

Why are some forms of address not omitted in subtitling?

**A study based on three selected Polish
soaps broadcast on TV Polonia.**

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Corpus

- 20 episodes = ca. 100,000 words
- three Polish soaps broadcast on TV Polonia:
 - *Klan* ('Clan')
 - *Plebania* ('The Parish')
 - *M jak miłość* ('The Name of Love')
- English subtitles

Forms of address

■ Vocatives

- syntactically non-integrated
- optional (both POL and ENG)
- prone to omission

■ Pronominal and verbal forms

- syntactically integrated
- English:
 - obligatory pronoun *you* + verb
- Polish:
 - formal obligatory pronoun *pan* (♂) / *pani* (♀) + 3rd person verb
 - informal optional pronoun *ty* + 2nd person verb

Communication levels






- **Level 1**: communication between characters on the screen
- **Level 2**: communication between the scriptwriter and the audience
- **Level 3**: communication between the translator and target audience

Audience design

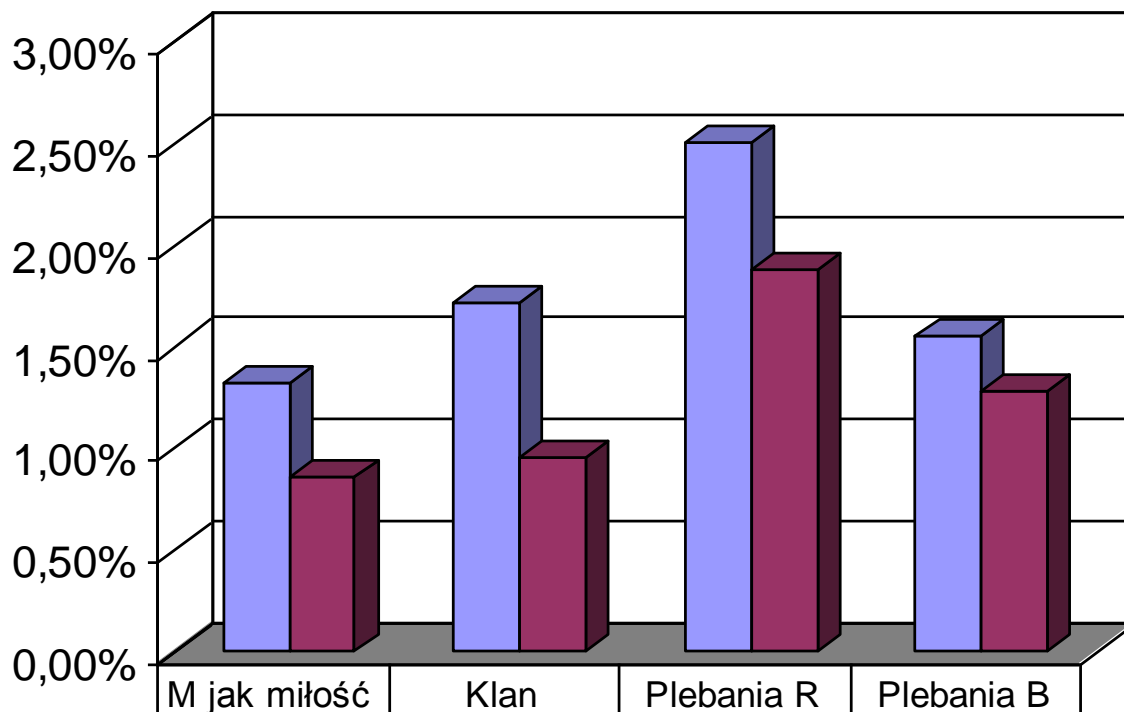
	Known	Ratified	Addressed
Addressee	+	+	+
Auditor	+	+	-
Overhearer	+	-	-
Eavesdropper	-	-	-

Multimodal analysis

Appendix I: Multimodal Transcription of the *Westpac* advertisement (T= time in seconds)

