e. *matikář* and the use of pronouns to depict the information known from the context, i.e.. *v tom klubu– tam*.

Source text	Gloss translation	Translation with the use of reduction
It was the second time I was in that club. Our math teacher was there as well.	Bylo to podruhé co jsem byl v tom klubu. Náš učitel matematiky tam byl také.	Byl jsem tam podruhé a byl tam i náš matikář.

Table 1: Partial reduction strategy

Díaz-Cintas and Remael (2014) and Pošta (2011) agree that full reduction strategy (Table 2) is mostly adapted in case of redundancy, i.e. it is commonly applied when the words are repeated and if a viewer understands the message even without the particular word or when there are phatic words. However, when using full reduction, the subtitlers must be very careful of the choice they make when

omitting or deleting words/clauses. It is a matter of choice; words like *yes* and *no* may be redundant to translate for some viewers but may be vital to be translated for others. This problem is also connected with the gestures used by some nations, e.g. Bulgarians shaking their heads instead of nodding when expressing agreement. Not translating the word *yes* would then make problem for a viewer with no knowledge of the source language and source culture. In this case, visual material would not be sufficient.

Source text	Gloss translation	Translation with the use of reduction
Well, uhm…I just wanted to say that I am glad I was invited.	No, hmm…jen jsem chtěl říct, že jsem rád, že jsem byl pozván.	Jsem rád, že jste mě pozvali.

Table 2: Full reduction strategy

However, subtitlers must be very careful when thinking in terms of redundancy. As Díaz-Cintas and Remael point out that redundancy as such means that words and images express the same information to certain extent while anchoring is the process when verbal part expands on what is in the visual part of audiovisual text (2014, 50). Such example of anchoring can be when referring to something/someone by the use of pronouns and not the character's name because we can see him/her on the screen.

Regarding the subtitling strategies, Grice's cooperative principle (1975), standard implicature and conversation implicature are also worth bearing in mind. Skuggevik (2009) mentions, among many, the maxim of being polite and the British preoccupation with the word *please*. The reduction of this word in Norwegian subtitles is not only common because of space-saving, but mainly because it may seem that the person is nervous and impolite in Norwegian (Skuggevik, 2009, 201). Thus, translation as a mediation between different cultures must be taken in consideration as well.

3. MULTIMODAL TRANSCRIPTION AND MULTIMODAL ANALYSIS

As both multimodality as such and multimodality in audiovisual translation have been introduced, two models - the multimodal analysis and multimodal transcription can be further elaborated on. Both the multimodal transcription and the multimodal analysis serve to inspect and examine the employment of all modes that an audiovisual text consists of. In other words, these tools set the methodology that can be applied when analysing multimodality. The multimodal analysis is based on the multimodal transcription adopted by Thibault (2000) and Baldry (2000), also described in Baldry and Thibault (2006) building on knowledge of Kress and van Leeuwen (1996). The multimodal transcription has also been used for a complex analysis of a film material by other researchers, e.g. Taylor (2004; 2009), who states that it "provides an ideal tool for analysing the multimodal text in its entirety and drawing the relevant conclusions in terms of how meaning can be conveyed successfully by the various semiotic modalities in operation, and thus how dispensable or indispensable the verbal element is in different set of circumstances" (Taylor, 2004, 161).

Multimodal transcription is adopted by Christopher Taylor (2004) in order to get a model suitable for the analysis of an audiovisual material. Later on, Taylor mentions that it is one of the best tools for the training of future subtitlers as they can see the difference between various film types and proceed according to the type of the film they subtitle (2009, 215). It is also mentioned that the students are able to compare such film types as natural documentary "where the correspondence between the visual and the verbal is at the highest" (Taylor 2009, 215) to soap operas "where the dialogue may refer to many events and people outside the immediate setting." (Taylor 2009, 215). Taylor (2009) also includes the phasal analysis by Gregory (2000) that deals with the macro-phases and sub-phases that are connected with Halliday's metafunctions (1994), i.e. ideational, interpersonal and textual metafunctions. The multimodal transcription can be used for the analysis of an audiovisual material, e.g. subtitles. Bogucki, in order to justify the use of the multimodal transcription, states that "the rationale behind multimodal transcription, time-consuming and impractical as it may seem, is to point to the

information conveyed through the visual channel, so as to verify the translational choices made by subtitlers" (2013, 100). However, next category (column) containing subtitles would have to be added (Table 3).

In order to a analyse a film material, Agnieszka Szarkowska (2010) adopts a simplified version of multimodal transcription called the multimodal analysis. Szarkowska (ibid.) applies this approach in the research of the usage of vocatives in soap operas on TV Polonia. The reason for this is the reduction strategy that is common when subtitling (see 2.2). However, the analysis does not count how many times the reduction strategy is employed, but the complete opposite, i.e. the situations when there is no reduction of the vocatives. Furthermore, the study shows that some of the vocatives are even added to the target text. Moreover, it is important to point out that not all forms of address are taken in account, but only the vocatives, i.e. calls and addresses. To sum up, the study shows in which parts vocatives have been retained. As the two models, the multimodal transcription and the multimodal analysis have been introduced, the thesis now describes the methodology of these.

3.1 Multimodal transcription by Christopher Taylor

As aforementioned, multimodal transcription was introduced by Thibault and Baldry (2000; 2006) and further applied by e.g. by Taylor (2004; 2009).

The first step in multimodal transcription is dividing the video material into frames, usually, but not necessarily in one second duration (Taylor 2004, 161). Then, it is necessary to put the frames horizontally in a column, which will be second in the row. The first column sets time in seconds, the second column, as already mentioned, contains frames, the third column consists of description of the visual image, the fourth column describes kinesic action, the fifth column consists of the soundtrack and finally the sixth column describes metafunctional interpretation containing phases and subphases based on the Gregory model (2002).

The third column containing the description of the visual image is further divided into sections of (1) camera position (CP), (2) horizontal perspective (HP), (3) vertical perspective (VP), (4) distance (D), (5) visual collocation (VC), (6)

visual salience (VS), (7) colour (CR), (8) coding orientation (CO) and (9) visual focus (VF) (Baldry and Thibault 2006, 193–202).

As it can be seen, the third column defining the visual image is exhaustive without even mentioning the sub-categorization of individual parts. Furthermore, the multimodal transcription including all the parts does not consider the subtitles, so even one more column would have to be added. Moreover, taking into consideration columns describing kinesic action and metafunctional interpretation containing more subcategorizations, it would not be possible to apply such a voluminous approach in a diploma thesis. Nevertheless, this approach can serve as a basis for the simplified version.

Time	Visual frame	Visual image	Kinesic action	Soundtrack	Metafunctional interpretation
1		CP: stationary HP: Frontal VP: median D: MLS VS: elephants VF: close	Animals grazing, moving their ears and tails, bird walking	Sounds of the savannah: birds tweeting; cicadas chirping	Phase 1 Subphase (a) Exp. Actors: elephants mill around. Int. Viewer positioned as observer of elephant's environment.
2		CR: grey, green, blue CO: naturalistic idem	A younger elephant enters on right and walks from right to left Tempo slow	"But feeding and drinking" … (pause)	Text. Hypothematic status introduces milieu

Table 3: Multimodal transcription by Christopher Taylor (Taylor 2004, 162).

3.2 Multimodal analysis by Agnieszka Szarkowska

Now, the simplified version of multimodal transcription, i.e. the multimodal analysis is introduced. The first two columns remain the same as in multimodal transcription, i.e. the first column sets the number of a frame and the second column shows the visual frame. However, the third column contains description of the action and the description of the visual image, which is too complex, is left out and if any component of the description of the visual image is vital for the frame, it is included in the third column describing the action. The fourth column then contains the soundtrack, the fifth column contains the translation of the soundtrack and final sixth column contains subtitle. There is no column describing the metafunctional interpretation as in the multimodal transcription. As it can be seen, the analysis is simpler mainly in the third category (column) where the action of the visual frame is described. This analysis is not limited to the analysis of subtitles only. It can be used for the analysis of the other most common techniques used in audiovisual translation, i.e. dubbing or voiceover. Furthermore, as subtitles for deaf and hard of hearing include colour codes and description of the audio-nonverbal parts, an interesting analysis could be made.

N	Visual frame	Action	Soundtrack	Translation	Subtitle
9		Lucyna takes a deep breath and shouts to her aunt.	M: Skarżypyta! L: **Mamo**, weź go!	Sneak! **Mamo**, take him!	-You sneak! -Mum, get him!

Table 4: Multimodal analysis by Agnieszka Szarkowska (2010, 84).

3.3 Multimodal analysis used in the current thesis

Now, it is necessary to describe and illustrate the model of multimodal analysis that is used in the current thesis.

As the multimodal transcription (see Subchapter 3.1) is voluminous for the purpose of this thesis, it is described and illustrated as a starting point for the simplified version called the multimodal analysis introduced by Szarkowska (2010). Then, Szarkowska's model of multimodal analysis provides basis for the multimodal analysis used in this thesis. Therefore, the model of multimodal analysis used in the current thesis contains (1) time in seconds, (2) the screen grab of the image, (3) a verbal description of the scene, (4) a transcript of the original dialogue, (5) translation of the original dialogue, (6) subtitle and (7) spatial and time dimensions. The seventh column containing the spatial and temporal dimensions is added to the model of Szarkowska (2010) as I believe that these dimensions are vital in the process of subtitling and influence the translator's choices as it is not only the four parts, the audio, the visual, the verbal and the nonverbal that are of high importance when subtitling. The final model of the multimodal analysis can be seen in Table 5. Here, because of the layout of the page, the table is not in columns, but in the rows. Multimodal analysis of the whole material in a traditional division into the columns can be seen in Appendix III and Appendix IV. The selected parts will be analysed in rows and provided with a commentary.

Time in seconds	5
The screen grab of the image	
A verbal description of the scene/action	The nightwatchman goes through the exposition with his flashlight turned on. There is no light except the flashlight.
A transcript of the original dialogue	There is a little magic in everything.
Translation of the original dialogue	Ve všem je trochu kouzla.
Subtitles	Vše na světě je v něčem trochu tajuplné.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 40 TD: 12.35

Table 5: The model of multimodal analysis in the current thesis

4. ANALYTICAL PART

In the analytical part, ŠKODA commercial and Royal Crown Cola commercial are studied. The material of commercials has been used because of the length that allows a complex analysis of it. The whole multimodal analysis of the material can be seen in Appendix III and Appendix IV. Before analysing the material, the subtitles are burnt in and then divided into one second frames, so that the subtitles visibly appear in every frame.

While Szarkowska (2010) focused on the reduction of vocatives in material of TV Polonia, i.e. the specific strategy used in subtitling, the aim of the thesis is to present the model of multimodal analysis and explore whether the subtitles in the analysed material take multimodality in consideration. Through such analysis, the quality of subtitles can be assessed. Thus, multimodal analysis is used so that it examines the notion of cuts in the audiovisual material and translation and spotting based on the audio and the visual. Because the subtitles violate the logic, consistency and punctuation conventions, attention is devoted to the textual part, as well.

The spatial and temporal dimensions were analysed with the use of Subtitle Edit. As the standards for these dimensions could be set by the companies, but I am not familiar with these, so I chose the standards that are suitable both for cinemas and eventually also for the large screen TVs. Based on Pošta (2011) and Vázlerová (2013) in the theoretical part (see 2.1.1 and 2.1.2), spatial and temporal dimensions are assessed as fitting if spatial dimension is 40 characters per line maximum and the temporal dimension is 12–17 cps.

The analytical part provides the qualitative research, while Results (Chapter 5) provide quantitative research.

4.1 Description of the analysed material

First of all, it is necessary to briefly introduce the two commercials. As it has been already mentioned in the introduction of the analytical part, the material of commercials was chosen because of the length that allows a complex analysis of the whole material. The length of ŠKODA commercial – *What is it about the*

ŠKODA logo? is 138 seconds and the length of Royal Crown Cola commercial – *Slow is the way to go* is 60 seconds. Moreover, as music can encode action (Kress and van Leeuwen 2001, 2), this audio-nonverbal element is introduced as well.

4.1.1 ŠKODA commercial

ŠKODA commercial tells the story of the evolution of the logo from the beginning of the creation of the logo in 1895. In the commercial there appears a nighwatchman who goes through ŠKODA museum. Next, Laurin and Klement appear as figures that come alive. The starting point of the evolution is thought to be the first logo named Slavia appearing on the bicycles made by Laurin and Klement, which evokes the long-standing tradition. Then, the transition to producing cars is introduced and the development of the logo is shown simultaneously with the evolution of the models of the cars. The video material was downloaded from YouTube and subtitles were provided by ŠKODA company. Both the video material and the subtitles can be found on CD, which is included in the thesis.

