The evolving profession of the subtitler

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Audiovisual Translation

- Traditional misunderstanding
  - Medium and not genre

- AVT importance
  - Easy reception & vast array of genres
AVT distribution

Analogue → digital

- From linear to interactive
- Multimedia products: videogames, interactive software
- Number of channels
- Mobile and on-the-go technology

Cinema → TV → (DVD / Blu-Ray) → Internet

- Broadcast > narrowcast > webcast
- Online teaching
- Personal use
  - Blogs, YouTube
- Commercial use
  - Newspapers, TV channels, advertising, webcasts (EU)...
- Fansubs, fandubs, webtoons, scanlations...

AVT modes

- Subtitling
  - Surtitling
- Interpretation
- Dubbing
- Voiceover
- Narration

- Accessibility
  - Subtitling for the Deaf and the Hard-of-Hearing (SDH)
    - Interlingual & intralingual
  - Audio Description for the Blind and the Partially Sighted (AD)
    - Audio Subtitling
  - Sign Language
**Quantity**
- Dubbed & subtitled
- Regions and media (cinema → TV → DVD → internet)
- More translation
  - VAM, music, corporate videos, videogames...
  - Classical films, TV series, documentaries, cartoons...

**Quality**
- Privileged viewer
- Conventions

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**Audiovisualisation of media and communication → translation?**
- Nuevos géneros audiovisuales

**Internetisation of subtitling**
- Fast, cheap & flexible

**Commoditisation**
- Quantity rather than quality
Subtitler’s tasks
Subtitlers – traditionally

- **Language**
  - Linguistic transfer between languages
  - Revision

- **Technology**
  - Spotting, i.e. to decide the in and out times of subtitles
  - Familiarity with subtitling software equipment
  - Simulation and final quality control

Translation graduates

There are now many different professional jobs dealing with language that are often taken on by graduates who have been trained in translation. Among these, he mentions bilingual editors, multimedia designers, research and information specialists, cultural assessors, multicultural software designers, software localisers, terminologists, and project managers.

Shreve (2000)
Subtitling production process

1. Winning the project
2. Allocate job to client manager
3. Material sent to media
4. Client manager places job and makes digitised material available (incl. spotting)
5. Subtitler downloads media, (does spotting), translates the files, proofreads them and does the spell-check. Returns files via email
6. Quality control by a second subtitler
7. Client manager does technical checks and delivers to client

Subtitlers - today

- Linguistic transfer between languages
- Spotting, i.e. to decide the in and out times of subtitles: origination, timing, cueing
- Simulation
- Revision
- Final quality control

New tasks

- Encoding of audiovisual material
- Conversion from one video format into another
- Conversion within the same language
  - Portuguese-Brazilian Pt / French-Canadian Fr / Castilian Sp-LA Spanish
- Reformatting the subtitle file with new timings reviewed
- Export and import subtitle files in different formats
- Create a final single document with the video material and the subtitles merged
Professional environment
Professional programs

Spot Software  EZTitles  WinCAPS  Swift  screen subtitling

Freeware

Aegisub  GNOME subtitles  Subtitle Workshop  Sub
Technical aspects – 1

- Sound and cut detection

- Automatic spotting

Technical aspects – 2

- Voice recognition
  - Voice to text
    - Respeaking, live subtitling
  - Text to voice
    - Audio subtitling

- Machine translation
  - Translate TV  (http://66.132.248.214)
  - Musa        (http://sifnos.ilsp.gr/musa)
  - E-title     (www.etitle.co.uk)
  - Sync-now    (www.sync-now.com)
Spatial constraints

Characters per line

Bambi is a film about a young deer growing up in the wild after his mother is shot dead.
But, how was I going to expose the truth behind my father's death?

Sobreviveremos, lado-a-lado, Mãe Natureza não a charme de farsa, ela é minha Cionie.
aka ‘genesis files’ and ‘transfiles’

Templates are working documents used in the professional world to maximise resources and cut costs. In essence, these files contain the script of an audiovisual programme spotted into master subtitles in English, which are then used as the basis for translation into all languages required in a given project.

The time consuming task of spotting is limited to one subtitle file only, rather than a different one for each of the languages required. It is normally carried out by English native speakers who produce a unique timed subtitle file in English, where all the in and out times have been decided and cannot be changed by the subtitlers, who are only in charge of the linguistic transfer into their native languages.
0001: 10:00:00:04   10:00:01:22
C1Y00
C1Y00 One, two, three, four...

0002: 10:01:21:08   10:01:25:04
C1Y00 Steady now...
C1Y00 You can't see the cities anymore.