T	VISUAL FRAME	VISUAL IMAGE	KINESIC ACTION	SOUNDTRACK	METAFUNCTIONAL INTERPRETATION PHASES AND SUBPHASES
C.1	Column 2	Column 3	Column 4	Column 5	Column 6
1	! Shot 1 	CP: stationary HP: frontal VP: median D: VLS VC: sheep, eucalyptus tree, utility van, sheep dog VS: progressive magnification of form of herdsman (1-10) CO: naturalistic	[Herdsman starts walking from car towards viewer ; sheep dog goes to left; Herdsman starts rolling up left sleeve] Tempo: M	[☉silence]	PHASE 1 _a
2		↓	Herdsman bends down and twice slaps thighs to recall dog to his side Tempo: M	{RG} [♩]Solo keyboard (pp, TWO CHORDS ^ [☉sheep]: SI Volume: p Tempo: S	EXP: Actor; action (Herdsman walks towards viewer)
3		↓	(^ Dog returns to herdsman). Herdsman starts rolling up right sleeve Tempo: M	↓	INT: Viewer positioned as belonging to depicted world and its shared values;
4		↓	[Herdsman stands upright; Starts rolling up left sleeve] ^ [dog returns to his side; resumes walking] Tempo: M	{RG} [♩]Drum (p):I [♩ ♀ chorus]; (*) roll Volume: pp Tempo: S	Imperative mood of chorus: exhortation to act addressed to viewer; minor dyadic exchange:
5		↓	[Herdsman continues rolling up left sleeve ; dog runs ahead]. Tempo: M	↓	Herdsman/dog; low volume, slow tempo of music: intimate communion

Vocatives in ST and TT as % of running words







■ POL	1,32%	1,72%	2,51%	1,55%
■ ENG	0,86%	0,96%	1,88%	1,28%

Omission rates of vocatives

<i>M jak miłość</i>	<i>Klan</i>	<i>Plebania R</i>	<i>Plebania B</i>	Average
35%	45%	26%	18%	31%

Retaining vocatives

- Differentiation between addressees and auditors
- Marked vocatives
- Telephone conversations
- Idiosyncratic expressions

N	Visual frame	Action	Soundtrack	Translation	Subtitle
1		<p>The family is eating dinner in silence.</p>			
2		<p>Michał pours some of his soup into Lucyna's plate.</p>			
3		<p>Lucyna gives him a poke. Her aunt's arm is visible across the shot.</p>			
4		<p>A close-up on aunt who reproaches Lucyna.</p>	<p>G: Lucyna, co ty robisz?</p>	<p>Lucyna, what are you doing?</p>	<p>- Lucyna, what are you doing? - He started it.</p>

5



Shot featuring Lucyna and Michał together.

L: To on zaczął!

He started it!

6



Aunt Gosia tells Michał to eat.

G: Michał, jedz!

Michał, eat!

7



Michał protests.

M: Już nie mogę!...

I can't anymore.

8






Michał pushes Lucyna when she tells Gosia about the sweets.

G: [off screen] Cukierki przed kolacją?
L: Zjadł dwa batoniki...

Sweets before dinner?
He ate two chocolate bars!

- Michał, eat!
- I can't anymore!

- Sweets before supper?
- He ate two chocolate bars.

9		<p>Lucyna takes a deep breath and shouts to her aunt.</p>	<p>M: Skarżypyta! L: Mamo, weź go!</p>	<p>Sneak! Mamo, take him!</p>	<p>- You sneak! - Mum, get him!</p>
10		<p>Shot on Tosiek and one of his daughters. Tosiek questions Lucyna angrily, leaning towards her.</p>	<p>T: Co... coś ty powiedziała?</p>	<p>What... what did you say?</p>	
11		<p>Lucyna apologises to Gosia, looking sorry. Michał is eating his soup, afraid of looking up</p>	<p>L: Przepraszam ciociu...</p>	<p>I'm sorry, auntie.</p>	<p>- I'm sorry, auntie... - It doesn't matter, my dear...</p>
12		<p>Close-up at Gosia, smiling.</p>	<p>G: Nic nie szkodzi, kochanie...</p>	<p>It doesn't matter, darling.</p>	
13		<p>A close-up at Tosiek, shouting.</p>	<p>T: A ty zapomniałś kto to matka?!</p>	<p>And have you forgotten who your mother is?!</p>	<p>And have you forgotten who your mother is?</p>

Marked vocatives

- To od czego mam zacząć?

