

Katarzyna BAŁ

(Wyższa Szkoła Biznesu w Dąbrowie Górniczej)

Grzegorz GWÓŹDŹ

(Akademia im. Jana Długosza w Częstochowie)

ANALYSIS OF HENRIK GOTTLIEB'S TRANSLATION STRATEGIES ADOPTED BY THE INTERNET GROUP HATAK IN THE TRANSLATION OF THE FIRST EPISODE OF "HOUSE OF CARDS"

Summary

In the recent years subtitles have become an inseparable audio-visual translation strategy in Poland. However, the subject literature is scarce and there are only few studies in Polish-English or English Polish subtitling strategies, which scrutinize the complex process of rendering the source language message into its target language equivalent. Considering the large quantity of foreign movies, mostly British and American TV series, available both online and on private TV channels, this paper aims at analyzing translation strategies applied by the informal internet group known as "Hatak" in English-Polish translation of the first episode of an American TV series "House of Cards". In accordance with Henrik Gottlieb's typology, the paper explores the following translation strategies: transfer, paraphrase, condensation, dislocation, deletion, resignation and imitation. It analyzes separately each technique, referring to original SL expression and the message produced in TL, as well as confirms that these strategies are frequently applied together to deliver an audience-oriented text, bearing in mind language and cultural awareness and technical requirements imposed on subtitling technique. Besides linguistic investigation into subtitling strategies, the ongoing analysis brings up the subject of formal constraints, which are time and space, and their consequences on translator's work finally projected on screen in the form of one or two lines of synchronized written text. Finally, it is believed that the presented study is just an introduction to more complex and detailed analysis of English-Polish strategies applied by Polish translators.

Keywords: translation strategies, audiovisual translation, TV series, Hatak.

1. Introduction

Proliferation of television series available both on Polish TV and online is an undeniable fact. Broadly speaking within the last ten years the film market in Poland has undergone many significant transformations – from the sudden online boom, becoming cheaper and more accessible to the Polish viewers, to new releases appearing almost every week in cinemas. For the time being, in the fourth decade of two thousand fourteen, no one wished to remember times when American or British TV series had appeared on Polish channels with one year delay. One would prefer to forget the nineties and the beginnings of the twenty first century when we had no other option, but to see the film with Polish voice-over or dubbed almost half a year or longer after its world premiere. Currently, Polish TV, mostly private stations, is trying to put all effort so that it could keep up with the pace and release foreign productions along with other European countries¹. In fact, we as viewers experience a win-win situation – if program lineup does not include the newest season of the highest rated TV series of foreign production, we may watch it online via official websites and portals such as VOD or ipla.tv.

As it results from the analysis conducted by Atmedia, an independent broker of thematic media in Poland, and in accordance with the findings gathered by Nielsen Audience Measurement, Poles seem to spend their time watching most preferably TV series and time spent on their watching has increased from 27% to almost 50% within the last five years². Another source, “Variety”, informs that Poles were classified as the second nation in the world ranking concerning ‘a number of illegal peers, by nation, of the most popular torrent of “House of Cards”, second season’³. It is clearly noticeable that Polish are watching more TV series than ever before and they are doing it mostly online. These findings are also supported by yet another poll carried out by the advertising agency OMD, which confirmed that more than half of the Internet users (54%) in Poland declare that they have seen at least one TV series on the Internet and almost 30% admitted that they can pay for it⁴.

By far, the so called ‘film market industry’ is actually being forced to adapt to the changing conditions and make it possible to watch the new, foreign releases for the awaiting audience, bearing in mind that the fact that at least half of all Polish respondents openly admit they are unable to speak any foreign language (50%), quoting the statistics provided by European Commission Report ‘Special Barometer 386. European and Their Languages’⁵. Considering the fact that the demand for

¹ Source: <http://hatak.pl/artykuly/dobre-seriale-w-polsce-jesien-2014> [as of 15.11.2014].

² Source: <http://www.rmfm24.pl/ekonomia/news-polacy-kochaja-seriale-i-programy-z-teleprzedaza,nId,604590> [as of 15.11.2014].

