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Bywood, L.

Testing the retranslation hypothesis for audiovisual translation: the films of Volker Schlöndorff subtitled into English.

Lindsay Bywood

School of Humanities, University of Westminster, London, UK

L.Bywood@westminster.ac.uk

ORCiD: 0000-0002-1860-6647

https://www.linkedin.com/in/lindsay-bywood-ab7899101

This article uses the Descriptive Translation Studies framework to examine the English subtitles for two German films directed by Volker Schlöndorff: *Die verlorene Ehre der Katharina Blum* [The Lost Honour of Katharina Blum], directed in 1975, and *Die Blechtrommel* [The Tin Drum], from 1979, with a view to testing the earliest formulation of the retranslation hypothesis. Using the concept of translational norms as one of its main heuristic tools, this research examines an audiovisual corpus consisting of five different sets of DVD subtitles from the two films: three from Die Blechtrommel, dating from 1995, 2002 and 2010, and two from Katharina Blum, dated 2003 and 2009, thus spanning the era from the advent of digitisation and the beginning of DVD to the rise of TV and film streaming services. The data is analysed to investigate the orientation, in terms of source culture or target culture, of the translation strategies that have been activated by the subtitlers when encountering culture-specific references, and then to pinpoint any diachronic trends that come to the fore. The analysis concludes that the retranslation hypothesis does not apply in this corpus; possible reasons for this finding are discussed.

Keywords: subtitling; audiovisual translation; retranslation; Volker Schlöndorff; culture-specific references; diachronic variation

Introduction

'Retranslation' is defined by Koskinen and Paloposki (2010: 294) as "a second or later translation of a single source text into the same target language". Despite the apparent simplicity of this definition, it soon becomes apparent that determining which translations may be defined as retranslations is a rather difficult task. This is due to a variety of factors, most notably the instability of source texts (ST), whose interpretation can and does change over time (this is arguably more of an issue when the source text is audiovisual, as new versions of the same film are often released, such as Director's Cuts that incorporate new scenes and material). Other issues which complicate this categorisation include the fact that translations in the same language are sometimes intended for a different audience, which casts doubt on the nature of the transfer as a retranslation, leading to a possible classification as an adaptation.

Koskinen and Paloposki (ibid: 295) state that retranslations are useful tools for the study of "changing translation norms and strategies" and although they are referring to literary translation, this is equally true of audiovisual translation (AVT). The 'retranslation hypothesis', according to these scholars (2004: 27), is a theory concerning the nature of multiple translations of the same source text. This theory is formed of positions taken by Bensimon (1990) and Berman (1990) in two separate works in a special issue of *Palimpseste* from 1990 that focuses on retranslation. Bensimon (1990: ix) posits that first translations tend to be closer to the target culture than subsequent translations, as it is the intention of the translator to have the ST accepted into the target culture. Retranslations, then, have less need to be accepted into the target culture, as the translated text has already performed this function. The translator is hence free to shift away from the target culture, back towards the source text and render its original

exoticism (Bensimon, 1990: iv). Berman (1990: 1), on the other hand, considers

retranslation as an opportunity to produce an improved translation, and, for him,

retranslation is an "espace d'accomplissement" [space where one can achieve]. His

position is that with the passing of time, the first translations become old or age ("elles

'vieillisent'") and there is, therefore, a requirement for a retranslation, which will be an

improvement. These two complementary theories form the retranslation hypothesis,

which, as Koskinen and Paloposki (2004: 27) point out has been concretised by

Gambier (1994: 414, my translation, emphasis in the original) when considering

Berman, in the two following statements:

> It can be argued that a first translation always tends to be more assimilating.
> Retranslation, in this case, would be a *return* to the source text.

Pym (2015: 4) considers translation through the prism of risk management and

defines what he terms 'credibility risk', i.e. the risk to which many translators are

exposed that the reader may decide not to 'trust' them any longer. For the scholar, this

'trust' takes the form of a belief on the part of the receiver that there has been a

transformation from one language to another; that there is an original author, and that

the length of the translation corresponds to the length of the source text. If such trust is

lost, then the translator's credibility is destroyed and the 'translation relationship', as it

were, is broken. Leaving aside the fact that the third condition for the maintenance of

trust (i.e. length of target text corresponds to length of source text) does not and cannot

apply to subtitles, as subtitles are always condensed for readability (Díaz Cintas and

Remael, 2007: 148), this concept of 'credibility risk' is relevant to the consideration of

the retranslation hypothesis. Applying Pym's concept of risk here, the agent of the first

translation perhaps feels that they are at risk of losing credibility if their translation is

too close to the source culture, therefore perhaps too 'exotic' or 'foreign' or difficult to access. This mirrors the idea that a translator should be 'invisible', challenged by Venuti (2008), and that the target text (TT) should read as if originally created in the target culture (Vinay and Darbelnet, 1958/1995; Newmark, 1988; House, 1997). In fact, as argued by Bensimon (1990), the (first) translator tends to assume that the receiver does not wish to be reminded that the translation originated in an alien culture. Once this initial translation has been accepted, a subsequent translator (retranslator) feels that they have more freedom to take the text further away from the target culture, 'expose' the fact that the text is a translation, and can put more strain on the 'translation relationship' by taking more risks in terms of their own credibility. These risks can be taken because of the acceptance and good credentials in the target culture of the initial translation.