- Droga adeptko szlachetnego zawodu magistra farmacji, fartuch leży na pani jakby pani od dawna była po stażu, mam rację, Malwino?



- Prawdziwy profesjonalizm, bez dwóch zdań.

→

- *So where do I start?*

- *Dear aspirant to our noble profession*, in that overall you already look like an experienced professional.

Telephone conversations

N	Visual frame	Action	Soundtrack	Translation	Subtitle
1	 <p>Sorry, who's speaking?</p>	Monika walks into her restaurant, taking a call on her mobile.	Przepraszam, a <u>кто</u> <u>mówi</u> ?	Sorry, and who's speaking?	Sorry, who's speaking?
2	 <p>Ah, <u>Majka</u>! I didn't hear you. How are your exams going?</p>	She smiles.	Aaa, <u>Majka</u> . Niewyraźnie słyszałam. Co u Ciebie? Jak <u>matura</u> ?	Ah, <u>Majka</u> ! I didn't hear you well. How are you? How is your <u>matura</u> exam?	Ah, <u>Majka</u> ! I didn't hear you. How are your exams going?

Idiosyncratic expressions

Polish dialogue	English subtitles
Mamcia: Obiad..? U niej..? Józek: Obiecałem. M: No a mój obiad..? J: <u>Mamcia</u> , proszę... M: Pieczarkowa... zrazy zawijane... sosik... ziemniaczki... surówka z marcheweczki i jabłuszka... a kompot ze śliwek, twój ulubiony przecież... .. A co ty masz, Haniu? Hania: Rosół. M: Rosół... H: I leniwe. J: Ja leniwe lubię... <u>mamcia</u> ...	Dinner? At her place? I promised. And what about my dinner? <u>Mamcia</u> , please. Mushroom soup, rolled zrazy, gravy, carrot and apple salad, and plum kompot, your favourite. And what are you offering, Haniu? Broth. Broth. And leniwe. I like leniwe, <u>mamcia</u> .



CONCLUSION

Vocatives are often retained

- **in the case of marked forms of address**

→ to preserve the flow of discourse
(*communication levels 1, 2 and 3*)

- **in the case of many ratified participants present on screen**

→ to help distinguish the addressee(s)
from other ratified participants
(*communication levels 1, 2 and 3*)

Vocatives are often retained

- **in telephone conversations**

→ to signal who is being called
(*communication levels 2 and 3*)

- **in the case of idiosyncratic expressions**

→ to preserve the characterisation of
certain protagonists
(*communication levels 2 and 3*)