³ Source: <http://seryjni.blog.polityka.pl/2014/05/12/kto-w-polsce-oglada-telewizje-wedlug-niny-terentiew-jestesmy-zmeczeni-serialami/> [as of 13.11.2014].

⁴ Source: <http://media2.pl/internet/114022-Internauci-ogladaja-seriale-chetniej-w-internecie-niz-w-TV.-Glownie-z-darmo.html> [as of 17.11.2014].

⁵ Source: http://ec.europa.eu/public_opinion/archives/ebs/ebs_386_en.pdf [as of 15.11.2014].

foreign films is greater than ever in the whole history of post-communist Poland, one shall presume that translation market in Poland must be flourishing. As Central Statistical Office informs that demand for translation services does grow steadily and the number of translation entities has increased from 140 thousand in 2005 up to 150 thousand in 2012, along with allocating much more budget and paying greater attention to the quality and translation speed⁶.

Referring to the issue of overseas films and TV series released on TV, cinemas and online we shall consider three audiovisual methods available to Polish speaking audience, namely voice-over, dubbing and subtitles. On the one hand, Poland by tradition has been considered a “stronghold of voice-over”, mostly applied by public TV stations for various documentaries and films, but on the other hand it is the subtitling, which is enjoying tremendous popularity and is becoming a main AVT modality in Poland⁷. Taking into consideration Polish conditions, namely budget issues as well as high frequency of new foreign releases, especially those broadcast online, subtitling far outweighs dubbing. As Gerhard Pisek puts it in his article *The translation of comic dialogue for film and television* “There are also economic reasons that determine the choice between dubbing and subtitling. Since dubbing is 15 times as expensive as subtitling (Gottlieb 1994), it seems only logical that the cheaper method should be employed in the smaller, less lucrative markets”⁸. As a result, most of international productions, including soap operas and series, are projected with interlingual subtitles, which imply transfer from SL to TL in the form of one or more lines of synchronized written text. They include speech, such as dialogues, comments or lyrics as well as displays, including written signs and headlines and they are mostly placed at the bottom of the screen⁹. Though subtitling is not without any flaws, including formal (quantitative) and textual, (qualitative) constraints, it still leaves the field clear for translators allowing them, among others, to convert the culture-specific utterances into their contextualized equivalents functioning in TL or to literally transfer, omit, shorten, paraphrase and modify the actors’ dialogues lists freely. In practice, it means that a translator, usually a group of translators working for a translation agency or working on a freelance basis, may decide and apply any translation technique deemed appropriate for a given meaning to be produced in the output language.

⁶ Source: http://forsal.pl/artykuly/649923,popyt_na_uslugi_tlumaczy_bedzie_dalej_rosl.html [as of 09.11.2014].

⁷ Source: <http://avt.ils.uw.edu.pl/en/glowne-rodzaje/#napisy> [as of 15.11.2014].

⁸ G. Pisek, *The translation of comic dialogue for film and television*, [in] *Dialogue Analysis. Dialogue in Literature and the Media*, part 2: Media, eds. Anne Betten, Max Niemeyer Verlag GmbH, Tübingen 2005. P. 271.

⁹ Source: <http://www.filmreference.com/encyclopedia/Criticism-Ideology/Dubbing-and-Subtitling-DEFINITIONS.html> [as of 11.11.2014].

2. Translation strategies

This paper aims at bringing together selected aspects of Henrik Gottlieb's translation strategies in order to scrutinize the process of rendering the SL message into TL subtitles and various techniques applied by a the internet group 'Hatak' in English-Polish translation of the first episode of a newly released TV series "House of Cards" premiered for the first time in February 2013 on Netflix, providing on-demand Internet streaming visual media¹⁰. It tells the story of a congressman Frank Underwood, played by Kevin Spacey, who prepares a highly sophisticated plan and uses any means to accomplish his goals and come to power, that is to become a president of the USA. All his undertakings and endeavors are supported by his loyal companion, Claire Underwood, played by Robin Wright. To cut the long story short, the drama exposes the world of politics and its darkest nature, among others, literal and metaphorical enslavement and corruption of masses for the greater good of an individual. All of it projected into a light motif of contemporary American lifestyle, with all its ins and outs. Therefore, considering the nature of the process of film translation, the translators' work is not only to cross linguistic barriers, which often means reading between the lines and referring to the target culture of the potential audience, but also to overcome technical constraints, which entails fitting in the imposed limits of the time and space meant for subtitles projected on screen.