0003: 10:01:25:06   10:01:27:18
C1Y00
C1Y00 What cities?

0004: 10:01:27:20   10:01:31:05
C1Y00
C1Y00 Beautiful. You're on Texas now.

0005: 10:01:31:07   10:01:34:12
C1Y00
C1Y00 <ABBA - Sweden's greatest export.

0006: 10:01:34:14   10:01:37:04
C1Y00
C1Y00 <On their very first American tour.
Templates: pros & cons

- **Pros**
  - Process is sped up
  - Costs are cut down
  - Easier management of subtitle files
  - Boost subtitler’s productivity

- **Cons**
  - All languages must follow same spotting
  - Take decision power away from subtitlers / translators
  - Technical dimension is seriously curtailed
  - New interferences between ST and TT:
    - Orthotypographic dimension
    - Syntactical dimension
    - Semantic dimension

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**The Big Lebowski**

Dude: You brought a **fucking** Pomeranian bowling?

Walter: Brought it bowling? I didn’t rent it shoes. I’m not buying it a **fucking** beer. He’s not taking your **fucking** turn, Dude.

Dude: Man, if my **fucking** ex wife asked me to take care of her **fucking** dog while she and her boyfriend went to Honolulu, I would tell her to **fuck** herself. Why can’t she board it?

Walter: First of all, Dude, you don’t have an ex. Secondly, this is a **fucking** show dog with **fucking** papers. You can’t board it, it gets upset, its hair falls out. This **fucking** dog has **fucking** papers.

¿Trajiste un chucho a la bolera?

No le alquilé zapatos, ni te quitará el turno, Nota.

Si mi mujer me pidiera eso, para irse con su novio a Hawai,

la mandaría a la **mierda**.

¿Y las perreras?

No tienes ex-mujer.

¡Es un perro de competición con pedigrí, **joder**!

En la perrera se pone nervioso y se le cae el pelo.
¿Trajiste un chucho a la bolera?

No le alquilé zapatos, ni te quitará el turno, Nota.

Si mi mujer me pidiera eso, para irse con su novio a Hawai,

la mandaría a la mierda. ¿Y las perreras?

No tienes ex-mujer.

¡Es un perro de competición con pedigrí, joder!

En la perrera se pone nervioso y se le cae el pelo.

You brought it?

I didn’t rent it shoes. He’s not taking your turn, Dude.

If my ex-wife asked me to take care of her dog while she and her boyfriend went to Honolulu,

I’d tell her to fuck herself. Why can’t she board it?

Dude, you don’t have an ex,

And this is a show dog with fucking papers.

You can’t board it. It gets upset. Its hair falls out.
This test consists of 4 parts. In the beginning of each part you will find instructions. Please follow the instructions carefully.

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Test 2/6

1) The following text is typical of the language in many American television series and films. Translate into your own language:

John liked money. Only one snag. Money didn't like him. Every time he had made a bundle, something happened. He'd win at the races and some big-boobed bimbo would take it all from him. When he worked legitimately, which wasn't a steady activity, his ex-wife's lawyer was on his case within hours of his first paycheck.

Anyway, a big job was going down, and he was in on it. He studied himself in the rearview mirror. As far as he was concerned he was a real lady-killer. And if he had the money to back up his imagined charm, he was a hotshot with women. This was the big score he had been waiting for all his life, and there was no way he was going to blow it.

He had no intention hitting on the blonde broad who passed the car. No way. Today he was in great shape. He didn't do drugs. Only sometimes. A few uppers and downers. A snort if he was feeling flush. He remembered the words of his former boss: "If you're wired, you're fired! Boy, he had a way with words!"
2) These examples contain some idiomatic expressions and slang.

Try to find equivalents in your own language:

- John wasn’t invited to the party because he’s such a wet blanket and Paul had been on the wagon for a month.
- The modern world is going to pieces!
- You said a mouthful.
- Anyone who messes with me will be history tomorrow.
- The shrink himself was a certified fruitcake.
- There was nothing I could do. It was a classic catch 22.
- He’s a real diamond in the rough.
- Don’t push the envelope.
- Let’s get on the same page.

3) When translating for cinema/dvd/video/television, one must condense or edit down the text, so that the essential meaning, the tone, and possible jokes and puns are rendered faithfully but in idiomatically correct language and within the confines imposed by the television medium.

You must condense your translation of the following examples from two television series to one or two lines, as indicated, each line being no more than 38 characters, including spaces.

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1 line  Lieutenant, would you mind telling me why you think an autopsy is necessary?