Most work on retranslation has focused on literary or drama translations,[1] with studies such as those conducted by Hanna (2007) and Siponkoski (2009), both on Shakespeare, Du-Nour (1995) on the retranslation of children's books, and O'Driscoll (2011) on Jules Verne in English. Little or no work has been carried out in the field of AVT, although retranslation is relatively common in this field, as Zanotti (2015) has evidenced in the case of dubbing. Such retranslation can take one of two forms, either the commissioning of new subtitles (or new dubbed dialogue exchanges) for the same film, or the creation of both dubbed and subtitled versions for one AV source text. The reasons for this first phenomenon are multifarious and include the difficulty of sourcing

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[1] Most of the papers at the 2013 and 2015 Conferences on Retranslation held at Boğaziçi University in Istanbul concerned literary translation.

previous subtitle translations or dubbing tracks due to the fact that they are lost, or the files have been corrupted; the problem of securing the rights for previous translations; the relatively low cost of producing new subtitle translations from scratch, and, perhaps the most influential of all, the fact that a new set of subtitles can be seen as a selling point for a film. The latter scenario has historically occurred in the context of DVD, where a dubbed version for a country that traditionally favours this method of audiovisual translation is complemented by the release of a subtitled version. Reasons for this include, again, the perceived added incentive to buy a 'new' copy of the film represented by the subtitles along with the relatively low price of creating another set of subtitles when a template has already been made. Another possible motivating factor for supplying a dubbed and subtitled version in the same language is that some viewers, even in traditional dubbing countries, prefer to watch subtitles so they can hear the dialogue delivered as the director originally intended or because they understand the source language to a certain extent and use the subtitles to improve their command of the foreign language being heard in the soundtrack. Of course, the rise of streaming services such as Netflix and Amazon Prime render this sales tactic redundant. Both of these examples of retranslation in AVT can be seen as analogous to Venuti's (2004: 29) idea of retranslation as "creation of value" as he states that "[t]he retranslator's intention is to select and interpret the foreign text according to a different set of values so as to bring about a new and different reception for that text in the translating culture". Although he is talking about text translations here, his assertions could apply equally to the translation of audiovisual texts, since he claims that "an ideology of commercialism" (ibid.) influences which texts are chosen for retranslation and the method to be adopted for their translation. Indeed, it is primarily for commercial and/or operational reasons that retranslation is carried out in the context of AVT, in contrast to

literary retranslation, which is often undertaken as a direct creative response to earlier translations (Vanderschelden, 2000).

It could be argued that this multiplicity of possible reasons for the production of a retranslation in AVT may mitigate against the retranslation hypothesis being applicable in this domain. In addition, the retranslation hypothesis does not and arguably cannot take into account either the timescale of the respective retranslation, i.e. whether a dubbed and subtitled version are commissioned synchronously or not, or the motivation behind the retranslation. This could cast doubt on the applicability of the hypothesis as these variables are undoubtedly significant yet could be hard to ascertain.

The theoretical context for this research is that of Descriptive Translation Studies (DTS) as advanced by Toury (1980; 1995; 2012) and developed by other academics such as Hermans (1985; 1999) and Chesterman (1997). Many scholars have written useful overviews of this work (Munday, 2012) so it will not be elaborated here. Scholars such as Díaz Cintas (2004) and Pedersen (2011), have gone further and applied DTS to the field of audiovisual translation and, more specifically, to subtitling, and it is the taxonomy of subtitling strategies expounded by Pedersen (2011: 74) that will be used in this study as a heuristic tool to test the application of the retranslation hypothesis in this corpus.

Corpus

In the context of this theoretical framework, and in an attempt to test the retranslation hypothesis in the field of AVT, a corpus has been created consisting of various English subtitles for two films by the German director Volker Schlöndorff, one of Germany's foremost directors, and a prominent member of the group who formed the New German

Cinema in the 1960s, a movement which rejected the 'old film-making' in Germany and embraced a new way of working whose main thrust was artistic, rather than commercial. Volker Schlöndorff has directed monolingual films in German and English and has also made multilingual films in which various languages are spoken, particularly in the case of European co-productions. Since the principal aim of this research is to test the retranslation hypothesis in the subtitling of German films in English, it has been necessary to choose, for the corpus to be studied, films whose dialogue is wholly or at least mostly in German. For this reason, it is advantageous to select films which were made before Schlöndorff left to live in the USA in 1985 as these films were shot, for the most part, in German (Schlöndorff, 2011). As the study will investigate diachronic variation in subtitling behaviour throughout the corpus, and therefore test the retranslation hypothesis, it was important that the films that formed the corpus were available in at least two different subtitled versions that had been published at different points in time. An additional consideration was the physical availability of the films on DVD or Blu-ray, as some of the director's works are no longer available, were never published on DVD or Blu-ray (e.g. *Wen kümmerts?* (1960) and *Michael Kohlhaas – Der Rebell* (1969)), or would prove difficult to source through mainstream channels such as DVD retailers with an online presence.