The first technique applied by subtitlers from Hatak is a technique consisting in *deletion*, which is defined as "exclusion of part of the whole SL message, especially less important aspects, such as those having verbal content, leaving the most important content to be expressed intact"¹¹. In practice, it means deleting words, phrases or whole sentences appearing in SL and producing an incomplete TL message, usually deprived of insignificant fillers, conjunctions or repetitions. As seen below, the SL utterances spoken by Francis Underwood in the beginning of the first episode are translated in the following manner:

I mean, Michael? Come on. He's got half the experience you do.

Translated as:

Michael? Daj spokój. Połowę mniej doświadczenia.

The above presented translation renders the text sound more usual for Polish-speaking audience by omitting translation of the so called empty fillers, such as

¹⁰ Hatak, registered under Polish original name Grupa Hatak, involves a small number of amateur and mostly freelance translators, proofreaders and synchronizers from Poland and abroad, who create subtitles for films and TV series available online. It consists of thirty five persons, who work under the nicknames and do not charge any fees for creation and release of the subtitles into the web.

¹¹ B. Michael, *Analysis of Gottlieb's Subtitling Strategies in Trans 7's 'Home Stay'* (pdf version available on www.academia.edu), post-conference publication, Atma Jaya Catholic University, Jakarta 2012. P. 117.

'I mean' and, at the same time, it does not interfere with the original meaning of SL. Additionally, deletion of common discourse markers, which does not entail a change of meaning in a sentence and does not cause miscommunication of a receiver, serves also another purpose – it helps translators to fit into a standard *subtitle* length of *two lines and enables them to exclude from translation redundant words that actually do not 'carry any actual meaning'*. Another similar example can be illustrated by *repetitions* occurring in the SL and their *omission* in the TL, which is Polish¹². Such an operation involves a simple elimination of the same words appearing in SL sentence, considered insignificant or unneeded, as exemplified below:

Because they don't know, or because they're not talking?

Translated as:

Nie wiedzą, czy nie chcą gadać?

In the example seen above the word 'because', omitted in TL, seems to be a redundant element, which neither conveys a meaning nor adds any new information, it rather functions as an empty 'filler'. In practice such strategies frequently refer to phatic expressions, whose aim is to perform a social task like establishing and maintaining contact with other interlocutors, as opposed to conveying the message, occurring on a large scale in the spoken language. Undoubtedly, the greatest advantage of such a strategy is its simplicity and the fact that these kind of linguistic operations do not impoverish or change the sense of the output statement, rather perfecting its overall image to be later projected onto the screen¹³. In the statement presented below a form of phatic expression, namely a variation of yes 'yeah', has been eliminated in the TL, being just an empty filler in the spoken language.

Yeah. Let me help you out there.

Translated as:

Maestro, pomogę ci z tym.

Such strategies, both adopted by Arkadiusz Belczyk and Henrik Gottlieb, allow 'killing two birds with one stone', as on the other hand the source content is conveyed to target language audience, and on the other, the technical constraints are met since markers of almost identical meaning are deleted.

Taking a look at English and Polish version of the first episode of "House of Cards" analyzed here, one may enlist many different examples of translation techniques, which do not modify the meaning of the original, rather omit elements considered redundant and unnecessary from the point of view of the Polish viewer. Though they may look simple, consisting mostly in elimination of unnecessary repetitions or shortenings in TL, they can be applied only with regard to the context of

¹² A. Belczyk, *Tłumaczenie Filmów*, „Dla Szkoły”, Wilkowice 2007. P. 17.