As it has already been pointed out, music can encode action and thus, it is necessary to describe this mode as well. First, when the narrator talks about the little magic that is present in everything, the music mode is mysterious as well. However, when he starts to describe the evolution of the logo (Frame 18 in Appendix III), the music changes and gets quicker. In Frame 47 (see Appendix III), when the narrator says that the tale of the logo was far from over and the car honks, the music changes again to action music.

4.1.2 Royal Crown Cola commercial

Royal Crown Cola commercial introduces the American South as it originates from this area. The story is told by a man voice. Two men, a younger one and an older one appear on the screen. The commercial shows the countryside and the farm where they drink Royal Crown Cola and the emphasis is put on the fact that everything goes slow there. An interesting fact is that the subtitles accompanying this commercial are written in capital letters only. The video material was downloaded from YouTube with the subtitles that were burnt in and thus had to be

extracted so that the spatial and temporal dimensions could be analysed. The video material with subtitles can be found on CD, which is included in the thesis.

The slow tempo of the South American life is achieved not only by the slow tempo of the visual, but also by the slow music that is used. When the narrator of the story speaks, the music does not stop, while when the two men speak, the music pauses so that it frames the situation.

4.2 The notion of cuts in the audiovisual text

When subtitling audiovisual material, all parts of the visual, including the cuts, should be considered. As Díaz-Cintas and Remael point out, the viewer perceives the shot changes and based on the studies on eye movement, it is proven that if a subtitle lasts over a cut, the viewer tends to read the subtitle again (2014, 91). Thus, multimodal analysis concerns cuts as well and if a translator pays attention to them, it makes his/her work much easier also in terms of treating spatial and temporal dimensions, i.e. spotting. Therefore, it is vital for the translator to respect the shot changes. This chapter includes analysis of chosen parts of the multimodal analysis. The whole multimodal analysis that can be seen in Appendix III and Appendix IV. The following examples from the analysed material prove this claim. The cuts are marked as C appearing in the analysis as e.g. /C1-Second 5/.

4.2.1 ŠKODA commercial

In this part, ŠKODA subtitles containing one or more cuts will be analysed.

Time in seconds	25–28
The screen grab of the image	
A verbal description of the scene/action	Václav Klement appears. /C1- Second 27/ After the cut, Václav Klement pushes a bicycle and Václav Laurin installs a sign on their garage.
A transcript of the original dialogue	As Laurin and Klement working out of their garage made bicycles.
Translation of the original dialogue	Laurin a Klement vyráběli jízdní kola ve své garáži
Subtitles	když Laurin a Klement začali vyrábět v garáži jízdní kola.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 58 TD:12.72

Table 6: Seconds 25–28 in ŠKODA commercial

Spatial dimension is not in line with the requirements and if there was no cut, it would be enough to break the line into two as the temporal dimension is not problematic. However, there is a cut that is not respected and therefore, there should be two individual subtitles.

Time in seconds	32–36
The screen grab of the image	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia Jakmile se jim to rozjelo, dali bicyklům jméno Slavia
A verbal description of the scene/action	Klement rides on an ordinary bicycle and Laurin rides on a motorcycle. /C1- Second 35/ The focus is then put on Slavia logo in the close-up.
A transcript of the original dialogue	And as they picked up speed, each was adorned with the Slavia.
Translation of the original dialogue	A jakmile se jim začalo dařit, pojmenovali je Slavia.
Subtitles	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 53 TD: 10.27

Table 7: Seconds 32–36 in ŠKODA commercial

As there is a cut in Second 35 and Slavia logo is in the focus, it would be suitable to split the subtitle into two separate subtitles, i.e. *dali bicyklům jméno Slavia* starting in Second 35. SD and TD are problematic as SD is higher than 40 characters per line and TD is below 12 cps.

Time in seconds	49–52
The screen grab of the image	
A verbal description of the scene/action	Historical posters of Laurin & Klement brand appear hanging on the wall. /C1 – Second 50/After the first cut, ŠKODA factory appears. /C2- Second 51/ The factory with the new logo in the front appears.
A transcript of the original dialogue	After a merger, L&K became ŠKODA.
Translation of the original dialogue	Po fúzi se L&K stal značkou ŠKODA.
Subtitles	Po fúzi se Laurin & Klement stal značkou ŠKODA.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length:47 TD: 12.24

Table 8: Seconds 49–52 in ŠKODA commercial

This subtitle appears over two cuts, not respecting the visual material. First of all, the subtitle starts too soon when there are shown the posters very quickly in duration of one second. Then, the first cut appears, and a completely different visual is presented. This, undoubtedly, is an immense change for the viewer. After the second cut, there is the front of the building shown in Second 52. As the previous two seconds show the building from the top it is not such a huge change of the visual but the subtitle position still lasts over the cut.

The spatial dimension is not acceptable as the single line length is 47 characters. It would be sufficient to break the line in two as the temporal dimension is adequate. Last but not least, there is no gap between this subtitle and the following one, which is not comfortable for the viewer.

Time in seconds	56–61
The screen grab of the image	
A verbal description of the scene/action	The picture of a native American appears on a wheel and is transformed into ŠKODA logo in time. There are three variations of the logo, ending with the current one. /C1-Second 60/ The models of the cars drive under the cars in the museum.
A transcript of the original dialogue	Inspired by native American seal, the badge was refined and placed on every car that rolled forth.
Translation of the original dialogue	Logo inspirováno pečetí původních Američanů bylo upraveno a umístěno na každé auto, které vyrobili.

Subtitles	Znak inspirovaný původními americkými obyvateli byl umístěn na každé auto, které vyrobili.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length:90 TD: 13.68

Table 9: Seconds 56–61 in ŠKODA commercial

First of all, the subtitle lasts 6.580 s, which is over the limit of 6 seconds. Furthermore, there is a cut when there is a change from the close up of the wheel with a logo and the cars driving. TD is acceptable, while SD is definitely not. In this case, it would not be enough to break the line as single line length would be still over 40 characters. Thus, based on a cut that appears and the spatial dimension, it is inevitable to create two individual subtitles.

Time in seconds	66–69
The screen grab of the image	
A verbal description of the scene/action	First, there is a close-up at Laurin driving a car. /C1- Second 68/. Then the car takes off.
A transcript of the original dialogue	Last the logo took off.
Translation of the original dialogue	Tak bylo vytvořeno logo.
Subtitles	Automobily s novým logem se rozletěly do světa

Spatial dimension (SD) and temporal dimension (TD)	SD: single line length:47 TD: 11.27

Table 10: Seconds 66–69 in ŠKODA commercial

There is one cut in this subtitle, Seconds 66–67 show Laurin driving a car and Seconds 68–69 show the car taking off. The subtitler, based on the audio-verbal and the visual-nonverbal decided to keep the phrase *take off* in the TT as well and included not only the logo, but also the car appearing on the screen as well. This could be great solution if there was not the cut. It would be appropriate to split the subtitle into two, i.e. Second 66–67 *Last the logo* and Second 68–69 *took off*. SD is again problematic as the subtitle consists of only one line and 47 characters and TD is less than 12 cps.

Time in seconds	88–89
The screen grab of the image	
A verbal description of the scene/action	The nighwatchman is in his office. The screens behind him shown the footage from CCTV cameras. Some older cars can be seen on the screens. /C1-Second 89/ In the next second, the up-to-date cars are presented to the viewer.
A transcript of the original dialogue	From simple to sleek.

Translation of the original dialogue	Od jednoduchosti k eleganci.
Subtitles	Od jednoduchosti k eleganci.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 28 TD: 11.11 cps

Table 11: Seconds 88–89 in ŠKODA commercial

In this subtitle there is a cut clearly referring to the thematic change. In Second 88, the older and simple cars are shown, while in Second 89, the up-to-date cars appear. This means that the subtitle should be divided into two according to what is shown; *Od jednoduchosti* in Second 88 and *k eleganci* in Second 89. The spatial dimension is not problematic, while temporal dimension is slightly lower.

Time in seconds	92–95
The screen grab of the image	

A verbal description of the scene/action	First Laurin is shown driving a car /C1- Second 93/ and then Klement is shown driving a car. /C2- Second 95/. The model of a car driving from the bottom of the up-to-date car is presented.
A transcript of the original dialogue	The arrow of precision upon the wings of progress.
Translation of the original dialogue	Šíp preciznosti na křídlech pokroku.
Subtitles	Šíp preciznosti na křídlech pokroku,
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length 36 TD: 9.33 cps

Table 12: Seconds 92–95 in ŠKODA commercial

This subtitle lasts over two cuts. The first cut is from the Laurin driving the car to Klement driving a car. The second cut changes the scene to the small model of a car driving from the bottom of an up-to-date car. In the best case scenario, *Šíp preciznosti* could refer to Laurin and start a second earlier when Laurin is visible from the front and not only in the rearview mirror and *na křídlech pokroku* could then refer to Klement as they represent two parts of the company. However, the audio-verbal *upon the wings of progress – na křídlech pokroku* can be heard when there is Klement, then a cut and an up-to-date car referring both to Klement and the car. Thus, because of the visual-nonverbal and audio-verbal, the visual-verbal (i.e. subtitles) cannot respect the second cut. SD is not problematic, while TD is less than the norm.

4.2.2 Royal Crown Cola commercial

In this part, Royal Crown Cola subtitles containing one or more cuts will be analysed.

Time in seconds	4–8
The screen grab of the image	
A verbal description of the scene/action	The focus is put on a man walking through the countryside. /C1 in Second 5/ The typical South American farm is depicted. /C2 in Second 7/ A car with a trailer appears and an older man gets goods from the trailer. There is the logo of Royal Crown Cola on the trailer.
A transcript of the original dialogue	Let me properly introduce you to the good old South.
Translation of the original dialogue	Rád bych vám představil starý dobrý jih.
Subtitles	TAK TOHLE JE TEN NÁŠ STARÝ DOBRÝ AMERICKÝ JIH.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 46 TD: 9.69 cps

Table 13: Seconds 4–8 in Royal Crown Cola commercial

The subtitle lasts over two cuts as explained in the verbal description of the scene. Moreover, the SD is higher than appropriate and on the other hand, the TD is lower. Considering only the SD, it would be enough to split the lines into two, but as cuts are also present it is not possible. A solution to this could be that the subtitle would start after the first cut (C1) and split into two subtitles when the second subtitle would start after the second cut (C2). Nevertheless, in this case scenario, it would be necessary to alter the translation as well so that it is suitable for the split into two subtitles.

Time in seconds	14–17
The screen grab of the image	
A verbal description of the scene/action	The young man appears driving on the trailer somewhere away from the farm. Royal Crown Cola logo is printed on the trailer. /C1-Second 17/ The young man walks on an empty, abandoned road, not carrying anything. He has his hands in the pockets and walks slowly.
A transcript of the original dialogue	Down here we lived by one principle.
Translation of the original dialogue	Tady dole jsme se vždy drželi jednoho pravidla.

Subtitles	TADY JSME SE VŽDYCKY DRŽELI JEDNOHO PRAVIDLA…
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 45 TD: 12.60 cps

Table 14: Seconds 14–17 in Royal Crown Cola commercial

The subtitle contains one cut and as there is the audio containing the word *principle* in Second 17, the subtitle cannot be shortened. Therefore, the subtitle should be split into two. The single line length in SD is 45 which is over the limit and TD is not problematic.

Time in seconds	19–20
The screen grab of the image	
A verbal description of the scene/action	The young man walks on an empty, abandoned road, not carrying anything. He has his hands in the pockets and walks slowly./C1-Second 20/ The man appears slowly walking in the countryside, surrounded by trees.
A transcript of the original dialogue	No hurries, no worries.