---

1 line  Heath Ledger has a very sort of masculine quality about him that really helped him to, like, fill the role.

---

1 line  She mentioned that she - - that she was coming back home.

---

1 line  So, what you’re actually telling me is that it would be better if I left?
Test 5/6

4) In this part you are going to translate 2 different subtitle segments.

Please overwrite the English subtitles. Keep the formatting (e.g. italics). DO NOT GO OVER 38 CHARACTERS PER LINE INCLUDING SPACES AND 2 LINES PER TITLE. Try to reflect the essence and flavor.

- - -

4A) This is a commentary about Charlie Chaplin. The italicised parts are spoken by a narrator, the not italicized parts by people being interviewed.

Please translate into your own language.

1: 01:00:04.12 01:00:03.18 05:06
It's hard to believe, but once there was a world without Charlie Chaplin.

2: 01:00:09.22 01:00:10.17 05:10
Then one day in 1914, a strange new face emerged from the crowd.

3: 01:00:20.05 01:00:20.36 04:01
Kid Auto Races at Venice,
an iconography was born.

Test 6/6

4b) This is an interview between a director (man) and his script supervisor (woman) on the set of a shooting. Please translate into your own language.

You don't need to translate what is in parenthesis. It's only for reference.

1: 01:08:22.22 01:09:25.04
(Man) Tell us what it means to be a script supervisor...

2: 01:09:25.08 01:09:27.00
...and what the responsibilities are.

3: 01:09:27.04 01:09:29.06
(Woman) Continuity of the film.

4: 01:09:30.10 01:09:31.01
Meaning, like, if Chloe looks at this way...

5: 01:09:31.05 01:09:34.12
...she always looks at this way so it's not confusing to the viewer.

6: 01:09:34.16 01:09:36.12
And then Grace would look the opposite way.
Changes in the profession

- Globalisation
  - New nerve centres: Los Angeles, London

- Delocalisation

- Falling rates of pay

- Profession / part of professional portfolio

- Quality levels

- Associations
avtranslators.org

Audio-visual translators
are subtitlers, dubbers and adaptors

avtranslators.org is an association of union representatives
exchanging news in the field of audio-visual translation and
information on agreements, contracts, working conditions and
prices.

More about
avtranslators.org
List of Members
Quick Guides
Criteria for Quality
Subtitling

Contact: Danish Union of Journalists,
section for av-translators AJO
Email: bestyraen@journalfonden.dk
Phone: +45 33 31 73 28/+45 31 94 73 28

Last updated: 17/12/2003

ataa

association traducteurs adapteurs audiovisuel

Accueil

ATAA
L'Association des Traducteurs / Adapteurs de l'Audiovisuel a été créée en juin 2006. Elle regroupe des auteurs professionnels de doublage, de sous-titrage, de voice-over et de sous-titrage pour sourds et malentendants.
SUBTLE – The Subtitlers’ Association

SUBTLE is an organization formed by professional subtitlers to promote high-quality subtitling and to maintain standards of professionalism within the industry.

Se per te i contatti sono importanti, accenni a SUBTLE...

“... il doppiaggio degno di nota è quello che non si nota...”

Associazione Italiana Dialoghisti Adattatori Cinematografici

:: A.I.D.A.C. ::

NUOVA SCADENZA DEPOSITO MODELLI 117

There are no translations available.

settembre 2010
Witamy! Stowarzyszenie Tłumaczy Audiowizualnych - STAW powstało wiosną 2007 roku jako stowarzyszenie zwolenników, a już jesienią tego samego roku przekształciło się w stowarzyszenie rejestrowane. Więcej w dziale O nas.

Powstał Związek Zawodowy Twórców Kultury

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Welkom op de site van de BZO - Beroepsvereniging van Zelfstandige Ondertitelaars.

Ondertitelaars is een prachtig vak, maar de ontwikkelingen van de afgelopen jaren stemmen ons niet zo vol. De kwaliteit is ondergeschikt gemaakt aan de marktwisheid en de tarieven zijn al jaren beneden. Zeldzame gelegenheden spelen onderdrukkend tegen elkaar uit om de prijzen zo laag mogelijk te houden en de ondertitelaars en de kijkers zijn de dupe. In deeltakten als od-ondertitlering is de situatie vaak nog bedreigender. Daarom hebben we in december 2007 de Beroepsvereniging van Zelfstandige Ondertitelaars (de BZO) opgericht. De belangrijkste doelstellingen van de vereniging zijn het behartigen van de belangen van ondertitelaars en het bevorderen van de kwaliteit.