¹³ Ibidem.

the whole dialogue translated, its previous and following parts, and cannot involve mechanical translation. Therefore, it is the sole role of a translator to consider and finally decide which elements can be deleted and which small specifics have to be implemented into TL, as some of them may be a part of idiolect or constitute unique markers of the given film character¹⁴. Accordingly, the viewers may presume that information in SL may differ from the one produced in TL. Moreover, in the case of film translation, involving conversion of verbal communication into their written counterparts; the process is also subject to many technicalities¹⁵. In contrast to standard translation of the text, subtitlers have to elaborate a kind of the special interface connecting three different aspects at the same time, namely: target language, technology and widely understood cultural system of TL audience¹⁶.

Yet another technique to be analyzed is a *paraphrase*, which is applied when no formal equivalents are available in TL.¹⁷ By definition, “the word paraphrase has sometimes been used to mean a quite loose and inaccurate translation, in which the translator has injected uncontrolled subjective judgments and thus biased the result. [...] is a technical term from linguistics and related disciplines, and is characterized by three features: (1) it is intralingual rather than interlingual, i.e., it is “another way of saying the same thing” in the same language; (2) it is rigorous in that there are no changes in the semantic components: no additions, no deletions, no skewing of relationships, only a different marking of the same relations between the same elements; (3) specifically [...] it is aimed at restatement at a particular level¹⁸. As it follows from the quote above, paraphrase is a reinstatement of the meaning of a single word, a phrase or a full sentence, by means of using other words and it usually entails the loss of precision and translation faithfulness so that the produced output could be easily understandable and acceptable by TL audience. The translation proposed by Hatak, which is presented below, falls under this category:

He did his duty in delivering the Keystone State, bless his heart.

Translated as:

Miał swoją rolę w ratowaniu Keystone State. Chwała mu za to.

In the light of the above one may infer that original message in the material being paraphrased into TL is preserved and, as a result, the Polish viewer would be able to automatically decipher the meaning behind it, which implies that a person, in this case a politician, performed his official function well and is given word of honors

¹⁴ Ibidem. P. 19.

¹⁵ Y. Zhang, *Subtitle Translation Strategies as a Reflection of Technical Limitations: a Case Study of Ang Lee's Films*, “Asian Social Science” 2009, Volume 5, Issue 1. P. 113.

¹⁶ Ibidem. P. 113.

¹⁷ C. Sin-Wai, *A Dictionary of Translation Technology*, The Chinese University of Hong Kong, Hong Kong 2004. P. 166.

¹⁸ E.A. Nida, C.R. Raber, *The Theory and Practice of Translation*, Koninklijke Brill NV, Leiden, 2003. P. 47.

by political companions. Consequently, such a technique allows for both reinterpretation and imperfect rendering of the source message. When considering the structure of the utterance presented above, the TL translation consists of two sentences instead of the single phrase found in SL. As far as the semantic level is concerned, an English expression 'bless his heart' has been paraphrased into SL "Chwała mu za to" and even though it does not entail any level of equivalency, it still sounds much more natural and acceptable to the Polish viewer than the literal translation would do. Last but not least, the phrase "delivering the Keystone State" has been paraphrased into "ratowaniu Keystone state" and, even though the strategy is applied at the expense of translation precision, it re-expresses the TL meaning and evokes connotations specific for SL.

The deeper our investigation into translation techniques is the more surprising findings it gives. Having scrutinized the subtitles for the first episode of "House of Cards" one may easily find another translation tactic adopted by Hatak, which is *transfer*. In accordance with a 'typology of translation strategies' defined by Gottlieb it is defined as a faithful rendering of the message from SL into its corresponding and acceptable TL equivalent, frequently found in both spoken and written translation¹⁹. A quantitative analysis of the subtitles in question reveals that Hatak subtitlers display a special preference for transfer, as 364 out of 682 analyzed utterances, almost 54%, are translated literally and are transmitted by TL precisely, as shown below:

There are two kinds of pain

Translated as:

Istnieją dwa rodzaje bólu

Or

I have no patience for useless things.