For this reason, his two best-known and most successful films have been chosen, namely *Die Blechtrommel* (1979) and *Die verlorene Ehre der Katharina Blum* (1975). The following DVD versions, listed in Table 1, contain English subtitles that have been used for the analysis:

Film	Year of publication	Publisher
	1995	Argos Films

	2002	Kino on Video (with Korean subtitles)
Die Blechtrommel [The Tin Drum]	2003	Nouveaux Pictures (identical subtitles to 1995 version)
	2010	Solopan
	2011	Arrow Academy (identical subtitles to 2010 version)
Die verlorene Ehre der Katharina Blum [The Lost Honour of Katharina Blum]	2003	Criterion Collection
	2009	StudioCanal Collection (Blu-Ray)

Table 1: Films in the corpus

When considering the variety of English used in the subtitles for the various versions in the corpus, the 1995, 2009 and 2010 sets are written in UK English, whilst the 2002 and 2003 sets are rendered in US English with the variations in spelling and lexicon that this implies. The 2011 set of subtitles are identical to these carried on the 2010 DVD and are therefore discounted for the purposes of further analysis.

Table 2 below offers a summary of the volume of subtitles encountered in each of the DVDs:

Film	English Title	Year	Number of English subtitles
Die Blechtrommel	*The Tin Drum*	1995	692
Die Blechtrommel	*The Tin Drum*	2002	935
Die Blechtrommel	*The Tin Drum*	2010	972

Die verlorene Ehre der Katharina Blum	The Lost Honour of Katharina Blum	2003	1034
Die verlorene Ehre der Katharina Blum	The Lost Honour of Katharina Blum	2009	927

Table 2: Number of subtitles per film and year

Methodology

This research focuses on orientation norms (Pedersen, 2011: 192), that is whether a translation solution is oriented more to the source culture or the target culture, in order to provide meaningful data to enable the testing of the retranslation hypothesis, although as Pedersen (2011: 192) explains, in the case of subtitling, because the original product is polysemiotic in nature, the translated programme can never be entirely oriented to the target culture owing to the omnipresence of the images and audio from the ST and therefore the source language culture.

Culture-specific references as markers of orientation

It is impossible and not particularly useful to embark on the analysis of each and every translation choice and strategy adopted in all the subtitle sets. In order to test the retranslation hypothesis and reach meaningful conclusions, it is necessary to focus on a particular set of translation solutions within the corpus. The particular translation problem which is being looked at by this study is that of culture-specific references (CSRs).

Pedersen (2011: 42) considers that where there are particular 'translation problems' which cause translators or subtitlers to pause and think more deeply about their choice of words, this can yield fruitful information about the cognitive efforts of the translation process. This assertion is also made by Kovačič (1991), at least in the case of experienced subtitlers. Her empirical research shows that "the subtitling routines

become so internalised and automated that conscious manipulation of material only takes place in cases of difficulty" (ibid.: 233).

As translation problems such as CSRs occur in places where there is tension and asymmetry between the SL and the TL, for example where the SL word does not have a direct one-to-one relationship with a word in the TL, they will be used as a testing ground to assess where translation strategies can be placed on the source culture to target culture orientation continuum with a view to testing the retranslation hypothesis for this corpus.

CSRs present a challenge for translators because they effectively carry more semantic and cultural load than the simple referent of the word or words. This category has been chosen as both films in the corpus are a rich source of CSRs, which results in a large amount of data to be analysed. In particular, the study is concerned with the portrayal of German culture for an English-speaking audience and the choices made by the subtitlers working through the period spanned by the DVDs in question, i.e. 1995 to 2010. As an initial step, the two films were analysed and all instances of CSRs isolated and listed.

In total, 195 CSRs have been isolated in the corpus, more specifically 65 from *Katharina Blum* and 130 from *Die Blechtrommel*. This represents a CSR density of 0.62 CSRs per minute in *Katharina Blum* and 0.98 CSRs per minute in *Die Blechtrommel*. For the purposes of these calculations the 2002 version of *Die Blechtrommel* has been disregarded because the audio of this particular version has been edited, with four of the CSRs being deleted, so the total number of CSRs in this version of the film is lower, at 126. In addition, counter-intuitively, this version has a longer running time by more than eight minutes than the other two versions: a duration of 2.21.09 as opposed to 2.12.19 for the 1995 version and 2.12.36 for the 2010 version. It is not surprising that

Die Blechtrommel proves to be significantly richer in CSRs, as much of the action in *Katharina Blum* takes place within the confines of the police station and focuses on the events leading up to her arrest. The action unfolds over only a few days in 1975, whilst the plot of *Die Blechtrommel* is very much influenced by the events and geography of the time in which it is set, namely from 1899 to 1945 in Danzig, now Gdansk. Figure 1 shows the relative distributions of CSRs in the two films.
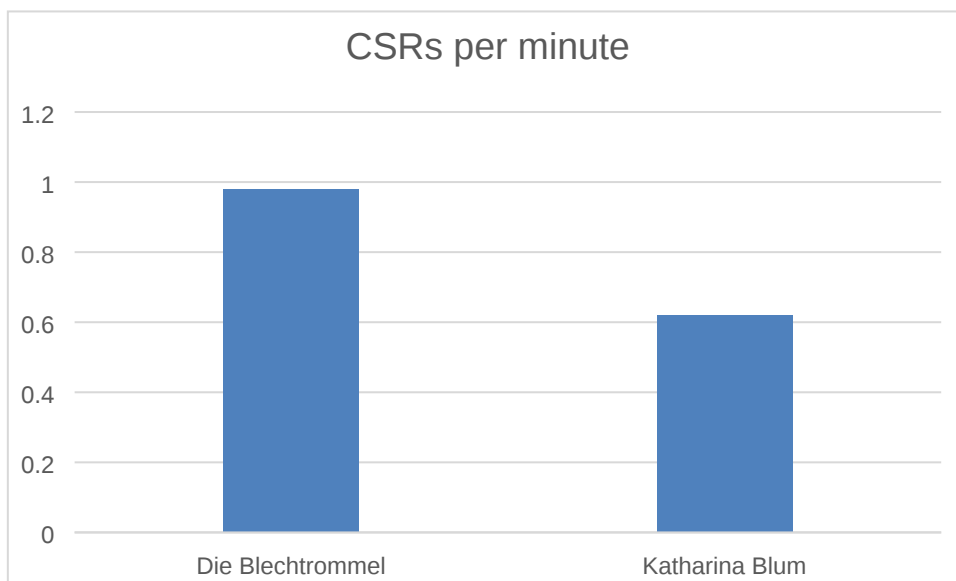