We willen deze doelstellingen verwezenlijken door te streven naar eerlijke en gesubsidieerde tarieven, het toekennen van indirecte vergoedingen (autoreschrijvende inkomsten) via daadwerkelijke organisaties en het bevorderen van contacten tussen ondertitelaars (onder meer via deze website en het organiseren van bijeenkomsten waarop informatie over dit beroep en andere relevante uitkomsten wordt uitgewisseld). Daarnaast willen we ook het aanrekenen van het vak bij publiek, media en politiek verhogen door het belang van het werk van ondertitelaars onder de aandacht te brengen.

Op dit moment (april 2010) hebben we helaas 140 ondertitelaars zich bij de BZO aangesloten. We mogen dus zeggen dat we inmiddels een belangrijk deel van de beroepsgrup vertegenwoordigen, maar we streven er natuurlijk naar dit aantal flink uit te breiden om onze doelstellingen nog beter te kunnen verwerven. Iedereen die als zeeër (zelfstandige zonder personeel) of als payer onderdeel van een of naar het Nederlands (of met een andere taalcombinatie voor een in Nederland gevestigd bedrijf) kan zich aanmelden door het aanmeldingsformulier te downloaden, af te drukken en op te sturen. Het lidmaatschapsgeld bedraagt momenteel 40 euro per jaar en wordt
Inicio

Bienvenidos a la página de ATRAE, la asociación de traducción y adaptación audiovisual de España.

Queremos ser el punto de encuentro de todos los profesionales que participan en el proceso de traducción y adaptación de producciones audiovisuales y cinematográficas. Queremos hablar, discutir y mejorar el sector de la traducción y la adaptación audiovisuales. Queremos tener por fin una voz propia, clara, que se oiga y se haga escuchar.

Somos traductores de audiovisual, adaptadores, asesores, localizadores de imágenes, audiovisuales y otros profesionales del proceso de traducción y adaptación. Queremos unirnos y trabajar para mejorar nuestro sector, para humanizarnos y para fomentar la calidad en las obras audiovisuales.

Somos un espacio de debate en el que hablar, discutir, reflexionar, compartir ideas y hacer frente conjuntamente a la tarea de resolver los problemas propios de nuestra profesión.
In a time dominated by media and publicity, it seems strange that the vital significance of translation still remains a message that has not got across either to the public as a whole or to those responsible for funding and promoting it.

Snell-Hornby
The Turns of Translation Studies
(2006: 175)
A high quality of language transfer must be developed [...] as it is the poor quality of dubbed and subtitled versions which is the real reason why programmes fail to reach other markets or turn to be flops – rather than the absence of such versions.

European Commission (1994)

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**Study on dubbing and subtitling - 2007**

The aim of this study is to assess the current practices in the field of dubbing and subtitling. The study covers the 31 member countries participating in the MEDIA programme (27 EU Member States, Norway, Iceland, Liechtenstein and Switzerland). The study consists of benchmarking the current practices in all the countries covered by the study. It provides recommendations on measures to be implemented at Community level to enable linguistic diversity, while lowering the barriers to the circulation of European audiovisual works on the international market.

http://ec.europa.eu/information_society/media/overview/evaluation/studies/index_en.htm
Selective support

The support can cover up to 50% of the eligible distribution and promotion costs, \textit{dubbing} and \textit{subtitling} costs and costs of digital distribution, up to a ceiling of €150,000 per distributed film.

http://ec.europa.eu/information_society/media/distrib/schemes/select/index_en.htm
Y no llegaremos a casa hasta después de medianoche.

PLANETA CALADAN
Sede de la casa de Atreides
When I see a scout I get emotional and always give something extra.
Some challenges

Challenges: technology

- Technological turn
  - More skills demanded from subtitlers
  - Educational centres
  - Commercial pressure
    - Quality vs quantity
    - Best practice ~ Industry standards (?)

- Machine translation
  
  as we’ve explained in the past, captions not only help the deaf and hearing impaired, but with machine translation, they also enable people around the world to access video content in any of 51 languages.


**Translations by fans, for fans (?)**

- Crowdsourcing, participatory culture, collective intelligence...
- More volume of subtitling
- Hybridisation of conventions

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**New conventions?**
Begone, gentlemen.

Yes, sir! Yes, sir!

Next Time [Community]

This mystery is already on the tip of my tongue.
It's your own chakra, and its ability to withstand the force of the Kyuubi's horrible powers.
Shrek’s ReVoice Studio

Record your voice over your favorite character's dialogue lines and star in entire scenes of the movie! You can be the voice of Donkey, Shrek, Fiona, Lord Farquaad or a fairy tale creature in one of 12 hilarious and fun scenes!