Nie mam cierpliwości dla bezużytecznych rzeczy.

As the analysis showed, *transfer* is made possible if there exists an obvious similarity between SL and TL, in practice it means that it is applied when neither cultural context appears nor a semantic field refers to a subject characteristic only for one language. In many analyzed examples the translators choose the closest possible reference to the original, at the same time producing a TL version still regarded as representing the linguistic system of the SL²⁰. Taking consideration that the content and grammatical form of an original message is preserved, this strategy is particularly

¹⁹ S. Lomheim, *The writing on the screen. Subtitling: a case study from Norwegian Broadcasting (NRK), Oslo*, [in:] *Word, Text, Translation. Liber Amicorum for Peter Newmark*, Multilingual Matters Ltd, Clevedon 1999. P. 201.

²⁰ M. Salehi, *Strategies Applied by Native and Non-native Translators to transform Persian Culture Specific Items: A Case Study on an Iranian Novel*, "Journal of Academic and Applied Studies", 2013, Volume 3(4). P. 7.

useful for translation of contemporary films, whose meaning is also produced via universal motifs, e.g. colors, music, symbols, even considering linguistically unrelated languages.

In accordance with Henrik Gottlieb's typology, *condensation* is yet another strategy frequently applied by Hatak group. By definition, it implies the process of reduction of SL information without reducing its gist, i.e. a meaningful content²¹. As Ying Zhang and Junyan Liu observe "An over-lengthy dialogue may necessitate condensation by the translator in order to get rid of any redundant information". In translator's work the reduction, or shortening, is necessitated by the technical limitations, including maximum two or three lines of subtitles projected on screen and very often is produced by translators automatically to generate the gist of the message and fit in the imposed spaces²². Let us analyze an example presented below:

The seating chart for the inauguration. How do these two work for you and Claire? Wow. They come with a complimentary set of tickets to the Jefferson Ball.

Translated as:

Rozkład siedzeń na inauguracji. Pasują tobie i Claire? Gratis darmowe wejściówki na Jefferson Ball.

As a result of the usage of *condensation* strategy, the translator decided to reduce three longer sentences, including one question and a separate phatic form 'wow', into three shorter units. An interrogative form was preserved in SL, but the emphasis 'wow' was excluded. Apart from reducing the content by means of implied simplification, the translator also decided to apply two other strategies: *omission*, defined in the first part of the paper, and *imitation*, assuming preservation of the original SL form in TL, by quoting a proper name, namely 'Jefferson Ball' in SL²³. It means that in practice subtitling strategies may be applied separately, but they often occur in combination with one another. When translating longer dialogues it is often impossible to apply a single strategy for production of a meaningful content in TL.

Last but not least, the analysis of English-Polish translation of the first episode of "House of cards" reveals another strategy applied by Hatak subtitlers, known as *dislocation*. Following Gottlieb's typology, it involves a change of SL message into a suitable TL expression, which results in evoking the same effect of the target-language viewers²⁴. It is often employed when a kind of a special effect appears in

²¹ H. Gottlieb, *Subtitling – a new university discipline*, [in:] *Teaching Translation and Interpreting. Training, Talent, Experience*. Eds. C. Dollerup, A. Loddegaard, John Benjamins Publishing Company, Amsterdam 1992. Pp. 169–170.

²² Y. Zhang, *Subtitle Translation Strategies as a Reflection of Technical Limitations: a Case Study of Ang Lee's Films*, "Asian Social Science" 2009, Volume 5, Issue 1. P. 113.

²³ H. Gottlieb, *Subtitling – a new university discipline*, [in:] *Teaching Translation and Interpreting. Training, Talent, Experience*. Eds. C. Dollerup, A. Loddegaard, John Benjamins Publishing Company, Amsterdam 1992. Pp. 169–170.