Figure 1: CSRs per minute in the corpus

For the sake of this research, where a CSR has been repeated within the same film, the repetition has not been included in the final total unless the specific CSR was translated in a different way when it re-occurred.

All examples of CSRs contained in the ST have been identified and contrasted with the TT. This methodology is influenced by Toury's (1995: 37) notion of 'coupled pairs', since a subtitle, as it usually corresponds to a precise utterance or utterances in the source text, can readily be viewed as a 'coupled pair' with its relevant ST utterance.

The translations (i.e. TT) of all incidences of CSRs have been then analysed to determine whether there are overall, recurrent trends in the translation strategies used by the subtitlers in terms of orientation to the source or target language when dealing with CSRs, which then allows the testing of the retranslation hypothesis. These strategies are evaluated for each set of subtitles (five sets in total) and then examined for the whole corpus.

If the retranslation hypothesis is confirmed in the current corpus, then the strategies chosen to translate CSRs will be found to be more source-oriented as the analysis moves towards the newest subtitles in the corpus. If no variation is found, or the strategies become more target-oriented over time, then the retranslation hypothesis will not be proven.

Pedersen's taxonomy of translation strategies for CSRs in subtitles

The taxonomy considered to be most suitable for the analysis of the present corpus is that proposed by Pedersen (2011: 74), which is based both on his earlier work (2005; 2007) and work by Díaz Cintas and Remael (2007: 202), amongst others. His set of strategies has been chosen because it is specifically designed for subtitles, and was originally formulated in order to conduct a descriptive analysis of a corpus of subtitled films. Whilst it is not without its minor flaws, it is perhaps the best heuristic tool to date for the analysis of subtitling behaviour when dealing with the transfer of CSRs, with a view to discerning patterns and regularities. He proposes seven baseline categories as follows:

(1) Retention

(2) Specification

(3) Direct translation

(4) Generalisation

(5) Substitution

(6) Omission

(7) Official equivalent

This taxonomy, with a slight amendment as explained below, has been chosen as the basis of the classification used to analyse the current corpus because each of these categories is clear, and as discrete as possible. As the taxonomy is specific to subtitling, and takes into consideration the flaws of some of the preceding work on this subject (Nedergaard-Larsen, 1993; Karamitroglou, 2000; Díaz Cintas and Remael, 2007; Gottlieb, 2009), it is judged to be the most appropriate methodological tool for the aims and objectives of this study. However, when used as a research tool, it does have some limitations, not least the fact that some translation strategies could possibly be ordered into more than one category, as discussed by Pedersen (2011: 72).

Official Equivalent: a special case

Pedersen (2011: 76) claims that the official equivalent might result from an administrative decision but could also arise from common usage, which it seems could cause some overlap with his own 'retention' and the 'direct translation' categories. Pedersen (2011: 99) himself accedes that "Official Equivalents can be based on just about any translation strategy". To analyse an example, if the word 'Washington' is left as it is in the target language subtitle, it could signify a retention, but also an official equivalent. Likewise, the word 'Easter' is likely to be translated into German as 'Ostern', given that the two cultures share this religious festival, so the translation

theorist may justifiably consider this a direct translation but also an official equivalent. The category of official equivalent appears therefore to be a secondary classification, a type of overarching category that could be seen as unhelpful for this variety of study. This forms the basis for the decision to remove this category and not to utilise it in the current analysis.

In the classification chosen for this study, some of the six translation strategies will take the TL audience into the world of the source culture, whilst some others will have the opposite effect, bringing the audiovisual text closer to the receiver, who is situated in the target culture. This spatial view of translation originates in Schleiermacher's (1813/2012: 49) seminal lecture series and subsequent essay where he establishes his famous dichotomy: "Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him". This notion of transport away from or towards the source text is again reminiscent of Venuti's oft-discussed notions of "foreignization" and "domestication" (2008: 24) where the latter is the prevalent practice in translations into English, according to the scholar. That is, it is most often the case for this translation direction that a translated text hides the translation process and reads as if it were originally written in the target language. The former approach, conversely, pertains to a translation practice that moves the reader closer to the values of the source culture and language, by retaining the flavour of the 'other' and avoiding the practice of neutralising in the target text any elements that are clearly embedded in the source culture.