Translation of the original dialogue	Kdo nikam nespěchá, tomu nic neuteče.
Subtitles	KDO NIKAM NESPĚCHÁ, TOMU NIC NEUJDE.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 36 TD: 14.72 cps

Table 15: Seconds 19–20 in Royal Crown Cola commercial

This subtitle lasts over one cut (C1) in Second 20, where the background and the distance of the man on the screen is changed. Thus, it would be suitable to split the subtitle into two individual subtitles. Moreover, even the slow pace of the audio with a pause gives opportunity for this solution. Spatial and temporal dimensions are not problematic. Regarding the visual-verbal part of the text, the subtitle saying *KDO NIKAM NESPĚCHÁ, TOMU NIC NEUJDE.* is problematic as in the Czech language, the expression saying *Kdo nikam nespěchá, tomu nic neuteče.* is used as an equivalent to the ST saying *No hurries, no worries.*

Time in seconds	22–25
The screen grab of the image	
A verbal description of the scene/action	The man appears slowly walking in the countryside, surrounded by trees../C1-Second 24/

	The young man walks though the countryside. In the background there is a field and a tractor.
A transcript of the original dialogue	We like to take the long way instead of the wrong way.
Translation of the original dialogue	Radši dvakrát měříme, než abychom jednou špatně řízli.
Subtitles	RADŠI TU DVAKRÁT MĚŘÍME, NEŽ BYCHOM JEDNOU ŠPATNĚ ŘÍZLI.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 56 TD: 14.74 cps

Table 16: Seconds 22–25 in Royal Crown Cola commercial

Again, the subtitle contains one cut (C1) in Second 24. The single line length in SD is too long, which, if there was no cut could be solved by only breaking the line into two as the TD is not problematic. The distance of the man on the screen remains the same so it is not that rapid change for the viewer, but the background changes from trees to a field with a tractor. The audio, again, supports the possibility to split the subtitle into two so that it fits the visual.

Time in seconds	29–30
The screen grab of the image	

A verbal description of the scene/action	The young man appears back on the farm and walks around./C1-Second 30/ An Afro-American woman hangs clothes and a table-cloth.
A transcript of the original dialogue	we just like to go the scenic way.
Translation of the original dialogue	se rádi kocháme.
Subtitles	ŽE NĚKDY JE FAJN DOPŘÁT SI HEZKOU PODÍVANOU,
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 44 TD: 16.25 cps

Table 17: Seconds 29–30 in Royal Crown Cola commercial

This subtitle contains probably the most vivid change, i.e. cut when first, there is a man walking and his distance on the screen is long. Then, there appears an Afro-American woman hanging clothes in the medium distance on the screen. Undoubtedly, the subtitle must be split into two as there is a great change in the visual. Temporal dimension is not problematic, while spatial dimension is over the limit.

Time in seconds	31–33
The screen grab of the image	

A verbal description of the scene/action	An Afro-American woman hangs clothes and a table-cloth. /C1-Second 31/ There is a close-up putting man into the focus.
A transcript of the original dialogue	And don't always need to go the fastest way.
Translation of the original dialogue	a nutně se za ničím neženeme.
Subtitles	A NE SE ZA NĚČÍM HNÁT JAKO MEZEK.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 33 TD: 13.33 cps

Table 18: Seconds 31–33 in Royal Crown Cola commercial

The single line length in SD and also TD are not problematic. The only problem is that the subtitle starts too soon in the frame when there is the woman hanging the clothes. This is an example of inattention of the subtitler, who is not very familiar with the spotting.

4.3 Translation and spotting based on both the audio and the visual

In this subchapter, translation solutions and spotting in some selected frames will be analysed. The frames are selected from the whole multimodal analysis that can be seen in Appendix III and Appendix IV. Only the frames where the dialogue plays a role in the translation have been selected. Both the audio and the visual are considered. This subchapter does not deal with the cuts as they are analysed in subchapter 4.2.

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4.3.1 ŠKODA commercial

Time in seconds	16
The screen grab of the image	
A verbal description of the scene/action	As the nighwatchman goes through the hall with the flashlight turned on, shadow of the logo appears on the wall.
A transcript of the original dialogue	But just what exactly is that?
Translation of the original dialogue	Ale co přesně to vlastně je?
Subtitles	Přemýšleli jste někdy, co to vlastně znamená?
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 45 TD: 22.50 cps

Table 19: Second 16 in ŠKODA commercial

Multimodal aspect in this frame is achieved through the demonstrative pronoun both in ST (*it*) and TT (*to*), which can be used because of the anaphoric reference to the preceding frame but also because of the shadow of the logo appearing on the wall. Thus, it is clear that *it- to* refers to the logo and does not make any confusion.

However, the translation is problematic because of SD and TD. The spatial dimension would not be problematic if the subtitle would be broken into two lines. But as temporal dimension is clearly over the limit of 12 cps, the subtitle should be split to two individual subtitles. Moreover, according to Lomheim's classification (1999), this is the case of expansion, or in other words the addition of the original dialogue. Therefore, the expression *Přemýšleli jste někdy - Have you ever wondered*

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should appear before the cut and *co to vlastně znamená – what exactly is that* after the cut when there is the shadow of the logo appearing on the wall.

Time in seconds	21
The screen grab of the image	kdy to vše začalo v malém
A verbal description of the scene/action	There is a small model of Laurin and Klement's garage and both of them are in front of it. The nightwatchman goes around them and checks the model with a flashlight on.
A transcript of the original dialogue	when it all started rather small.
Translation of the original dialogue	kdy to vše začalo v malém.
Subtitles	kdy to vše začalo v malém
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 25 TD: 10.25 cps

Table 20: Second 21 in ŠKODA commercial

Both ST and TT take multimodality in consideration as there is a small model of the garage and the ST says *rather small* and the TT says *v malém,* meaning that they business had to grow up from the small company and the meaning is also supported by the small model of the garage.

The spatial dimension is not problematic. Temporal dimension is little less than 12 cps, which would result in the fact that the viewer would have to read the subtitle twice.

Time in seconds	27
The screen grab of the image	
A verbal description of the scene/action	Václav Klement pushes a bicycle and Václav Laurin installs a sign on their garage.
A transcript of the original dialogue	As Laurin and Klement, working out of their garage, made bicycles.
Translation of the original dialogue	Když Laurin a Klement vyráběli jízdní kola ve své garáži.
Subtitles	když Laurin a Klement začali vyrábět v garáži jízdní kola.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 58 TD: 12.72

Table 21: Second 27 in ŠKODA commercial

The single line length in SD is clearly too long and it would be sufficient to break the line into two as the TD is suitable. However, if a translator would think of the visual material as well, there is no need to translate *bicycles* as *jízdní kola*. Thanks to the visual material, the word *kola* would be sufficient as it can be clearly seen that there are no wheels for the car (*kola* in Czech as well), but bicycles.

Time in seconds	34
The screen grab of the image	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia
A verbal description of the scene/action	Klement rides on an ordinary bicycle and Laurin rides on a motorcycle.
A transcript of the original dialogue	and as they picked up speed, each was adorned with the Slavia.
Translation of the original dialogue	a jakmile se jim začalo dařit, každé bylo pojmenováno Slavia.
Subtitles	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 53 TD: 10.27

Table 22: Second 34 in ŠKODA commercial

In this case, the translator takes in consideration the visual material and works with it very well. *As they picked up speed* is translated as *jakmile se jim to rozjelo*, which nicely corresponds with the visual as it means that they business started to grow and the visual material of Laurin and Klement riding bicycles.

The single line is too long and again, it would be sufficient to break the line into two. Temporal dimension is under 12 cps again. As there is a new sentence in the next line, there is a period missing at the end of this sentence.

Time in seconds	37
The screen grab of the image	
A verbal description of the scene/action	Slavia logo appears in the close-up on a motorcycle.
A transcript of the original dialogue	Though quickly, they went from two wheels to four
Translation of the original dialogue	Poté ale rychle přešli ze dvou kol na čtyři
Subtitles	Poté rychle přesedlali ze dvou na čtyři kola
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 44 TD: 11.28

Table 23: Second 37 in ŠKODA commercial

This example follows the previous frame with a subtitle *and as they picked up speed, each was adorned with Slavia.* Clearly, this subtitle saying *Though quickly, they went from two wheels to four – Poté ale rychle přešli ze dvou kol na čtyři*, starting in Second 37, should not start when there is Slavia logo. This visual information is only connected to the previous subtitle. Moreover, it does not respect a cut as it starts too soon. This means that two pieces of visual information were totally ignored.

SD exceeds the limit as it is 44 characters out of 40 characters maximum and TD is on the other hand lower than the limit of 12 cps minimum. This means that a solution of breaking the line into two and shortening the length of the subtitle would result in the desired limitations

Time in seconds	72
The screen grab of the image	Pak došlo k nečekaným zvratům
A verbal description of the scene/action	Two cars ride through a ventilation shaft, turning around.
A transcript of the original dialogue	Though there were twists
Translation of the original dialogue	Ačkoliv došlo k nečekaným změnám
Subtitles	Pak došlo k nečekaným zvratům
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length 29 TD: 15.76 cps

Table 24: Second 72 in ŠKODA commercial

As the cars are turning around in the ventilation shaft, the subtitler translated *twists* as *zvraty*. Therefore, the subtitle expresses both the unexpected changes or problems and the movement that happens on the screen.

Even though the translated subtitle is longer than the original dialogue in terms on characters per second, SD and TD are of acceptable length.

However, *though-ačkoliv* is translated as *then - pak*, which changes the meaning of the following subtitles.

Time in seconds	75
The screen grab of the image	
A verbal description of the scene/action	Two cars ride through a ventilation shaft, turning around. Then, there appears a barrier – the end of the ventilation shaft and the cars break though it in the next second.
A transcript of the original dialogue	and the turns.
Translation of the original dialogue	a problémům
Subtitles	a překážkám.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 12 TD: 8.82 cps

Table 25: Second 75 in ŠKODA commercial

The *turns* are translated as *překážky*, which means both *obstacles* and *barriers* in Czech, so the subtitler undoubtedly chose the right wording. However, the cars break the barrier in the next second (76) and the subtitle lasts from second 74 to 75, so it would be better to move the subtitle one second further. In fact, the subtitle would not have to be even that long regarding the SD and TD where it can be clearly seen that the subtitle is too short for the amount of time that it is shown at the screen.

Time in seconds	84
The screen grab of the image	

A verbal description of the scene/action	The green ŠKODA logo appears.
A transcript of the original dialogue	From blue to green.
Translation of the original dialogue	Z modré na zelenou.
Subtitles	Z modré na zelenou.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length 19 TD: 11.73 cps

Table 26: Second 84 in ŠKODA commercial

In the previous subtitle, it is said that both the cars and the logo evolved during the time. Based on the visual material, the change from blue to green clearly refers to the logo, which is in the close-up. It also refers to second 80, where there is the blue logo that was changes to green in second 84.

SD is not problematic and TD is slightly lower than the standard which should be met, i.e. 12 cps.

Time in seconds	89
The screen grab of the image	
A verbal description of the scene/action	The up-to-date cars are presented to the viewer.
A transcript of the original dialogue	From simple to sleek.
Translation of the original dialogue	Z obyčejných na elegantní.
Subtitles	Od jednoduchosti k eleganci.

Spatial dimension (SD) and temporal dimension (TD)	SD: single line length 28 TD: 11.11 cps

Table 27: Second 89 in ŠKODA commercial

This screen grab of the image undoubtedly refers to the evolution of the cars, not the evolution of the logo, which is supported by the visual material, so it is not necessary to alter the subtitles, e.g. to plural masculine adjectives. A problematic part concerns the cuts and the split into two subtitles which will be discussed in Subchapter 4.2. SD is not problematic, while TD is shorter than the standard.

Time in seconds	131
The screen grab of the image	
A verbal description of the scene/action	Laurin and Klement get off the cars and Laurin explains what the logo means and points backwards with his thumb. Klement stands next to him.
A transcript of the original dialogue	It's a winged arrow.
Translation of the original dialogue	Je to okřídlený šíp.
Subtitles	"Je to okřídlený šíp."
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length 22 TD: 11.00 cps

Table 28: Second 131 in ŠKODA commercial

Laurin points backwards saying *"It's a winged arrow."* and in the next frame, the logo that was drawn by Laurin and Klement by the tires of their cars is shown

depicting the arrow with the wings on it. Therefore, Laurin summarizes the meaning of the logo, which is showed later on.

SD is not problematic and TD is again shorter than desired.

The English quotation marks were used instead of the Czech ones if they were to be used, which is treated in Subchapter 4.4.

Time in seconds	138
The screen grab of the image	
A verbal description of the scene/action	The logo and the name of the brand appears on the screen. The claim of the company can be heard in audio-verbal channel.
A transcript of the original dialogue	ŠKODA – simply clever.
Translation of the original dialogue	ŠKODA – simply clever.
Subtitles	---
Spatial dimension (SD) and temporal dimension (TD)	---

Table 29: Second 138 in ŠKODA commercial

In the visual-verbal channel, there is the name of the company. Moreover, the claim of the company can be heard in the audio-verbal channel. Even though the claim of the company is the same both in English and Czech, it should be subtitled.