²⁴ B. Michael, *Analysis of Gottlieb's Subtitling Strategies in Trans 7's 'Home Stay'* (Ninth Conference on English Studies. Centre for Studies on Language and Culture – Atma Jaya Catholic University of Indonesia), Atma Jaya Catholic University of Indonesia, Indonesia 2012. P. 117.

a movie, e.g. a song or a joke and attaches greater importance to the final result in TL rather than to the original SL content. Therefore, the translator's role is to transform a TL communicate in such a way that it would provoke the same or a similar influence as in SL. Having in mind the above mentioned theoretical perspective, let us take a look at the translation proposed by Hatak:

Progress. Irons in the fire.

Są postępy. Wiele pieczenia na jednym ogniu.

Having analyzed the example seen above one could easily notice that it involves a slight change of SL expression as a result of which a TL expression is to be easily understood and would evoke an intended effect on TL audience. Since literal translation could distort the content of the message, the translator decided to modify it and convey it in such a way the Polish speakers could easily refer to a well-known proverb, referring to killing two birds with one stone, and receive the hidden idea behind it.

Finally, the last translation strategy employed by Hatak is *resignation*, which is employed by a translator when no translation solution is found and, as a result, the meaning is lost²⁵. On the one hand, sometimes it is easier to disregard some SL information, due to untranslatable parts or some emotional expressions, but on the other, some translators decide to voluntarily resign from translating some elements into TL since they intuitively feel that there is no need to come up with and impose unnatural or artificially sounding words or phrases, which do not usually occur in TL. Resignation constitute about 1% of all translation strategies employed by Hatak and occurs there where information in SL is redundant and its loss would not deform or interfere with the main idea of the message, as seen below:

Now, look... They've done us a great favor, Doug.

No Polish translation *Wysławiali nam przysługę, Doug*

As one can easily notice, a SL expression 'Now look' was excluded from a TL communicate and application of such a strategy is completely understandable since, when seeing a movie, we can notice that the real content of message, its real significance, is generated by a facial expression of an actor. Therefore, Polish equivalent translated as "Popatrz" would be just an 'empty filler', which makes sense mostly in spoken language.

3. Conclusions

Analysis of the data gathered in the paper presents that Hatak translators of the TV series under study have employed many various strategies to transfer the SL expres-

²⁵ F. Ghaemi, *Strategies Used in Translation of Interlingual Subtitling (English to Persian)*, "Journal of English Studies", 1(1), 39–49, 2010. Pp. 42–43.

sions into TL equivalents. The author of the article analyzed the subtitles by comparing English version and Polish subtitles appearing on the screen. The analysis of 741 utterances, converted from SL into TL, reveals that seven analyzed strategies developed by Henrik Gottlieb, i.e. *transfer*, *paraphrase*, *imitation*, *dislocation*, *condensation*, *deletion* and *resignation*, were used in English-Polish translation of the first episode of “House of Cards”.

Table 1. Classification of Henrik Gottlieb's translation strategies

Translation strategy	Number of strategies used %
Transfer	370 (49,93%)
Paraphrase	200 (26,9%)
Deletion	30 (4,04%)
Condensation	19 (2,56%)
Resignation	10 (1,34%)
Dislocation	8 (1,079%)
Imitation	7 (0,944%)
Not applicable	97 (13,09%)

Source: S. Lomheim, *The Writing on the Screen. Subtitling. A Case Study from Norwegian Broadcasting* (NRK), Oslo²⁶.

The author's analysis determined that there were 741 utterances in total – 644 of them were translated and converted into subtitles, while 80 of the translated subtitles were found not to comply with any of translation strategies proposed by Henrik Gottlieb. The study indicates that the highest rate of occurrence shall be attributed to transfer, in the second place to paraphrase and in the third to *deletion*. The data corpus proves that *transfer*, which is a faithful transmission of SL content into TL, is possible if there is a strong resemblance between both languages; in this case English-Polish relation was taken into account. As far as the *paraphrase* technique is concerned, it has been employed by Hatak translators to avoid any misunderstandings and occurred mainly in situational dialogues – so as to achieve greater coherence and clarity of the message rendered for Polish-speaking audience. By implementing a paraphrase as a second translation strategy, sentences were often subject to changes which entailed modifications of sentence structures, such as: concise expression of main ideas, removal or replacement of words, mainly informal ones, or reformulation of a stretch of words in order to fit them into the imposed subtitle length.