EXTRAS

Types of vocatives

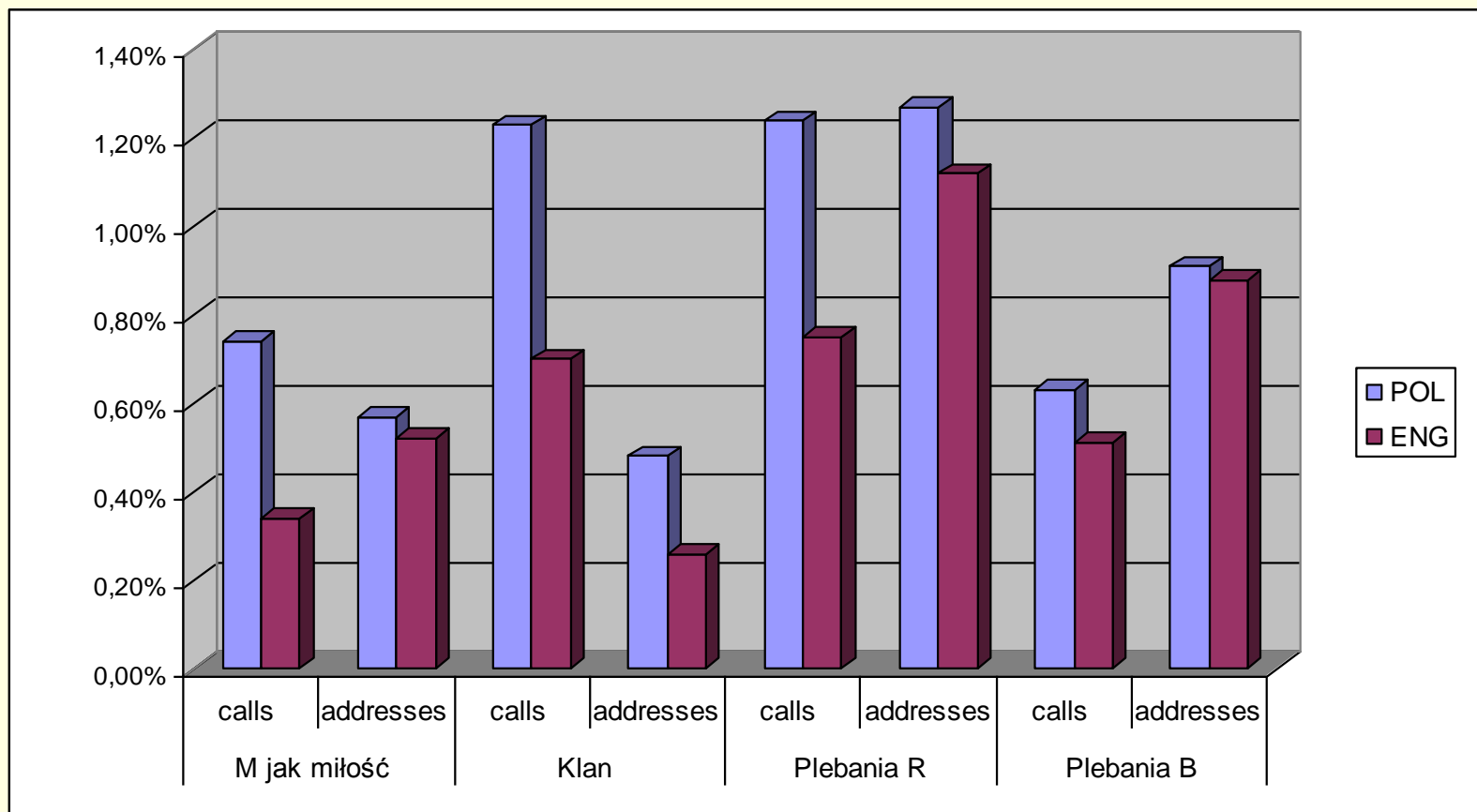
■ Calls

- utterance-initial
- serve to attract attention
- example: *Kate, are you ok?*

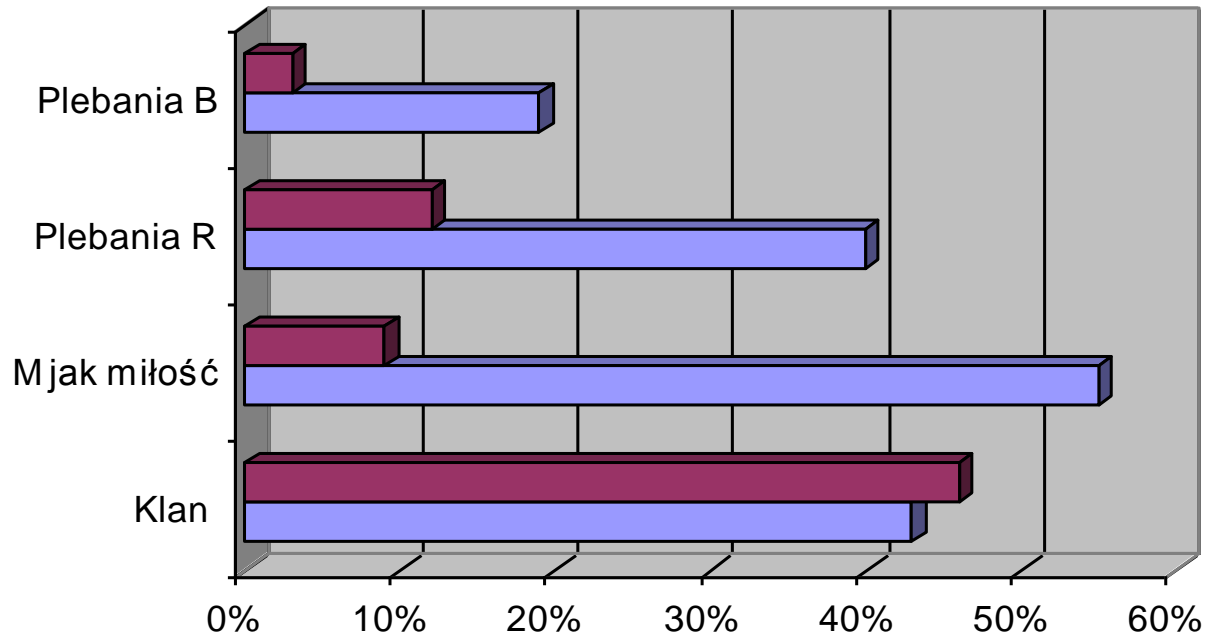
■ Addresses

- mid- and final position in the utterance
- maintain and reinforce social relationships
- example: *It's alright, Kate.*

Calls & addresses in ST and TT



Omitting calls?



	Klan	M jak miłość	Plebania R	Plebania B
addresses	46%	9%	12%	3%
calls	43%	55%	40%	19%

Turning calls into addresses

- Oleńko, pójdziemy na spacer?
→ *How about a walk, Olenka?*
- Rafał, co się dzieje?
→ *What's going on, Rafal?*
- Synku, to była inna sytuacja.
→ *That was different, son.*
- Chłopaki, wpuście mnie, bo na własne oczy chcę zobaczyć to cudo.
→ *Let me in, boys, I want to see this gem with my own eyes.*

Why are calls turned into addresses?

Corpus research on the distribution of vocatives in English (Biber *et al.* 1999):

- 70% vocatives take the final position in the sentence
- 30% vocatives take
 - 10% initial position
 - 10% medial position
 - 10% stand-alone

Adding vocatives to TT

- Switch from between the more formal and more familiar address in Polish, i.e. between *ty* + 2nd person verb form and *pan/pani* + 3rd person verb
e.g. *Co robisz?* vs. *Co pan robi?*
- Nominal forms used as pronouns with 3rd person verb forms
e.g. *Co mama robi?*

Polish dialogue

Józek: Cześć, Hania...

Hania: Dobry wieczór. Podać coś?

J: Może piwo...

H: Jedno piwo. Dwa czterdzieści.