4.3.2 Royal Crown Cola commercial

Time in seconds	5
The screen grab of the image	
A verbal description of the scene/action	The typical South American farm is depicted.
A transcript of the original dialogue	Let me properly introduce you to the good old South.
Translation of the original dialogue	Rád bych vám představil starý dobrý jih.
Subtitles	TAK TOHLE JE TEN NÁŠ STARÝ DOBRÝ AMERICKÝ JIH.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 46 TD: 9.69 cps

Table 30: Second 5 in Royal Crown Cola commercial

As it can be seen in the table, the typical South American farm and countryside is depicted. The ST says *the good old South – starý dobrý jih*, while the TT says *ten náš starý dobrý americký jih – our good old American South.* Thus, even though based on the audio and the visual parts, the viewer could be able to deduce that it is American, the translator decided to use expansion and specification (Lomheim 1999) so that it is clear to the viewer. The single line length is higher than the standard and it would be enough to break the line into two if not considering the cuts. Temporal dimension is less than the standard, i.e. less than 12 cps.

Time in seconds	30
The screen grab of the image	
A verbal description of the scene/action	An Afro-American woman hangs clothes and a table-cloth.
A transcript of the original dialogue	we just like to go the scenic way
Translation of the original dialogue	se rádi kocháme.
Subtitles	ŽE NĚKDY JE FAJN DOPŘÁT SI HEZKOU PODÍVANOU,
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 44 TD: 16.25 cps

Table 31: Second 30 in Royal Crown Cola commercial

The scenic way in the ST – *hezkou podívanou* in the TT is represented by an Afro-American woman hanging the clothes. The single line length is above the limit, i.e. more than 40 characters per line and it would be sufficient to break the line into two if it was not for the cut. Time dimension is not problematic.

Time in seconds	33
The screen grab of the image	

A verbal description of the scene/action	There is a close-up putting man into the focus.
A transcript of the original dialogue	And don't always need to go the fastest way.
Translation of the original dialogue	a nutně se za ničím neženeme.
Subtitles	A NE SE ZA NĚČÍM HNÁT JAKO MEZEK.
Spatial dimension (SD) and temporal dimension (TD)	SD: single line length: 33 TD: 13.33 cps

Table 32: Second 33 in Royal Crown Cola commercial

And don't always need to go the fastest way in the ST translated as *a ne se za něčím hnát jako mezek* could be a nice and amusing translation solution if there would be a *hinny* (*mezek* in Czech) in the next second and not the cow. I dare say that the Czech viewer knows the difference and thus, a different translation would be suitable. The spatial and temporal dimensions are not problematic.

Time in seconds	37-40
The screen grab of the image	
A verbal description of the scene/action	Subtitle 8: The young man stands opposite the cow and they look at each other. Subtitle 9: The young man approaches the house.

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A transcript of the original dialogue	Subtitle 8: We're slower than a turtle,
	Subtitle 9: running uphill in peanut butter.
Translation of the original dialogue	Subtitle 8: Jsme pomalejší než želva,
	Subtitle 9: která utíká do kopce pokrytého burákovým máslem.
Subtitles	Subtitle 8: JSME POMALEJŠÍ NEŽ ŽELVA,
	Subtitle 9: CO SE SNAŽÍ ZDOLAT KOPEC BURÁKOVÉHO MÁSLA.
Spatial dimension (SD) and temporal dimension (TD)	Subtitle 8: SD: single line length: 25
	TD: 15.01 cps
	Subtitle 9: SD: single line length: 42
	TD: 17.46 cps

Table 33: Seconds 37-40 in Royal Crown Cola commercial

Table 33 analyses two subtitles that consequently follow. Based on both the visual and the similes that are used in Czech language, the translation does not suffice. It is true that to describe someone who is really slow, it is common to use the *expression slower than a turtle – pomalejší než želva*, however, the second part (Subtitle 9) *running uphill in peanut butter – co se snaží zdolat kopec burákového másla* is not suitable for the Czech environment. Moreover, the visual does not force the translator to proceed this way. As it can be seen in the Table 33 above, Subtitle 8 shows the visual of a man and a cow standing opposite each other, while Subtitle 9 depicts the young man approaching the porch of the house. Spatial and time dimensions in Subtitle 8 are not problematic, but they are problematic in Subtitle 9 where they exceed both limits, i.e. characters per line and characters per second.

Time in seconds	56
The screen grab of the image	

A verbal description of the scene/action	The front of the house is shown with the two men sitting and relaxing at the porch.
A transcript of the original dialogue	Royal Crown Cola.
Translation of the original dialogue	Royal Crown Cola.
Subtitles	---
Spatial dimension (SD) and temporal dimension (TD)	---

Table 34: Second 56 in Royal Crown Cola commercial

Time in seconds	59
The screen grab of the image	
A verbal description of the scene/action	A bottle and a glass of Royal Crown Cola is put in focus with Royal Crown Cola logo in the background. The claim appears both in audio-verbal and visual-verbal channels.
A transcript of the original dialogue	Southern slow since 1905.
Translation of the original dialogue	Southern slow od roku 1905.
Subtitles	---
Spatial dimension (SD) and temporal dimension (TD)	---

Table 35: Second 59 in Royal Crown Cola commercial

Both Table 34 and Table 35 contain soundtrack, i.e. the audio-verbal information that is not subtitled. Moreover, the frame in Second 59 contains both audio-verbal and visual-verbal information as well. Nothing at all is subtitled. This is a common mistake in a subtitled material.

4.4 Logic, consistency and punctuation conventions

This subchapter serves as an addition to multimodal analysis. Even though the monomodality, i.e. only the textual part, is examined, it is necessary to include this complementary analysis as well because the subtitles violate in logic, consistency and punctuation conventions. As the texts are not very long, the problems regarding logic, consistency and punctuation conventions can be analysed and summarized in one subchapter. Problematic parts are demonstrated on examples from ST and TT. The complete subtitles are in Appendices (Appendix I and Appendix II).

4.4.1 ŠKODA commercial

First of all, the underlying logic is problematic in this commercial. It can be demonstrated on the first two subtitles.

ST	TT
Subtitle 1: There is a little magic in everything.	Subtitle 1: Vše na světě je v něčem trochu tajuplné.
Subtitle 2: At ŠKODA, it's in our logo.	Subtitle 2: V případě značky ŠKODA Auto je to ukryto ve znaku.

Table 36: Logic in Subtitles 1-2 in ŠKODA subtitles

Czech pronoun *to - it* should refer to *tajemství - magic* in Subtitle 1. However, in Subtitle 1, the translator did not used word *tajemství* but *tajuplné* and the functional sentence perspective was changed. That it why pronoun *to – it* does not refer to anything, it is not suitable and should be changed to *tajemství* in Subtitle 2.

ST	TT
Subtitle 3: But just what exactly is that?	Subtitle 3: Přemýšleli jste někdy, co to vlastně znamená?

Table 37: Logic in Subtitle 3 in ŠKODA subtitles

This subtitle could be problematic as there is pronoun *to – it* in the TT, i.e. neuter referring to the logo, but the translator decided to use the word *znak* instead of *logo* (Table 36), so without the visual, it does not make much sense. However, as it can be seen in Table 18 in 4.3.1, the logo can be seen on the wall, so the reference is clear.

ST	TT
Subtitle 27: If someone asks:	Subtitle 27: A když se vás někdo zeptá,
Subtitle 28: "What's that badge on your car?"	Subtitle 28: co že to má váš vůz ve znaku?
Subtitle 29: You can answer simply:	Subtitle 29: Jednoduše odpovězte:
Subtitle 30: "It's a winged arrow."	Subtitle 30: "Je to okřídlený šíp."

Table 38: Logic in Subtitles 27-30 in ŠKODA subtitles

So that Subtitle 30 can be an answer to Subtitle 28, there has to be an underlying logic, i.e. coherence. That is why the question cannot be formulated as „*Co že to má váš vůz ve znaku?*". Thus, a better solution can be „*Co je to ve znaku vašeho auta?*".

The examples in Table 38 show the punctuation conventions that are problematic as well. Since there is direct speech used in Subtitle 30, it should be also used in Subtitle 28. However, in Subtitle 30, there are English quotation marks used instead of the Czech ones and if the direct speech is to be used in Subtitle 28, the sentence has to start with the capital. Moreover, at the end of Subtitle 27, there should be a colon, not a comma. The TT subtitles should then look like this:

Subtitle 27: A když se vás někdo zeptá:

Subtitle 28: „Co že to je ve znaku vašeho auta?"

Subtitle 29: Jednoduše odpovězte:

Subtitle 30: „Je to okřídlený šíp."

Another problem concerning the punctuation conventions is the full stop at the end of the sentences. The full stop is missing in Subtitle 7 and Subtitle 14. The full stop at the end of the sentence should appear in every text, however, in subtitles it has also another function regarding the visual. As Díaz-Cintas and Remael point out, "its presence on the screen tells the viewers that there is no continuation to the subtitle and sends them back to the image" (2014, 106).

The third problem is the consistency. The TT subtitles do not use the name of the company consistently as in Second 2 there is ŠKODA Auto as the name of the company and in Second 4 there is only ŠKODA used as the name of the company.

Overall, ŠKODA subtitles are problematic in terms of logic, punctuation conventions and consistency.

4.4.2 Royal Crown Cola commercial

Royal Crown Cola commercial is problematic in terms of punctuation marks, specifically the use of triple dots in Subtitle 2, Subtitle 3, Subtitle 10 and Subtitle 11. In some subtitles, mainly in the past, the subtitlers used the continuation dots, also known as triple dots at the end of the first subtitle and at the beginning of the following subtitle to show that a sentence is not finished (Díaz-Cintas and Remael 2014, 112). If it was necessary to use the continuation dots, Subtitle 3 would be problematic as it is missing the triple dots at the beginning. However, nowadays it is common not to use anything at the end of the first subtitle as it simply means that the subtitle is not finished and goes on into the following subtitle. Moreover, not using the triple dots saves characters per line in spatial dimension (Díaz-Cintas and Remael 2014, 213).

Furthermore, as capitals are mainly used for the visual-verbal information, there is no need to use them for the whole subtitles as in this commercial.

Overall, Royal Crown Cola subtitles are problematic in terms of punctuation conventions, specifically the use of triple dots and the use of capitals in the whole material.

5. RESULTS

This chapter summarizes the results from the analytical part (Chapter 4). The results of spatial dimension and temporal dimension (Subchapter 5.1), the notion of cuts (Subchapter 5.2) and translation based on both the audio and the visual (Subchapter 5.3) are quantified and illustrated in form of charts, so that it is possible to assess the quality of subtitles in percentage and compare the two commercials. Subchapter 5.4 summarizes the results of logic, consistency and punctuation conventions.

5.1 Spatial dimension and temporal dimension

First of all, as both spatial dimension (SD) and temporal dimension (TD) are vital when creating the subtitles and should be treated according to the standards. These dimensions should be set by the company and if not, the subtitler should obey certain basic rules. As I am not aware of the standards which might have been set by the company, I decided to choose the highest standards possible that are suitable for both the cinema and the large screen TVs. The scale for spatial dimension in this diploma thesis is set to 40 characters per line maximum and to two lines per maximum in one subtitle. The temporal dimension is set to 12–17 characters per second including the spaces. These results include all spotting in the whole materials that were analysed, not only the examples that were chosen for the analyses in Chapter 4.2 and Chapter 4.3.