In this theoretical cline that goes from source to target oriented, Pedersen groups his taxonomy as follows (2011: 75):

Source oriented	Target oriented
Retention	Generalisation
Specification	Substitution
Direct translation	Omission

Table 3: Pedersen's strategies grouped according to their orientation

[Table 3 here]

Pedersen (ibid.: 76) consciously leaves official equivalent out of this classification, arguing that this is "not so much a strategy, as an equivalent with a special status", thereby legitimising the decision to disregard this category for the purposes of the current exercise. He also maintains that these distinctions are not clear-cut and acknowledges that direct translation and generalisation are "only vaguely" (ibid.: 76) source oriented and target oriented respectively, and that omission is arguably neither. Nonetheless it can be argued that omission is actually target oriented because it does not introduce any elements of the source culture into the target culture and therefore does not move the TL audience towards the SL culture in any way and, for this reason, this research classifies omission as target oriented. As Pedersen (ibid.: 71) points out, these translation strategies are generally seen to be on an axis from the most source-oriented to the most target-oriented, as visually represented in Figure 2 below:

| Retention | Specification | Direct Translation | Generalisation | Substitution | Omission |

Source oriented   Target oriented
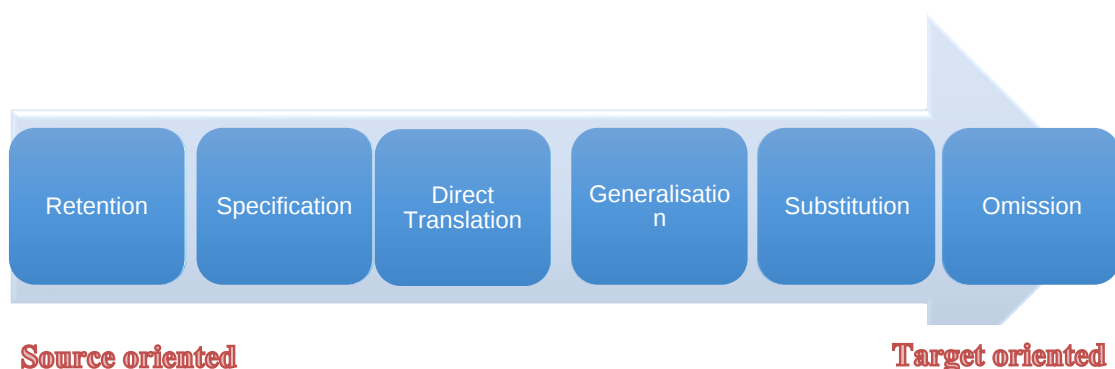
Figure 2: Orientation of translation strategies

Embracing Toury's (1995: 37) idea of comparing the various translation decisions for "coupled pairs", it should be apparent whether each set of subtitles is more source oriented or more target oriented, and conclusions can be drawn concerning the trends in the corpus as we move from the initial subtitles to the more recent subtitles.

Results

Translation strategies used for the subtitling of CSRs in Die Blechtrommel

The various strategies used to translate the 130 CSRs found in *Die Blechtrommel* have been classified according to the above taxonomy and the results are shown in the table below:

[Table 4 here]

	1995	2002	2010
Direct translation	56 (43%)	43 (34%)	44 (34%)
Generalisation	9 (7%)	11 (9%)	14 (11%)
Omission	15 (12%)	17 (13%)	12 (9%)
Retention	28 (22%)	23 (18%)	24 (18%)
Specification	6 (5%)	8 (6%)	9 (7%)
Substitution	15 (12%)	24 (19%)	27 (21%)
Grand Total	129 (100%)[2]	126 (100%)[3]	130 (100%)

Table 4: Strategies employed in the translation of CSRs in *Die Blechtrommel*

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[2] In the 1995 version of Die Blechtrommel, one of the German CSRs has been mistranslated as follows:

Original text	Und was in Glas, Alfred. Trinken wir auf die Rentenmark. Und auf deine Drei-Pfennig-Semmel!
Back translation	And something in your glass, Alfred. Let's drink to the *Rentenmark*. And to your three pfennig milk rolls!
Subtitle	And something in your glass! Let's drink to pensions and your cheap rolls

The word *Rentenmark*, which refers to the currency introduced in Germany in 1922 in an (ultimately successful) attempt to stabilise the hyperinflation of the Weimar Republic, has been mistranslated as 'pensions'. The misinterpretation ultimately has a negative impact on the translation as the subtitle does not make much sense. This has undoubtedly come about because the word 'pension' in English translates as *die Rente* in German. With this in mind, the total number of CSRs in the 1995 version of *Die Blechtrommel* has had to be adjusted to 129.

[3] As explained above, the 2002 version of *Die Blechtrommel* has been edited, with four of the CSRs being deleted, resulting in a total of 126 CSRs in this version of the film.

