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Summary

The article deals with stylistic peculiarities of intertextual cultural codes in postmodern rhizomatic narrative in the aspect of text formation. It also focuses on the main functions of postmodern intertextual elements distinguished in postmodern poetics. The process of postmodern text formation is treated from the point of view of cross cultural communication.

RENDERING OF MARKED LANGUAGE AND WORDPLAY IN FILM SUBTITLES

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There are several ways of translating audiovisual programmes. According to Gambier [1994] and Díaz Cintas [1999], there are as many as 10 possible ways. Three most common are subtitling, dubbing, and voice-over. This article focuses on the first of them, subtitling, more specifically on analysis of translation of marked language in film subtitles, comparison with the original dialogue, classification of changes according to strategies introduced by Pedersen [2005] and their short evaluation. All examples are taken from 1965 Czechoslovak film Obchod na korze, that deals with the issue of Aryanization during World War II (original audio in Slovak, subtitles in English).

Whitman [2001:147] states "there is no such thing as 'untranslatability'. Translation means being aware of the intent of the original as well as the target audience's common pool of allusions". However, some texts are more difficult to

translate than other (e.g. wordplays or poetry), and it can be hard to find those "common pools of allusions" or even impossible to achieve a "prefect" translation without any losses or changes. Shifts of expression are unavoidable, especially when the translator is restricted by switch of the codes, time and space available for subtitles, etc.

In case of wordplay, translator must take into consideration that not only the message the wordplay carries is important, but also the form it appears in, and must therefore choose suitable means of translation. Translator not only translates wordplay from one language to another, and in case of subtitling, changes the mode from oral to written, but s/he also makes sure the contents correspond semantically and functionally and the translated version sounds natural for the viewer. According to Gottlieb [1997], there are several possibilities how to deal with rendering of wordplays:

1. Rendering verbatim, with or without humorous effect
2. Adapting to the local setting to maintain humorous effect
3. Replacing by non-wordplay
4. Not rendering, using the space for neighbouring dialog
5. Inserting in places where the target language renders it possible

In case of the analysed film, it was possible to use verbatim translation of wordplay with retention of humorous effect in this one case, since the unfinished phrase *shut (up)* corresponds with Slovak *zavri (ústa)*:

00:07:04	-Zavri… - Čo? –Dielňu.	- Shut… - What? –Shut the workshop.

A "hidden" wordplay, which might have even escaped the attention of the original Slovak viewer, appeared (written) at a notice on a shop. The text was translated and subtitled, however, the pun created by dividing a word into two (one of which has a new meaning: inverntarizácia – invent + arizácia /*Aryanization*/) was lost. Admittedly, in this case, retention of the pun is hardly possible, and, as mentioned earlier, even in the original it could have gone unnoticed easily.

00:46:08	Za účelom invent-arizácie zatvorené!!	CLOSED FOR INVENTORY

As far as marked language (e.g. swearwords, taboo words, interjections, exclamations, etc.) is concerned, Díaz Cintas and Remael confirm that "subtitlers regularly apply the strategy of compensation when translating marked language" [2007:188] and tone it down. However, a lot can be lost by simply toning down this kind of language, as these words and this style are often used for a specific function. The emotional value of these words needs to be recognised and appropriately replaced with a suitable equivalent in target language, regarding also the target culture and its norms, concrete scene and context. One must also bear in mind that the medium, on which the film is produced in target language also plays its role. As Díaz Cintas and Remael put it: "saying such words is one thing, writing them is another matter, especially if they appear in enormous letters on the cinema screen" [2007:196].

That is why not all swearwords need to be translated and written in subtitles, since viewers also have the original image and sound at their disposal. The analysis of

translation of marked language in the film shows that the most common methods used are stylistic weakening and omission.

00:06:52	Markus nech ma bozá!	Let's forget about Marcus.
00:16:28	Nalej, boha tvojho stolárskeho, tu máš, nalej.	Here, you pour.
00:17:24	Aj tí naši prebité hovno mali...	They got nothing…
00:19:47	Ja tvojho ancikrista stolárskeho. Ty larva nedonosená	You little vermin.
00:06:32	Starú mater vytiahnu!	-

An example of retention of expressiveness can be found here:

00:11:40	Môjho švagríka nech trafí šľak!	He can go to hell!
00:15:20	Az angyalát!	Damn it!

Subtitles are an additive feature, since they do not replace sound track like dubbing does, and only accompany the original. Translator must be really careful not only about how s/he translates, what s/he does or does not translate, but also what the final form of the text is. In sense of sentence length, neither too much, nor too little can be provided – viewers would spend the whole film only reading, instead of watching, or, on the other hand, they would think they are missing something that has been said but not translated. That is also why subtitles are rarely used as space for explanation of wordplay or pun and other methods (mentioned by Gottlieb) are used.

Since the article provides only partial analysis of specific language features that appeared in the translation, it is not possible to provide assessment of the subtitles on the whole. Translation should be considered in its fullness, because losses and weakenings that occurred in mentioned examples could have been compensated in other parts of the translation. As mentioned before, a "perfect" translation is not always possible, and sometimes methods as weakening, reduction or omission had to be used. However, if one wishes to stay "true" to the original, the "overall effect" on viewers needs to be the same in both translation and original.

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Summary

The paper deals with rendering of marked language and wordplay in film subtitles and translation strategies of these features. Some of the strategies are demonstrated on English subtitles from the film Obchod na korze, and compared with original dialogue in Slovak. A short analysis of the translation is also provided.

SEMANTISCHE MERKMALE DES WISSENSCHAFTLICHEN TEXTES

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In der Ausbildung geht es nicht nur um die Vermittlung von Fachwissen, sondern vor allem darum, wie man das Wissen aus Fach- und Sachtexten entnimmt. Um die Lernenden auf die Erfordernisse der fachlichen Kommunikation vorzubereiten und ihre Lernkompetenz zu fördern, sollten Techniken der Textverarbeitung von Bedeutung sein. Diese Kompetenz stellt sich aber nicht von selbst ein. Es ist daher ein sehr wichtiges pädagogisches Ziel, dem Lerner zu zeigen, wie er in inhaltlich schwierigen Texten dargelegten Zusammenhänge findet.

Um den Text wirklich zu verstehen, zeigt sich die Analyse des Textes allein auf der Ebene der Oberflächenstruktur als unzureichend. Eine Satzfolge, die aus syntaktischer Sicht einwandfrei ist, können wir kaum „Text" nennen, auch wenn seine Elemente linear durch grammatische Mittel verknüpft sind. Solcher Text vermisst einen semantischen und konzeptuellen Zusammenhang, eine Art Netz von inhaltlich–thematisch zusammengehörigen Konzepten (Knoten des Netzes), die eine einheitliche übergeordnete Komponente besitzen. Die Knoten des Netzes decken einen thematisch oder sachlich aktuellen Bereich lexikalisch ab.