5.1.1 ŠKODA commercial
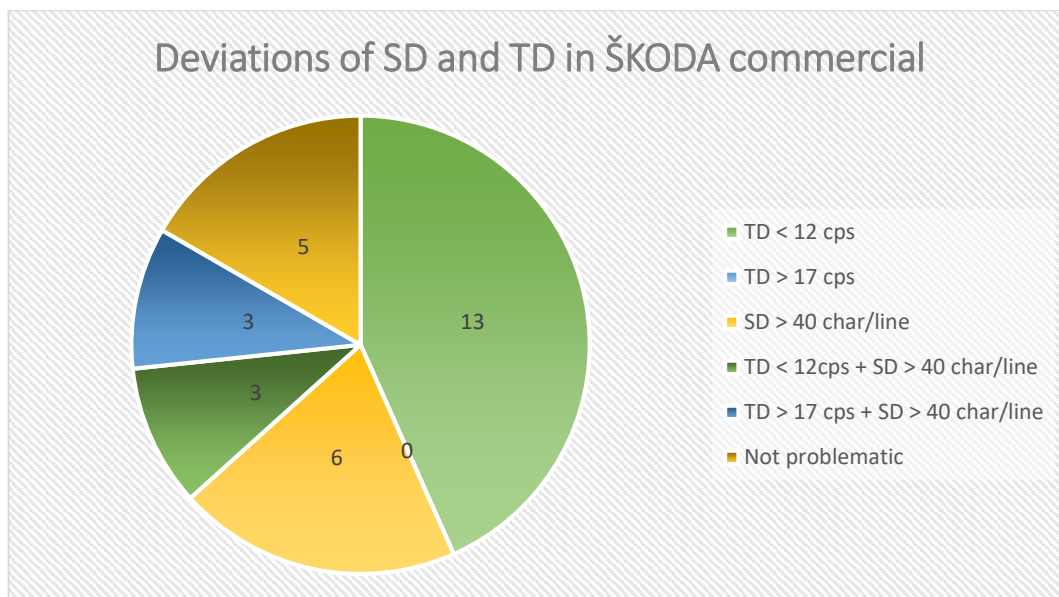
Figure 3: Deviations of SD and TD in ŠKODA commercial

The total number of subtitles is 30. Out of these, as the chart shows, TD is less than 12 cps in 13 out of 30, TD is more than 17 cps in 0 out of 30 and SD is more than 40 characters per line in 6 out of 30. A deviation of both TD and SD in one subtitle appears in 6 subtitles out of 30. Thus, the chart shows that only 5 subtitles out of 30 do not differentiate from the set standards. Therefore, 83.33% of the subtitles differentiate from the set standards regarding the spatial and temporal dimensions.

Moreover, 1 subtitle out of 30 is longer than 6 s and there is no gap between two subtitles two times, so 4 subtitles out of 30 are not to be read easily. Based only on this data, it is highly probable that multimodality, at least in terms of cuts, is not taken in consideration.

5.1.2 Royal Crown Cola commercial
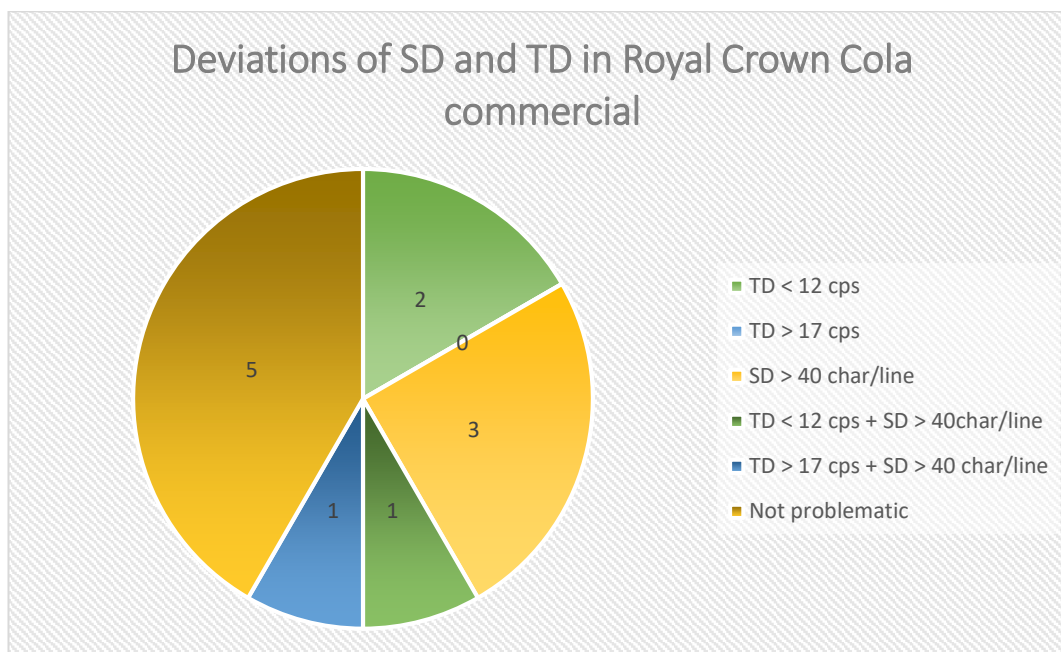
Figure 4: Deviations of SD and TD in Royal Crown Cola commercial

The total number of subtitles is 12. As the charts shows, TD is less than 12 cps in 2 subtitles out of 12, TD is not more than 17 in any of the subtitles and SD is more than 40 characters per line in 3 out of 12. A deviation of both TD and SD in one subtitle appears in 2 subtitles out of 12. Then, 5 subtitles out of 12 do not differentiate from the set standards in terms of spotting. Therefore, 58.33 % subtitles differentiate from the set standards regarding the spatial and temporal dimensions.

In comparison to ŠKODA commercial, in Royal Crown Cola commercial there is no subtitle lasting more than 6 seconds or a missing gap between the subtitles. However, the percentage of problematic subtitles is high as well and it can be expected that there will be problems with cuts regarding the nature of the analysed material.

5.1.3 Summary of the SD and TD deviations

To sum up, the percentage of problematic subtitles in both commercials is very high. Spatial and temporal dimensions differentiate from the set standards in 83.33% in ŠKODA commercial and 58.33% in Royal Crown Cola commercial. Based on the data collected and regarding the nature of the analysed material, i.e. commercials, where there are usually cuts in high volumes, it is expected that the material includes a number of subtitles containing at least one cut.

It is necessary to point out that when the temporal dimension is more than 17 cps and even worse, when also spatial dimension exceeds the limit of 40 characters per line, the viewer will most probably miss the subtitle and thus will not understand the meaning. On the other hand, when the temporal dimension is less than 12 cps and simultaneously the spatial dimension does not exceed the limit of 40 characters per line, it does not cause the viewer to miss the subtitles and thus the meaning. The problem connected with this deviation is that the viewer will probably read the subtitles more than once.

To conclude, it is surprising in what extent the subtitles deviated in terms of spatial and temporal dimensions.

5.2 The notion of cuts

Regarding the nature of the analysed material, it was anticipated that there will be problems with the cuts as commercials are usually very quick and want to say as much information as possible in short time.

5.2.1 ŠKODA commercial
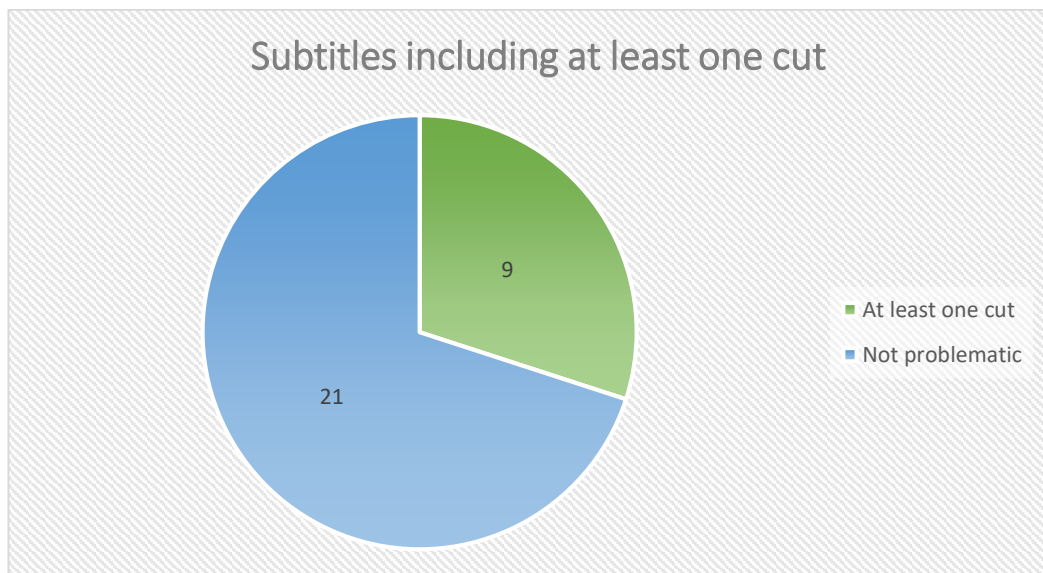
Figure 5: ŠKODA subtitles including at least one cut

The total of 9 subtitles out of 30 contain one or more cuts changing the theme of the visual and thus the subtitle should be split in two. This means that 30% of subtitles are problematic in terms of cuts.

5.2.2 Royal Crown Cola commercial
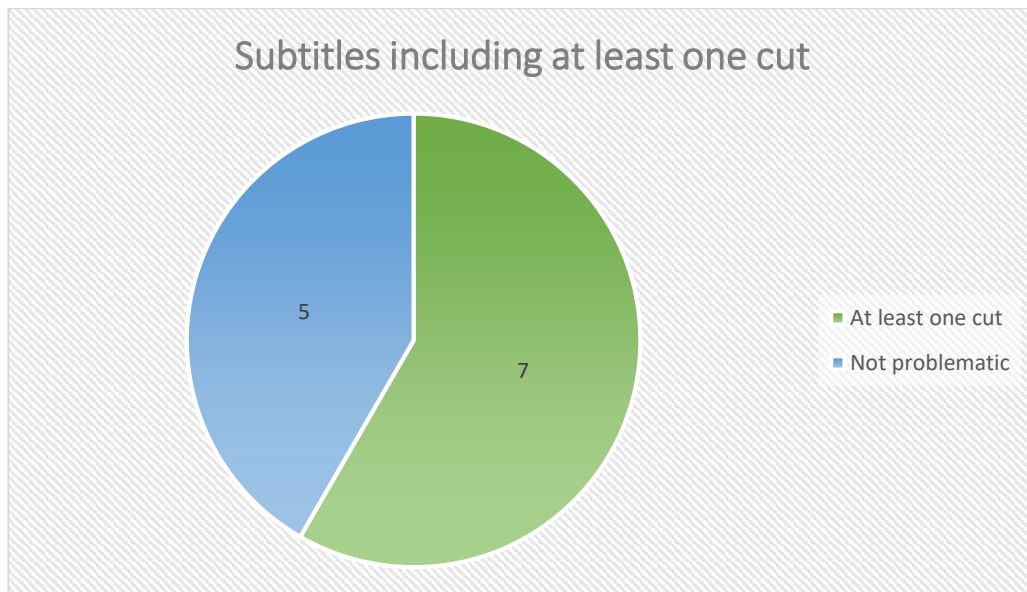
Figure 6: Royal Crown Cola subtitles including at least one cut

The total of 7 subtitles out of 12 include at least one cut that show the change of the visual and thus the subtitle should be split into two individual ones. This means that 58.33 % subtitles are problematic in terms of cuts.

5.2.3 Summary of the problematic subtitles in terms of cuts

To sum up, the percentage of problematic subtitles in both commercials is higher than expected. There are 30% of the subtitles including at least one cut in ŠKODA commercial and 58.33% of subtitles including at least one cut in Royal Crown Cola commercial. It is even more surprising in the Royal Crown Cola commercial as it is accompanied by the slow pace of audio-verbal part, which allows the translator to create more subtitles with enough space for the gaps between them.

Even though it was expected that there will appear a number of subtitles containing at least one cut based on the results of spatial and time dimensions in 6.2.3, the number is high.

5.3 Translation based on both the audio and the visual

As the attention to spotting, i.e. the spatial and time dimensions, was already devoted to in Subchapter 5.1, the commentary of both commercials regarding only the translation based on the audio and the visual is provided.