J: Albo... albo dwa... na myślenie...

H: Niech się pan najpierw zdecyduje.

J: Pan..? No co ty, kurza twarz..?

H: A jak ja mam powiedzieć?

J: No jak, no... Józek...

English subtitles

Hi, Hania.

Good evening. What is it you'd like?

A beer, perhaps.

One beer. Two zlotys, forty.
Or two beers, for the gray cells.

Please make up your mind, sir.
What's with the flippin' 'sir'?

- And how am I to speak to you?
- With my name, Józek, of course...

Polish dialogue

J: Ja to myślałem, że...

H: Co myślałeś?

J: Że ja... no... że my... że my się trochę lubimy..?

H: Ty nie lubisz. Ty pracujesz. Cztery osiemdziesiąt.

J: Pięć.

H: Wydam resztę.

J: Nie trzeba. Do widzenia pani.

H: Ja też nie potrzebuję..!

J: Łaski bez.

English subtitles

And I thought that...

What did you think?

Well, that we sort of liked each other.

You don't. You work. 4.80 zlotys.

Five.

I'll give you your change.

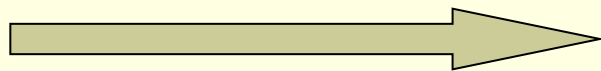
No need. Goodbye, miss.

3rd person verb forms → +vocative

- Proboszcz nie przesadza?
→ *Aren't you exaggerating, father?*
- Później też będzie ładnie, zobaczy mamusia.
→ *It'll be nice later on, too, you'll see, mom.*
- Ksiądz rozumie?
→ *You understand, father?*

Vocatives are often added to TT

- to mark a switch from a more formal to a more familiar pronominal and verbal form of address in Polish
(*ty* + 2nd person verb → *pan* + 3rd person verb)
- in the case of 3rd person verb form in Polish with nominal forms used pronominally



Optional explicitation