In turn, *deletion* was employed in the case of occurrence of unnecessary information such as repetitions, phatic expressions, filler words, tag questions and, in

²⁶ S. Lomheim, *The Writing on the Screen. Subtitling. A Case Study from Norwegian Broadcasting* (NRK), Oslo, [in:] *Word, Text, Translation. Liber Amicorum for Peter Newmark*, eds. G. Anderman, M. Rogers, Multilingual Matters, Clevedon, New York, Ontario, Artamon 1999. P. 201.

some cases, swear words. As the study shows, subtitles produced through deletion influenced the semantic or stylistic content, however such a change did not aim at impoverishment of utterances. In contrast, an implementation of this very strategy did always serve to leave the most important message that was to be displayed on screen. Taking into consideration a practical perspective of translating and preparing subtitles for viewers' eyes, this strategy may facilitate translator's work, who is always obliged to fulfill and follow in his work formal constraints, e.g. a limited time for subtitles display and space. Another translation strategy, a condensation, constituted about 4% of the overall techniques analyzed in this paper. Adoption of *condensation* enabled translators to eliminate redundant information, such as conversation openers and adverbial expressions, and, at the same time, to create a more coherent and natural TL message. Here, it is significant to point out that this strategy allows translator to reduce the SL message, though, at the same time, to retain its meaningful content²⁷. The fact that the original information is rendered into the TL utterance is of special importance when translating humor, or some situational elements of the movie.

Last but not least, there are *resignation*, *imitation*, and *dislocation*, which respectively constitute 1,34%, 1,079% and 0,944% of all translation strategies. *Imitation* allows preserving the original SL form in TL, enhancing the conveyance and 'uniqueness' of the output message, while a *dislocation* imposes a change between the source message and target expression, at the same time attaching greater importance to the final effect of the whole message. This strategy is especially important when the main aim is to produce the same, or comparable effect, among SL and target language viewers²⁸. The last strategy, namely, *resignation* was mostly used in the case of emotional expressions as well as when written translation, subtitles, could not convey elements deemed 'untranslatable'. It was applied by translators from 'Hatak' group whenever the message, barely understandable or incomprehensible, could not be rendered into a communicative Polish message.

Having analyzed all the strategies it is also clear to see that 'Hatak' employs a number of different translation strategies and do often combine them. As the study reveals, if it is possible, translators adopted a single strategy so as to translate a given utterance, e.g. in the case of transfer, though it did frequently happen that they employed these strategies in combination, as exemplified by combination of *omission* and *imitation*. Such a combination is often applied when a stretch of SL sentences is long and complicated and it requires extensive sentence reformulation in order to produce subtitles which are to be properly understood by TL receivers. Finally, it should be pointed out that the author of the article determined that there

²⁷ B. Michael, *Analysis of Gottlieb's Subtitling Strategies in Trans 7's 'Home Stay'* (Ninth Conference on English Studies. Centre for Studies on Language and Culture – Atma Jaya Catholic University of Indonesia), Atma Jaya Catholic University of Indonesia, Indonesia 2012. P. 117.

²⁸ Ibidem.

are also subtitles (80 utterances), which do not fall into any of translation strategies proposed by Henrik Gottlieb. Therefore, it was impossible to evaluate them in accordance with the adopted criteria.

Obviously, much more might be added if we were to explore further and search for greater details. What has not been brought up at all is e.g. the question of the so called non-applicable translation strategies or technical limitations of subtitle length imposed on translators preparing subtitles. However, it is believed that the paper would shed some light on how Henrik Gottlieb's strategies are applied in the translation process of English subtitles targeted at Polish viewers and would constitute an introduction to further and more extended analysis of Polish subtitles or a subtitling process in general, which is enjoying an increasing popularity in the film industry.

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