5.3.1 ŠKODA commercial

Among the frames analysed in ŠKODA commercial, where the visual and the audio information serve as vital when translating subtitles, 9 out of 11 analysed examples (see Tables 12, 20, 21, 22, 24, 25, 26, 27 and 28) are respecting both the visual and the audio information. On the other hand, 2 out of 11 analysed examples did not respect the visual, the audio or both (see Tables 23 and 29). This means that the number of analysed examples (63.64 %) respecting both the visual and the audio information is higher than the number of examples not respecting these two important components.
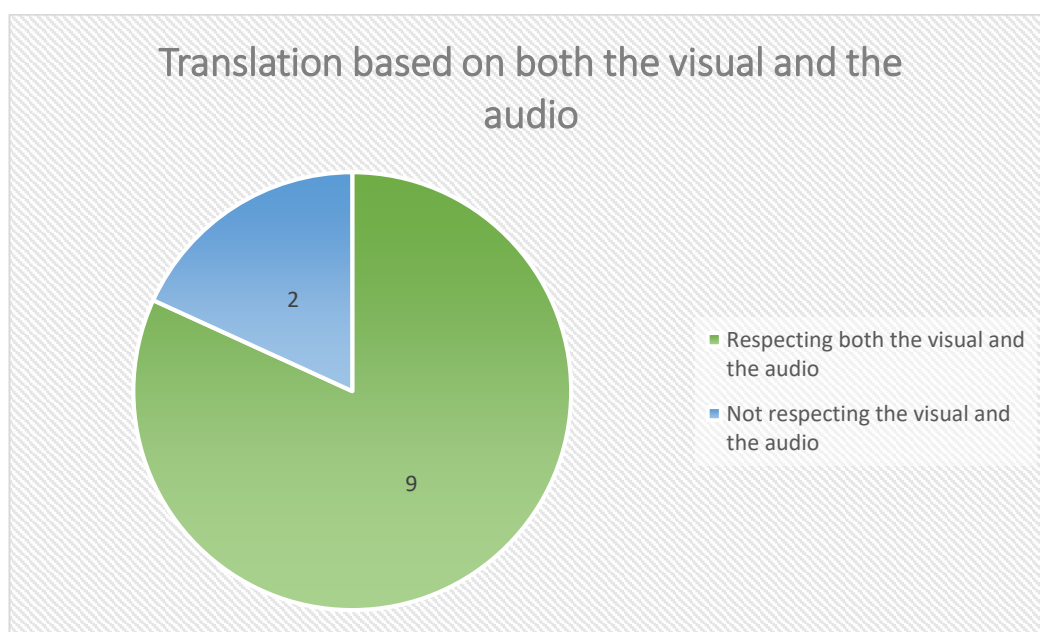
Figure 7: Translation based on both the visual and the audio in ŠKODA commercial

5.3.2 Royal Crown Cola commercial

On the contrary, in Royal Crown Cola commercial, 2 out of 6 analysed examples (see Tables 30 and 31) are respecting both the visual and the audio and 4 out of 6 examples (see Tables 32, 33, 34, 35) do not respect both the visual and the audio. This means that the number of analysed examples respecting both the visual

and the audio information (33.33 %) is lower than the number of examples not respecting these two important components.
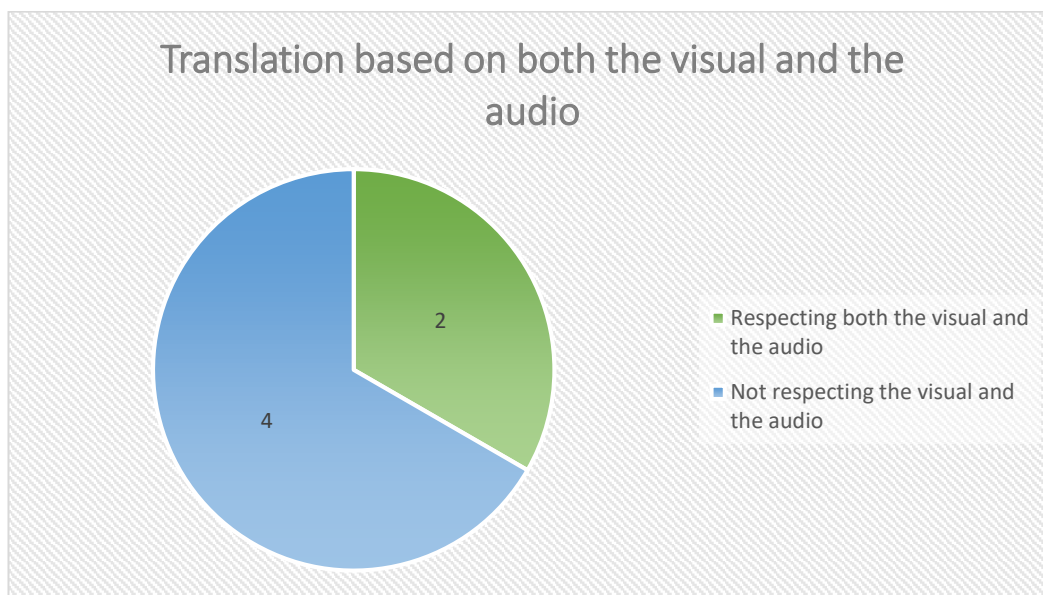
Figure 8: Translation based on both the visual and the audio in Royal Crown Cola commercial

5.3.3 Summary of translations respecting both the audio and the visual

To sum up, the analysed examples respected both the audio and the visual regarding the translation in 63.64 % in ŠKODA commercial and in 33.33% in Royal Crown Cola commercial.

5.4 Logic, consistency and punctuation conventions

As some of the subtitles violate the logic, consistency and punctuation conventions, Subchapter 4.4 deals with these as well.

It was found out that ŠKODA commercial violated all three categories, i.e. logic, consistency and punctuation conventions, while Royal Crown Cola commercial violated only the punctuation conventions and the use of capital letters.

CONCLUSION

The current thesis employed theoretical knowledge of multimodality, multimodal transcription, multimodal analysis and subtitling. The thesis dealt with the concept of multimodal analysis (Szarkowska 2010), which is a simplified form of multimodal transcription (Baldry and Thibault 2006, Taylor 2004; 2009). The altered multimodal analysis was applied to a subtitled material of two commercials (ŠKODA – *What is it about the ŠKODA logo?* and Royal Crown Cola – *Slow is the way to go*). The soundtrack of the material is in English and subtitles are in Czech. The material of commercials was used primarily because of its complexity and because of the nature of the material that is likely to contain many cuts, which can be inspected through the multimodal analysis. The model of the multimodal analysis serving for the purposes of this thesis is based on the model of Szarkowska (2010). However, the spatial and temporal dimensions were added to the original analysis of Szarkowska (2010) as they are vital when subtitling because of the reading speed.

As the main aim of the thesis was to present the multimodal analysis as such, the analysis of the whole material, i.e. both commercials, was done (Appendix III and Appendix IV). Then, the goal was to assess subtitles and their relation to other important parts of the texts, in other words to include all four parts that the audiovisual texts are made of, i.e. audio-verbal, audio-nonverbal, visual-verbal and visual-nonverbal. Thus, after the description of the analysed material, the thesis focused on the notion of the cuts in the analysed material and translation and spotting based on both the audio and the visual components with their verbal and non-verbal subcategorizations.

First, it is necessary to say that the standard for spatial and temporal dimensions was set as high as it both meets standards for subtitles in cinemas and large-screen TVs, i.e. to 40 characters per line regarding the spatial dimension and 12-17 characters per second regarding the temporal dimension. The results show that in ŠKODA commercial, 83.33% of subtitles was different from the standards that had been set, while in Royal Crown Cola, the subtitles differentiated in 58.33%. Thus, this means that either the standards were set higher than acceptable or that the subtitlers did not pay much attention to spotting.

Second, it was found out that in terms of cuts, the analysed material in Subchapter 4.2 showed that 30% of subtitles in ŠKODA commercial and 58.33% of subtitles in Royal Crown Cola commercial included at least one cut appearing in a subtitle. This means that in this percentage the subtitles do not respect the change of the theme in visual component of the analysed material.

Third, it was found out that the examples that were chosen for the analysis of translation based both on the audio and the visual components did not respect multimodality in 36.36% in ŠKODA commercial and 66.67% in Royal Crown Cola commercial.

Fourth, the analysis on the textual level had to be applied as well and added to the multimodal analysis as subtitles appeared to violate in terms of logic, consistency and punctuation conventions. ŠKODA commercial subtitles violated in all three categories and Royal Crown Cola subtitles violated only in punctuation conventions and the use of capital letters.

To sum up, the main aim of the current thesis was to demonstrate how multimodality can be inspected, i.e. through the multimodal analysis and to present the multimodal analysis. Moreover, the number of subtitles including at least one cut and translation and spotting based on both the audio and the verbal components were analysed through the multimodal analysis, as these are vital parts to take in consideration when creating subtitles.

Further research in this subject of matter could be done, for example, through comparison of corpus containing the subtitles of commercials and films to see whether the different nature of the analysed material influences the subtitling process and approach to multimodality. Another further research could be done in analysing particular subtitling strategy, similar to the analysis of reduction of vocatives by Szarkowska (2010).

RESUMÉ

Tato diplomová práce se zabývá využitím multimodální analýzy v audiovizuálním překladu. Vzhledem k tomu, že žijeme v době digitální, je téma audiovizuálního překladu velice aktuální. Pokud mluvíme o audiovizuálním překladu, tak se nejedná jen o filmy a seriály, jak by se na první pohled mohlo zdát, ale také třeba o lokalizaci počítačových her, titulky pro operu a divadlo, titulky pro neslyšící a mimo jiné třeba i o překlad reklam. Právě na reklamy se tato práce zaměřuje, a to konkrétně na reklamu ŠKODA Auto – *What is it about the ŠKODA logo?* a reklamu Royal Crown Cola – *Slow is the way to go*. Obě reklamy mají zvukovou stopu v anglickém jazyce a titulky v českém jazyce.

Cílem této diplomové práce je ukázat použití multimodální analýzy a zjistit, zda české titulky berou v potaz multimodalitu, což může být zkoumáno právě díky multimodální analýze.

V audiovizuálním překladu se nejvíce využívá dabing, titulkování a voiceover. Tato práce se soustředí na proces titulkování, jeho specifika a multimodalitu, která je pro audiovizuální překlad jako takový nepostradatelnou součástí. Po dlouhou dobu převládal směr monomodality, kdy byl posuzován především zdrojový text a cílový text s ohledem na časování. S příchodem nového milénia přišli teoretici s novým pohledem – multimodalitou v audiovizuálním překladu, kdy začali klást důraz na obrazový materiál. Jedná se tedy o zapojení všech čtyř složek audiovizuálního textu, a to audio-verbální, audio-neverbální, vizuálně-verbální a vizuálně-neverbální do překladu titulků (Gottlieb 1998, 245). Do audio-verbální složky patří slova vyřčená mluvčími, mezi audio-neverbální se mohou řadit například zvuky z pozadí, či hudba, vizuálně-verbální složka obsahuje veškeré nápisy, které se na obrazovce objeví a vizuálně-neverbální prvky zahrnují vše, co se v obraze odehrává. Všechny tyto části jsou nesmírně důležité a jejich propojení při audiovizuálním překladu by nemělo být opomíjeno. Jinými slovy by neměla být opomíjena multimodalita. Například audio-verbální složka může odkazovat k vizuálně-neverbální složce a pokud na tuto skutečnost překladatel nedbá, může dojít k neadekvátnímu překladu.

První kapitola teoretické části se věnuje multimodalitě jako takové. Multimodalita se projevuje nejen v textech audiovizuálních, ale i v textech jako jsou například novinové články, knihy, a tak dále. Mezi hlavní proponenty

multimodality patří Gunther Kress (2009), Gunther Kress a Theo van Leeuwen (1996; 2001) nebo Jeff Bezemer a Carey Jewitt (2010), kteří ve svých publikacích shrnuli poznatky z multimodality jako takové a ukázali její přítomnost v textech každodenního života. Dále k těmto poznatkům neméně přispěli Anthony Baldry a Paul John Thibault (2006), kteří přišli s multimodální transkripcí využívanou mimo jiné i v audiovizuálním překladu. V další části první kapitoly je prostor věnován sémiotice, která s multimodalitou souvisí.

Podkapitola 1.2 první kapitoly se zabývá multimodalitou v audiovizuálním překladu, a to konkrétně vymezením audiovizuálního textu jako takového a jeho pozicí mezi texty dalšími, všemi čtyřmi sémiotickými kanály audiovizuálního překladu a jejich důkladnému rozboru a významu. Zde jsou reflektovány práce teoretiků, mezi něž patří Henrik Gottlieb (1994; 1998; 2005), Frederic Chaume (2004), Teresa Tomaszkiewicz (2007) a Christopher Taylor (2004; 2009).