Diachronic variation

Looking at these findings in more detail, we observe that there are some discernible diachronic trends. Moving from 1995 to 2010, it is apparent that the instances of direct translation display a downwards trend through the corpus, from 56 (43%) instances in 1995 to only 44 (34%) in 2010; an evolution that is mirrored by an upwards trend in the use of the substitution strategy, from 15 instances (12%) in 1995 to 27 (21%) in 2010. These trends are shown in Figure 3:
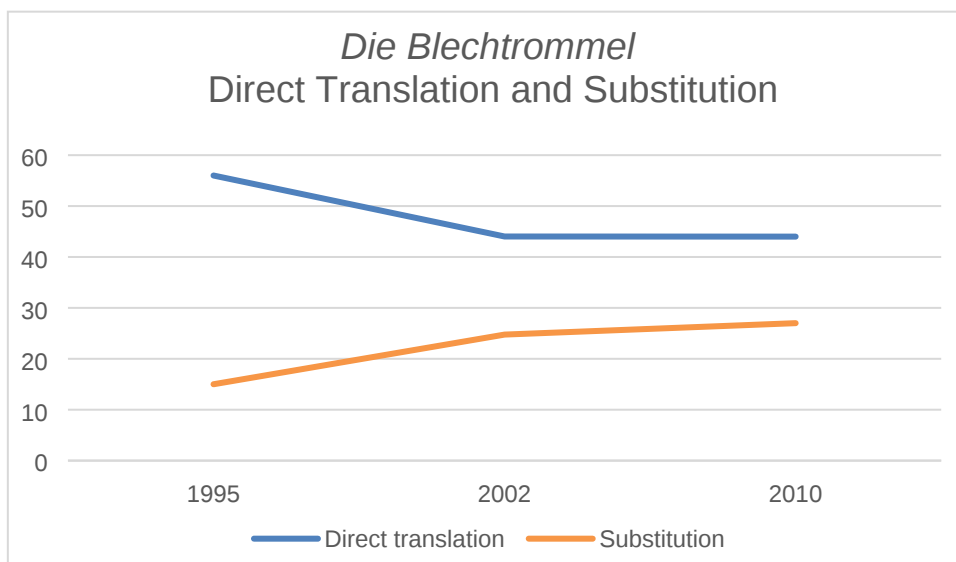

Figure 3: Instances of direct translation and substitution in *Die Blechtrommel*

However, despite the decrease in instances of the direct translation strategy, it remains the most common strategy chosen throughout this subsection of the corpus in 2010. Other, less dramatic trends can be observed in the number of occurrences of generalisation and specification, which both display a slight diachronic increase, and retention, the instance of which can be seen to decrease overall as time progresses (with a slight increase of one from 2002 to 2010). These are illustrated in the figure below:
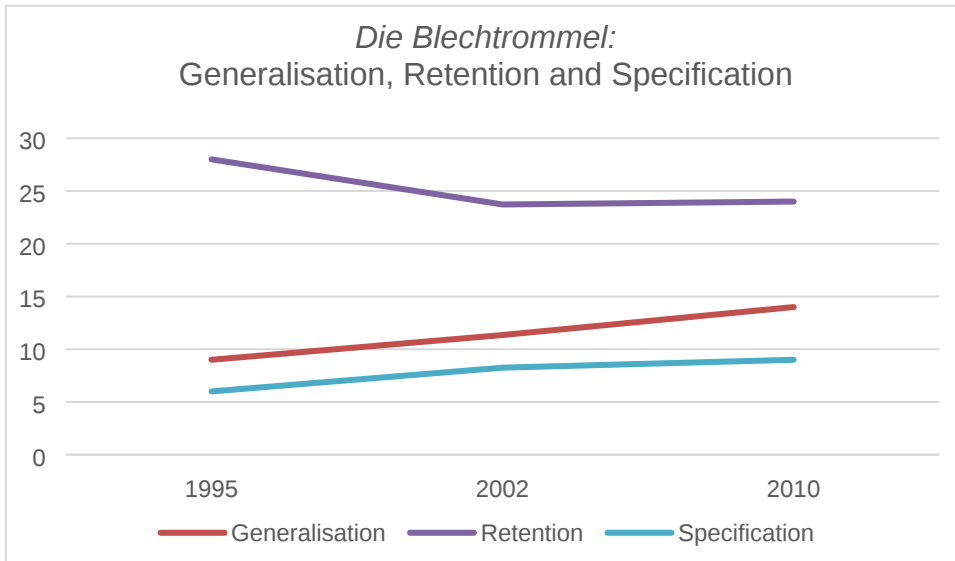
[Figure 4 here]

Figure 4: Instances of generalisation, retention and specification in *Die Blechtrommel.*

As for the last strategy in the taxonomy, omission, an overall downward trend can be observed, as illustrated below:
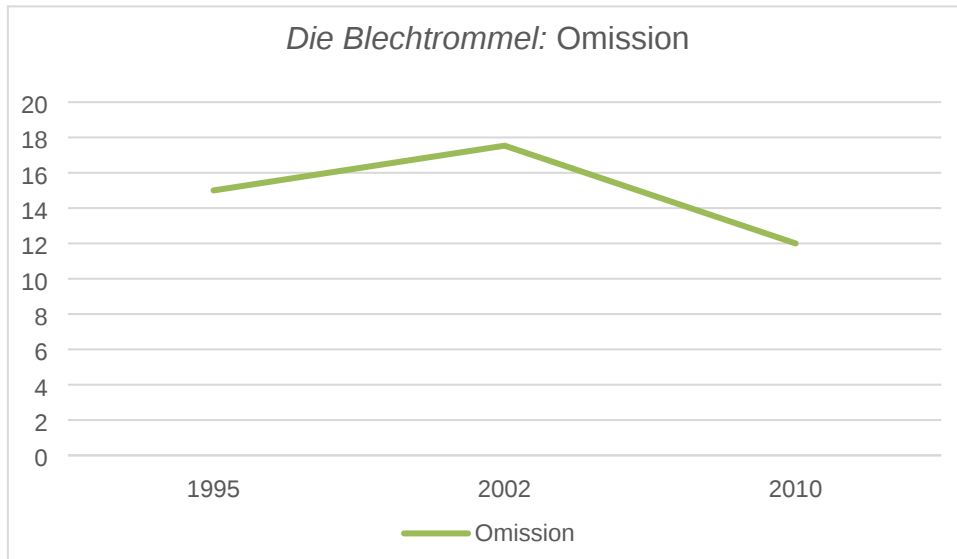
[Figure 5 here]