“Baby Cart in The Land of Demons”

“Meifumado”
(The Crossroads to Hell)
Amaguriama's most expensive youkan with gold foils?

I'll take your jitte.
( jitte: staff of office )
He had 12 kilos of pastourma (Armenian pastrami) in his bag...

“Genpuku Ceremony:” celebration of boys reaching adulthood, at ages 12-16.

...was deferred until her Genpuku Ceremony.
Diegetic value
PRINCE
(out of vision)
Hurry, I am ready.

FATHER
Would you like to come
and have a drink?

LANCELOT
Well that's awfully nice of you.

We apologise for the fault in the
subtitles. Those responsible have been
sacked.
We apologise again for the fault in the subtitles. Those responsible for sacking the people who have just been sacked, have been sacked.
Some more challenges
English oppression – nerve centres

The dubbing industry [...] is greatly responsible for the way one country is viewed by another. There is no question that the image Europeans have of America is enormously influenced by motion pictures. What is often overlooked is that it is the dubbing industry handling these films which ultimately does the cultural filtering. Dubbing has the power to represent and misrepresent, distort, sway, and in general make a tremendous contribution (positive or negative) to America’s image abroad.

Whitman-Linsen (1992:11)

Jargon

world cinema, territories, genesis files, master files...

English as a pivot language

Control & manipulation through subtitling
Leo: Ah, pues ven pasado mañana... Es que quiero estar un día entero a solas con mi marido...
Blanca: No faltaría más... ¡Y hártese de follá!

Then the next day I want
to be alone with my husband

Of course! Enjoy yourself!

Leo: Ah, then come back the day after tomorrow... You know, I want to be a whole day alone with my husband...
Blanca: Of course... And make sure you fuck a lot!
Blog oficial de Google:

as we’ve explained in the past, captions not only help the deaf and hearing impaired, but with machine translation, they also enable people around the world to access video content in any of 51 languages.

(Harrenstien, 2009: online)

2008 → Development of a caption feature.

November 2009 → Release of auto-captioning for a small, select group of partners, to automatically generate video captions. The video owner can also download the auto-generated captions, improve them, and upload the new version. Viewers can even choose an option to translate those captions into any one of 50 different languages.

4 March 2010 → Opening up of auto-captions to all YouTube users:

http://youtube-global.blogspot.com/2010/03/future-will-be-captioned-improving.html

There’s also one more neat feature that you might not have seen. Did you see that Google Translate can now translate between 41 different languages? Well, you can auto-translate subtitles on videos as well. Click in the bottom right, then click the arrow by the “CC”. It looks like this:
Choose "Translate..." and then just select a language to translate the captions into. The Google Translate team just added seven new languages including Turkish, so let’s translate into Turkish:

Hi everybody. Welcome to another video. We’re doing this thing where when we speak at a conference

www.mattcutts.com/blog/youtube-subtitle-captions

and in just a few seconds, you can watch my video and read the subtitles in Turkish!


I’m sure the translation isn’t perfect, but it’s much better than the Turkish that I would write. 😊
Other developments

Invention: Personal TV censor

A computer connected to a TV set or Video Recorder monitors the closed captioning text that accompanies programmes for hard of hearing viewers. Software searches for dubious keywords and the computer decides whether to block the entire programme or simply mute the sound for a short while.

The word “damn” could be acceptable on the Discovery Channel, but muted on all movie channels. And the word “bitch” might only be permitted during a programme about pets, and never if preceded by “you”.

Barry Fox, 29 January 2007, NewScientist.com
www.newscientisttech.com/article.ns?id=dn11054&feedId=online-news_rss20
Smart spectacles that can provide subtitles have been created by hi-tech firm NEC

Aim: to use real-time translation to provide subtitles for a conversation between people lacking a common language (5/11/2009).

http://news.bbc.co.uk/1/hi/technology/8343941.stm

Mobile, on-the-go technology

- Theatre performances available in eight languages
- A new device which enables theatre goers to read live captions of a performance in eight different languages has launched (26/11/2009)

http://news.bbc.co.uk/1/hi/technology/8380266.stm
A Christmas Carol’ becomes the first movie in the UK to become truly accessible in 3D to people who are deaf or hard of hearing (21/11/09).

www.yourlocalcinema.com/christmascarol.PR.html
Future

- More subtitling
- More programmes
- Accessibility
- Automation
  - Memory tools
- 3D
- Amateur subtitling (internet)
  - Hybridisation of conventions
- Cine > televisión > DVD > internet

Merci beaucoup!

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