Druhá kapitola teoretické části popisuje proces a typy titulkování. Dále je věnována pozornost časovému a prostorovému omezení, která mají daná specifika. Tyto dvě části se opírají především o poznatky teoretiků jako jsou Jorge Díaz-Cintas a Aline Remaelová (2014), Miroslav Pošta (2011), Fotios Karamitroglou (1998), Panayota Georgakopoulou (2009) a další. Následující část druhé kapitoly se věnuje strategiím, které jsou využívány při překladu titulků, jako je například kondenzace, vypouštění, specifikace, generalizace a jiné. K vysvětlení základních překladatelských strategií při překládání titulků je mimo jiné využit model Sylfesta Lomheima (1999).

Třetí kapitola se věnuje popisu a využití dvou analýz – multimodální transkripci a multimodální analýze. Multimodální transkripce je často využívána studenty, kteří se učí, jak k procesu titulkování přistupovat. Multimodální analýza je zjednodušený model multimodální transkripce. Další část třetí kapitoly je věnována metodologii těchto dvou analýz. Nejprve je popsána a prezentována multimodální transkripce, která je využívána především v pracích Christophera Taylora (2004; 2009). Tento model je realizován v šesti kategoriích, které jsou zaneseny do tabulky a jsou tak reprezentovány šesti sloupci. Dále je pozornost věnována multimodální analýze, kterou vytvořila Agnieszka Szarkowska (2010) v rámci zjednodušení multimodální transkripce a nasazení na titulky. Tato analýza je také realizována v šesti kategoriích, nicméně je zjednodušena například o to, že popis obrazového materiálu je společně v rámci jedné kategorie analyzován i

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s kinezikou, tedy neverbální komunikací. Nakonec je stanoven finální model multimodální analýzy pro tuto diplomovou práci. Model multimodální analýzy určený k analýze v této diplomové práci obsahuje (1) čas v sekundách, (2) obrazový materiál, (3) popis scény, (4) přepis dialogu, (5) překlad dialogu, (6) titulky a (7) časové a prostorové omezení. Multimodální analýza je tedy doplněna o časové a prostorové omezení, která jsou při titulkování často rozhodujícím faktorem zvolení odpovídající překladatelské strategie.

Čtvrtá kapitola se věnuje analytické části. Na začátku kapitoly jsou určeny standardy pro časové a prostorové omezení, jelikož nejsou od zadavatele známy. Obě omezení jsou určena tak, aby byly vhodné jak pro širokoúhlé televizory, tak pro promítání v kině, tzn. 40 znaků na řádek v případě prostorového omezení a 12-17 znaků za sekundu v případě časového omezení.

Následně je stručně popsán analyzovaný materiál, tzn. reklama ŠKODA Auto – *What is it about the ŠKODA logo?* a reklama Royal Crown Cola – *Slow is the way to go* v anglickém znění s titulky v českém jazyce. V následujících dvou podkapitolách jsou analyzovány problémové titulky pomocí multimodální analýzy. V podkapitole 4.2 je věnována pozornost titulkům, ve kterých se objevuje jeden, či více střihů, což je pro diváka často problematické, jelikož to narušuje jeho soustředění se na obrazovku a má pak tendenci číst ten samý titulek znovu. Jako další je v podkapitole 4.3 rozebrán překlad a časování vybraných částí na základě všech čtyřech komponentů otitulkovaného materiálu, tzn. audio-verbálního, audio-neverbálního, vizuálně-verbálního a vizuálně-neverbálního. Tento rozbor je proveden pomocí multimodální analýzy.

V poslední podkapitole čtvrté kapitoly je pozornost věnována problematickým částem na rovině textové, konkrétně logické návaznosti, konzistenci a interpunkci. Tyto problematické části jsou zanalyzovány v rámci jedné podkapitoly, jelikož se jedná pouze o doplňkovou analýzu a relativně malý objem materiálu.

V poslední, páté, kapitole jsou prezentovány výsledky jednotlivých podkapitol analytické části. Výsledky jsou demonstrovány pomocí grafů a výpočtu v procentech v případě hodnocení časového a prostorového omezení, titulků obsahujících jeden a více střihů a titulků, jejichž překlad by měl respektovat jak audio stopu, tak obrazový materiál. Výsledky textové analýzy jsou slovně okomentovány.

Závěr shrnuje výsledky analytické části a je zde prezentováno, jak a zda titulky berou v potaz multimodalitu.

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APPENDICES

APPENDIX I – ŠKODA subtitles

1
00:00:02,680 --> 00:00:05,920
Vše na světě je v něčem trochu tajuplné.

2
00:00:07,520 --> 00:00:10,180
V případě značky ŠKODA Auto je to ukryto ve znaku.

3
00:00:12,140 --> 00:00:14,140
Přemýšleli jste někdy, co to vlastně znamená?

4
00:00:15,040 --> 00:00:18,120
Pozorně poslouchejte. Začátek příběhu automobilů ŠKODA se datuje do roku 1895

5
00:00:18,460 --> 00:00:20,900
kdy to vše začalo v malém

6
00:00:22,060 --> 00:00:26,620
když Laurin a Klement začali vyrábět v garáži jízdní kola.

7
00:00:29,460 --> 00:00:34,620
Jakmile se jim to rozjelo, dali bicyklům jméno Slavia

8
00:00:34,820 --> 00:00:38,720
Poté rychle přesedlali ze dvou na čtyři kola

9
00:00:40,340 --> 00:00:43,600
a vydali se dobýt cesty kolem světa

10
00:00:44,540 --> 00:00:46,640
a to byl teprve začátek.

11
00:00:46,760 --> 00:00:50,600
Po fúzi se Laurin & Klement stal značkou ŠKODA.

12
00:00:50,600 --> 00:00:52,700
Což nás přivádí k tomuto:

13
00:00:53,040 --> 00:00:59,620
Znak inspirovaný původními americkými obyvateli byl umístěn na každé auto, které vyrobili.

14
00:01:03,660 --> 00:01:07,740
Automobily s novým logem se rozletěly do světa

15
00:01:09,460 --> 00:01:11,300
Pak došlo k nečekaným zvratům

16
00:01:11,800 --> 00:01:13,160
a překážkám,

17
00:01:15,900 --> 00:01:17,700
k vzestupům a pádům.

18
00:01:18,080 --> 00:01:21,180
Společně s vozy se vyvíjelo a měnilo i logo.

19
00:01:21,320 --> 00:01:22,940
Z modré na zelenou.

20
00:01:25,180 --> 00:01:27,700
Od jednoduchosti k eleganci.

21
00:01:29,460 --> 00:01:33,320
Šíp preciznosti na křídlech pokroku,

22
00:01:34,580 --> 00:01:36,400
obepnutý prstencem,

23
00:01:36,560 --> 00:01:38,560
opírající se o tradici

24
00:01:38,780 --> 00:01:42,600
jedné z nejstarších automobilových společností

25
00:01:42,920 --> 00:01:43,960
na světě.

26
00:01:58,100 --> 00:02:01,940
A stejně jako naše logo, i my neustále míříme kupředu.

27
00:02:01,940 --> 00:02:03,580
A když se vás někdo zeptá,

28
00:02:03,700 --> 00:02:05,440
co že to má váš vůz ve znaku?

29
00:02:05,540 --> 00:02:06,920
Jednoduše odpovězte:

30
00:02:07,440 --> 00:02:09,440
"Je to okřídlený šíp."

APPENDIX II – Royal Crown Cola subtitles

1
00:00:01,587 --> 00:00:06,333
TAK TOHLE JE TEN NÁŠ STARÝ DOBRÝ AMERICKÝ JIH.

2
00:00:11,308 --> 00:00:15,038
TADY JSME SE VŽDYCKY DRŽELI JEDNOHO PRAVIDLA...

3
00:00:15,983 --> 00:00:18,429
KDO NIKAM NESPĚCHÁ, TOMU NIC NEUJDE.

4
00:00:19,771 --> 00:00:23,571
RADŠI TU DVAKRÁT MĚŘÍME, NEŽ BYCHOM JEDNOU ŠPATNĚ ŘÍZLI.

5
00:00:24,429 --> 00:00:25,429
A VÍME,

6
00:00:25,890 --> 00:00:28,598
ŽE NĚKDY JE FAJN DOPŘÁT SI HEZKOU PODÍVANOU,

7
00:00:28,996 --> 00:00:31,471
A NE SE ZA NĚČÍM HNÁT JAKO MEZEK.

8
00:00:33,885 --> 00:00:35,551

JSME POMALEJŠÍ NEŽ ŽELVA,

9
00:00:36,083 --> 00:00:38,488
CO SE SNAŽÍ ZDOLAT KOPEC BURÁKOVÉHO MÁSLA.

10
00:00:44,202 --> 00:00:47,225
NEJLEPŠÍ CESTA...

11
00:00:47,448 --> 00:00:49,336
...HOLT NENÍ TA NEJKRATŠÍ.

12
00:00:50,003 --> 00:00:52,146
PROSTĚ TO TU CHODÍ POMALU.

APPENDIX III - Multimodal analysis of ŠKODA commercial

Time in seconds	The screen grab of the image	A verbal description of the scene	A transcript of the original dialogue	Translation of the original dialogue	Subtitles	Spatial dimension (SD) and time dimension (TD)
1		A nightwatchman comes into the hall of the museum.				
2						
3						3

4						
5		The nightwatchman goes through the exposition with his flashlight turned on. There is no light except the flashlight.	There is a little magic in everything.	Ve všem je trochu kouzla.	Vše na světě je v něčem trochu tajuplné.	SD: single line length: 40 TD: 12.35 cps
6						
7						

8		The nightwatchman goes through the exposition with his flashlight turned on. There is no light except the flashlight. ŠKODA MUZEUM sign appears.			Vše na světě je v něčem trochu tajuplné.	
9						
10			At ŠKODA, it's in our logo.	Ve ŠKODA Auto je to v našem logu.	V případě značky ŠKODA Auto je to ukryto ve znaku.	SD: single line length: 50 TD: 18.80 cps
11						

91

12	V případě značky ŠKODA Auto je to ukryto ve znaku.					
13						
14						
15	Přemýšleli jste někdy, co to vlastně znamená?		But just what exactly is that?	Ale co přesně to vlastně je?	Přemýšleli jste někdy, co to vlastně znamená?	SD: single line length: 45 TD: 22.50 cps
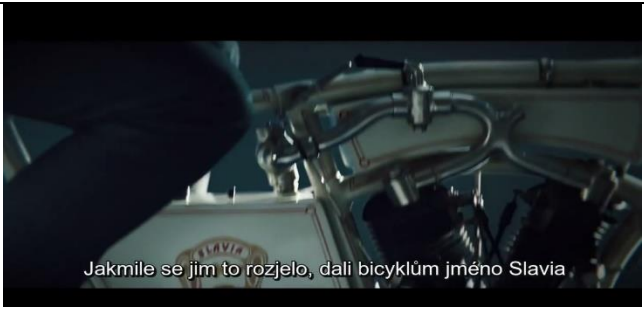
16	Přemýšleli jste někdy, co to vlastně znamená?	Shadow of the logo appears on the wall.			Přemýšleli jste někdy, co to vlastně znamená?	
17						
18	Pozorně poslouchejte. Začátek příběhu automobilů ŠKODA se datuje do roku 1895	Historical posters of ŠKODA bicycles appear.	Well, its story goes back to 1895	Tak tedy, jeho příběh začal v roce 1895	Pozorně poslouchejte. Začátek příběhu automobilů ŠKODA se datuje do roku 1895	SD: single line length 77 TD: 25.00 cps
19	Pozorně poslouchejte. Začátek příběhu automobilů ŠKODA se datuje do roku 1895					

20	Pozorně poslouchejte. Začátek příběhu automobilů ŠKODA se datuje do roku 1895					
21	kdy to vše začalo v malém	There is a small model of Laurin and Klement's garage and both of them are in front of it. The nightwatchman goes around them and checks the model with a flashlight on.	when it all started rather small.	kdy to vše začalo v malém.	kdy to vše začalo v malém	SD: single line length: 25 TD: 10.25 cps
22	kdy to vše začalo v malém					
23	kdy to vše začalo v malém					

94

24		Vaclav Klement appears.				
25			As Laurin and Klement, working out of their garage,	Laurin a Klement vyráběli jízdní kola ve své garáži	když Laurin a Klement začali vyrábět v garáži jízdní kola.	SD: single line length: 58 TD:12.72
26						
27		Vaclav Klement pushes a bicycle and Vaclav Laurin installs a sign on their garage.	made bicycles.	vyráběli kola		

28	když Laurin a Klement začali vyrábět v garáži jízdní kola.					
29		Vaclav Laurin is shown.				
30						
31						