Figure 5: Instances of omission in the *Die Blechtrommel*

Translation strategies used for the subtitling of CSRs in Katharina Blum

The strategies used to translate CSRs in *Katharina Blum* can be broken down into a detailed classification as shown in the table to follow:

	2003	2009
Retention	12 (18%)	12 (18%)
Specification	7 (11%)	7 (11%)
Direct translation	14 (22%)	15 (23%)
Generalisation	7 (11%)	7 (11%)
Substitution	20 (31%)	18 (28%)
Omission	5 (8%)	6 (9%)
Grand Total	65 (100%)	65 (100%)

Table 5: Strategies employed in the translation of CSRs in *Katharina Blum*

[Table 5 here]

It can be seen very clearly from the data above that the most common strategy employed in this film has been substitution, in both versions of the film, with 20 occurrences in the 2003 version (31%) and 18 in the 2009 version (28%).

This was followed by direct translation, 14 (22%) and 15 (23%) instances respectively, and retention (12 in both, 18%). The least-used strategy was omission, with only 5 (8%) and 6 (9%) instances respectively. The next subsection explains the significance of these figures from a qualitative point of view.

Diachronic variation

It is also apparent from the data above that there is very little diachronic variation across the two sets of subtitles for *Katharina Blum* when it comes to the activation of translation strategies to give account of CSRs. The categories of generalisation, retention, and specification have been used the same number of times in both sets of subtitles. Of these,

the category of generalisation shows the same lexical solutions in five of the six cases between the two films.

In the 12 cases of CSRs that have been translated using retention, the lexical item chosen by the subtitler has, by definition, remained the same over both sets of subtitles in the corpus. However, when examining in more detail the seven translational choices classified as specification, we find only syntactic and grammatical variations, with lexical choices remaining exactly the same, as demonstrated in Figure 6.

Original text	Sagen Sie, sind Sie nicht Dr. Blorna? Ja.
Back translation	I say, aren't you Dr Blorna? Yes.
Subtitle (2003)	- Aren't you Blorna, the attorney? - Yes.
Subtitle (2009)	Aren't you the attorney Blorna? - Yes.
Strategy	Specification

Figure 6: Example from Katarina Blum

In keeping with the observation that there is only a slight diachronic variation between the two versions of *Katharina Blum*, the decrease in the number of substitutions by two, from 20 to 18 cases, is balanced by the increase by one instance in the use of the strategies direct translation and omission respectively. This lack of variation in the nature of the strategies employed over time is to be explained by the fact that the subtitles are extremely similar. Such homogeneity could possibly be explained by the relatively short time between the two versions, a mere six years, and it is indeed possible that the 2003 subtitles were used as a starting point for the 2009 subtitles.

Translation strategies used for the subtitling of CSRs in the whole corpus

In an attempt to view trends in the whole corpus over time, the number of occurrences in which each strategy has been used as a percentage of the total number of CSRs in the film has been calculated and the results are shown below:
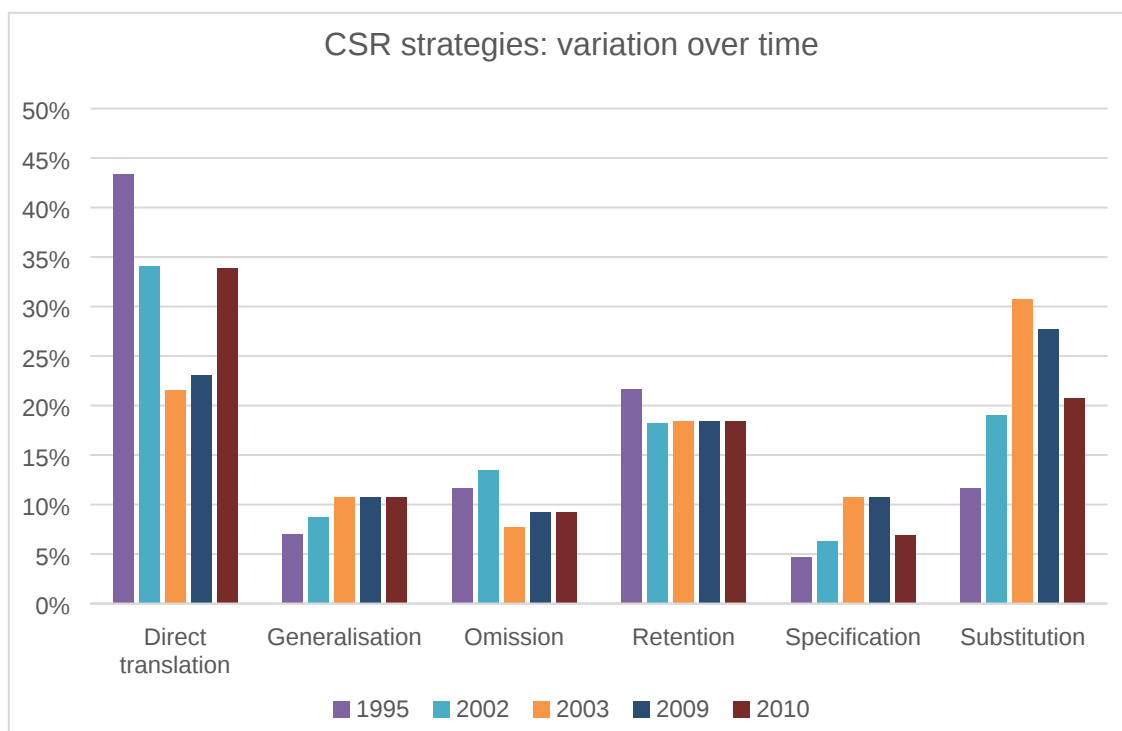