32		Klement rides on an ordinary bicycle and Laurin rides on a motorcycle.	And as they picked up speed, each was adorned with the Slavia.	A jakmile se jim začalo dařit, pojmenovali je Slavia	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia	SD: single line length: 53 TD: 10.27
33						
34						
35						

36	Jakmile se jim to rozjelo, dali bicyklům jméno Slavia					
37	Poté rychle přesedlali ze dvou na čtyři kola	Slavia logo appears in the close-up on a motorcycle.			Poté rychle přesedlali ze dvou na čtyři kola	SD: single line length: 44 TD: 11.28
38	Poté rychle přesedlali ze dvou na čtyři kola	Laurin rides on a motorcycle and Klement drives in a car.	Though quickly, they went from two wheels to four	Poté ale rychle přešli ze dvou kol na čtyři		
39	Poté rychle přesedlali ze dvou na čtyři kola					

40	Poté rychle přesedlali ze dvou na čtyři kola					
41						
42						
43	a vydali se dobýt cesty kolem světa	A historical car with Klement driving it is shown. The Laurin&Klement logo is shown.	and while L&K went on to conquer roads	a zatímco L&K pokračovali v dobývání cest kolem světa	a vydali se dobýt cesty kolem světa	SD: single line length 35 TD: 10.74 cps

99

44			around the world,				
45							
46							
47		Laurin waits for Klement behind a wheel.	its tale was far from over.	jeho příběh byl jen na začátku.	a to byl teprve začátek.	SD: single line length 24 TD: 11.43 cps

48	a to byl teprve začátek.					
49	c Po fúzi se Laurin & Klement stal značkou ŠKODA.	Historical posters of Laurin & Klement brand appear, hanging on the wall.	After a merger, L&K became ŠKODA.	Po fúzi se L&K stal značkou ŠKODA.	Po fúzi se Laurin & Klement stal značkou ŠKODA.	SD: single line length:47 TD: 12.24
50	Po fúzi se Laurin & Klement stal značkou ŠKODA.	ŠKODA factory appears and there is a new logo of ŠKODA.				
51	Po fúzi se Laurin & Klement stal značkou ŠKODA.					

52						
53			Which brings us to this.	Což nás přivádí k tomuto.	Což nás přivádí k tomuto:	SD: single line length 25 TD: 11.90 cps
54		Pedals of a car are pushed by the feet of one of L&K.				
55		A picture of a native american on a wheel.				

56		The picture of a native American appears on a wheel and is transformed into ŠKODA logo in time. There are three variations of the logo, ending with the current one.	Inspired by native American seal, the badge was refined and placed on every car that rolled forth.	Logo inspirováno pečetí původních Američanů bylo upraveno a umístěno na každé auto, které vyrobili.	Znak inspirovaný původními americkými obyvateli byl umístěn na každé auto, které vyrobili.	SD: single line length:90 TD: 13.68
57						
58						
59						

60	Znak inspirovaný původními amer*ckými obyvateli byl umístěn na každé auto, které vyrobili.	Cars driving				
61	Znak inspirovaný původními americkými obyvateli byl umístěn na každé auto, které vyrobili.					
62						
63						63

64						
65						
66		First, there is a close-up at Laurin driving a car and then the whole car appears.	Last the logo	Nakonec logo	Automobily s novým logem se rozletěly do světa	SD: single line length:47 TD: 11.27
67						

68	Automobily s novým logem se rozletěly do světa	The car takes off.				
69	Automobily s novým logem se rozletěly do světa		took off.			
70						
71						

72		Two cars ride through a ventilation shaft, turning around.	Though there were twists	Ačkoliv došlo k nečekaným změnám	Pak došlo k nečekaným zvratům	SD: single line length 29 TD: 15.76 cps
73						
74			and the turns	a problémům	a překážkám.	SD: single line length 12 TD: 8.82 cps
75		A barrier – the end of the ventilation shaft, the cars drive though it.				

107

76						
77						
78						
79		The model of a car appears on a top of a car.	and overs and unders,	a vzestupům a pádům,	k vzestupům a pádům.	SD: single line length 20 TD: 11.11 cps

80		The model of a car falls from the car.				
81		The cars and the models of the cars are shown on a monitor that shows the visual from CCTV cameras.	yet the cars and logo evolved.	přesto se auta i logo vyvíjely.	Společně s vozy se vyvíjelo a měnilo i logo.	SD: single line length: 44 TD: 14.19
82						
83						

84		The green ŠKODA logo appears.	From blue to green.	Z modré na zelenou.	Z modré na zelenou.	SD: single line length 19 TD: 11.73 cps
85						
86						
87						

88		The nighwatchman is in his office. The screens behind him shown the footage from CCTV cameras. Some older cars can be seen on the screens.	From simple	Od jednoduchosti	Od jednoduchosti k eleganci.	SD: single line length 28 TD: 11.11 cps
89		The up-to-date cars are presented to the viewer.	to sleek.	k eleganci.		
90						

91						
92	Šíp preciznosti na křídlech pokroku,	First Laurin is shown driving a car and then Klement is shown driving a car.	The arrow of precision	Šíp preciznosti	Šíp preciznosti na křídlech pokroku,	SD: single line length 36 TD: 9.33 cps
93	Šíp preciznosti na křídlech pokroku,					
94	Šíp preciznosti na křídlech pokroku,					

95	Šíp preciznosti na křídlech pokroku,	The model of a car driving from the bottom of the up-to-date car is preseted.	upon the wings of progress.	na křídlech pokroku		
96		The nightwatchman comes				
97	obepnutý prstencem,		wrapped in a circle,	obepnutý v kruhu,	obepnutý prstencem,	SD: single line length 19 TD: 10.44 cps
98	obepnutý prstencem,	The models of the cars draw a circle				

99		Laurin driving a car	standing for the tradition	opírající se o tradici	opírající se o tradici	SD: single line length 22 TD: 11.00 cps
100						
101		The models of the cars drive around	said by being among the oldest car companies	je mezi jednou z nejstarších automobilových společností	jedné z nejstarších automobilových společností	SD: single line length: 46 TD: 12.04
102						

114

103	jedné z nejstarších automobilových společností	Laurin				
104	jedné z nejstarších automobilových společností	Klement				
105						
106	na světě.		in the world.	na světě.	na světě.	SD: single line length 9 TD: 8.65 cps

107					
108					
109					
110					

111						
112						
113						
114						

117

115						
116						
117						
118						

118

119						
120		The nightwatchman comes to the room where Laurin and Klement draw a logo with their cars.				
121		And while our logos, just as we, keep moving.	A naše logo se stejně jako my vyvíjí.	A stejně jako naše logo, i my neustále míříme kupředu.	SD: single line length: 54 TD: 14.06
122						

123	A stejně jako naše logo, i my neustále míříme kupředu.				
124	A stejně jako naše logo, i my neustále míříme kupředu.	Laurin and Klement and the cars they were driving			A stejně jako naše logo, i my neustále míříme kupředu.	
125	A když se vás někdo zeptá,		If someone asks:	Pokud se někdo zeptá,	A když se vás někdo zeptá,	SD: single line length 26 TD: 15.85 cps
126	co že to má váš vůz ve znaku?		"What's that badge on your car?"	co to je za znak na všem autě?	co že to má váš vůz ve znaku?	SD: single line length 29 TD: 16.67 cps

127						
128		Laurin and Klement	You can answer simply:	Můžete jednoduše odpovědět.	Jednoduše odpovězte:	SD: single line length 20 TD: 14.49 cps
129						
130			"It's a winged arrow."	„Je to okřídlený šíp."	"Je to okřídlený šíp."	SD: single line length 22 TD: 11.00 cps

131						
132		The nightwatchman can see the logo on the floor that was created by the cars driving.				
133						
134						

122

135						
136						
137						
138			ŠKODA – simply clever.	ŠKODA – simply clever.		

APPENDIX IV - Multimodal analysis of Royal Crown Cola commercial

Time in seconds	The screen grab of the image	A verbal description of the scene	A transcript of the original dialogue	Translation of the original dialogue	Subtitles	Spatial dimension (SD) and time dimension (TD)
1		The focus is put on a man walking through the countryside.				
2						

3						
4			Let me properly introduce you to the good old South.	Rád bych vám představil starý dobrý jih.	TAK TOHLE JE TEN NÁŚ STARÝ DOBRÝ AMERICKÝ JIH.	SD: single line length: 46 TD: 9.69 cps
5		The typical South American farm is depicted.				
6						

7		A car with a trailer appears and an older man gets goods from the trailer. There is the logo of Royal Crown Cola on the trailer.				
8						
9		The young man nods at the older man.				
10		The older man shows the goods he got from the trailer to the younger man and walks away.				

11						
12		The car with a trailer leaves.				
13						
14		The young man appears driving on the trailer somewhere away from the farm. Royal Crown Cola logo is printed on the trailer.	Down here we lived by one principle.	Tady dole jsme se vždy drželi jednoho pravidla.	TADY JSME SE VŽDYCKY DRŽELI JEDNOHO PRAVIDLA…	SD: single line length: 45 TD: 12.60 cps

15						
16						
17		The young man walks on an empty, abandoned road, not carrying anything. He has his hands in the pockets and walks slowly.				
18						

19			No hurries, no worries.	Kdo nikam nespěchá, tomu nic neuteče.	KDO NIKAM NESPĚCHÁ, TOMU NIC NEUJDE.	SD: single line length: 36 TD: 14.72 cps
20		The man appears slowly walking in the countryside, surrounded by trees.				
21						
22			We like to take the long way instead of the wrong way.	Radši dvakrát měříme, než abychom jednou špatně řízli.	RADŠI TU DVAKRÁT MĚŘÍME, NEŽ BYCHOM JEDNOU ŠPATNĚ ŘÍZLI.	SD: single line length: 56 TD: 14.74 cps

23						
24		The young man walks though the countryside. In the background there is a field and a tractor.				
25						
26						

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27		The young man appears back on the farm and walks around.	Sometimes,	Někdy	A VÍME,	
28			we just like to go the scenic way	se rádi kocháme.	ŽE NĚKDY JE FAJN DOPŘÁT SI HEZKOU PODÍVANOU,	SD: single line length: 44 TD: 16.25 cps
29						
30		An Afro-American woman hangs clothes and a tablecloth.				

131

31						
32		There is a close-up putting man into the focus.	And don't always need to go the fastest way.	a nutně se za ničím neženeme.	A NE SE ZA NĚČÍM HNÁT JAKO MEZEK.	SD: single line length: 33 TD: 13.33 cps
33						
34		A cow is in a close-up.				

35						
36		The young man stands opposite the cow and they look at each other.				
37			We're slower than a turtle,	Jsme pomalejší než želva,	JSME POMALEJŠÍ NEŽ ŽELVA,	SD: single line length: 25 TD: 15.01 cps
38		The young man approaches the house.				

39			running uphill in peanut butter.	která utíká do kopce pokrytého burákovým máslem.	CO SE SNAŽÍ ZDOLAT KOPEC BURÁKOVÉHO MÁSLA.	SD: single line length: 42 TD: 17.46 cps
40						
41						
42		The young man sits next to the older man at the porch. The older man sits in the rocking chair.				

43						
44		The older man passes a bottle of Royal Crown Cola to the young man.				
45						
46						

135

47		The young man opens the bottle of Royal Crown Cola.	Best route	Nejlepší cesta	NEJLEPŠÍ CESTA…	SD: single line length: 17 TD: 5.62 cps
48						
49						
50			ain't always the shortest one.	není vždy ta nejkratší.	…HOLT NENÍ TA NEJKRATŠÍ.	SD: single line length: 26 TD: 13.77 cps

136

51	... HOLT NENÍ TA NEJKRATŠÍ.					
52						
53	PROSTÉ TO TU CHODÍ POMALU.	The older ma sways in the rocking chair and relaxes.	Slow is the way to go.	Správná cesta je ta pomalá.	PROSTĚ TO TU CHODÍ POMALU.	SD: single line length: 26 TD: 12.13 cps
54	PROSTÉ TO TU CHODÍ POMALU.					

55		The front of the house is shown with the two men sitting and relaxing at the porch.				
56			Royal Crown Cola.	Royal Crown Cola.	---	---
57						
58						

59		A bottle and a glass of Royal Crown Cola is put in focus with Royal Crown Cola logo in the background. The visual-verbal information appears.	Southern slow since 1905.	Southern slow od roku 1905.	---	---
60						

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ANNOTATION

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