Figure 7: Strategies for the translation of CSRs as a percentage of total CSRs: bar chart [Figure 7 here]

It can be seen from these charts that it is only in the case of generalisation and retention where a discernible trend can be observed, and although retention is not quite uniform, it does display a trend, nevertheless. In the case of generalisation, the tendency to use this strategy has increased by 55% (as a percentage of the usage in 1995) over time throughout the corpus, whereas in the case of retention, overall the deployment of this form of translation behaviour has decreased by 14%.

Summary of the findings: testing the retranslation hypothesis

By examining the translation of CSRs from the standpoint of Pedersen's (2011) orientation norm, some relevant conclusions can be drawn in terms of the orientation of the translational solutions chosen in the early DVD era and those strategies adopted later in that period when films subtitled into English were somewhat more common and DVD subtitling as a process more commercially established.

As discussed above, the data obtained by the analysis of the subtitles in the corpus is to be used to test the retranslation hypothesis (Bensimon, 1990; Berman, 1990), which states that first translations are likely to be closer to the target culture than any subsequent retranslations so as to enable the acceptance of the text in said culture.

Revisiting Figure 3 and Figure 4, it can be seen that from a diachronic perspective, the incidence of direct translation and retention decreases as we move towards the present, whilst that of substitution and generalisation increases, leading to the conclusion that for this particular corpus the retranslation hypothesis does not apply. In fact, the results show that its opposite is true, namely that the translation of CSRs tend to be more target-culture oriented as retranslations are performed. For these particular German films translated into English, the subtitles have become more 'domesticated' in a Venutian sense over time (Venuti, 2008). The older subtitles are likely to appear more alien or 'foreignized' to the receiver of the subtitles, whilst the more recent versions bring the source culture elements closer to the target culture, through the use of the translation strategies of generalisation, substitution and omission.

Discussion

As discussed above, most research into retranslation has been done in the sphere of literary translations, (Du-Nour, 1995; O'Driscoll, 2011) or theatre translation (Aaltonen, 2008). Close to no work has been carried out in the field of audiovisual translation (Zaro

Vera and Ruiz Noguera, 2007), particularly in subtitling, despite the fact that multiple versions of subtitles are extremely common, as highlighted by Koskinen and Paloposki (2010).

In the corpus under study, and as already mentioned, it can be seen that the subtitles for *Die Blechtrommel* demonstrate a move towards the target culture in their use of certain translational strategies when viewed over time, thereby contradicting the retranslation hypothesis. In the case of *Katharina Blum,* little variation can be observed over time between the two sets of subtitles, from 2003 and 2009, and what variation there is (only 1%), moves in the direction of the source culture, in line with the retranslation hypothesis, though the percentage is too low to be meaningful.

The primary conclusion from the analysis of the corpus is, then, that the retranslation hypothesis clearly does not apply to the collection of subtitles from *Die Blechtrommel*. The reasons can be multifarious. Perhaps it is the case that this particular theory does not apply in the subtitling domain. It must be emphasized that the corpus under study here is relatively small, and caution should be exercised in drawing any generalisations from these results without further work to test the findings of this current study.

Another putative explanation for this result can perhaps be found when considering the language pair and direction currently under study. Although most (commercial) audiovisual translation in countries in the (Western) world is carried out from English into other languages, the current corpus is formed of subtitles translated in the other direction, i.e. from German into English. In his seminal article, Gottlieb (2009: 22) refers metaphorically to 'subtitling upstream', which he considers considerably more arduous task than 'subtitling downstream', i.e. the marginal situation that takes place when subtitling is performed into English rather than from English. He seeks to

determine whether the subtitler translating into English is more likely to use Venutian domesticating strategies than a counterpart working from English, by means of analysing the translations of CSRs in five Danish films translated into English and comparing these strategies with two English films translated in the other direction. Although his findings are mixed and do not allow for a clear-cut conclusion, overall there is a tendency for the subtitles from English to display more source-oriented solutions (foreignizing) whilst those from Danish to English show more target-oriented solutions (domesticating). In other words, English and English-speaking culture dominates in what is sometimes known as the 'hegemony of English' (Macedo et al., 2016); a cultural landscape in which the voice of the foreign, that is the non-English, is minimised or hidden and the subtitling tends towards the domesticating (Venuti, 2008). Having stated that the subtitling of films from foreign languages into English is less common it is important to note that the standard practice when subtitling non-English DVDs into a variety of languages is to translate into English first, and then use English as a 'pivot' language), i.e. the source for the subsequent translations (Georgakopoulou, 2003; Nikolić, 2015). The reasons for this procedure are commercial: the pool of subtitlers from English into other languages is usually bigger than the pool of subtitlers working between two non-English languages and so translations can be more easily and cheaply resourced, in a market characterised by its many pressures. Another reason for this practice is the fact that most international subtitling companies dealing with DVD subtitling are either based in English-speaking countries or use English as their operational language, which in turn means that the use of an English subtitle file as a working template allows the project manager to exercise control over the whole process. It is therefore the case that although visible subtitling into English represents only a fraction of the total subtitling commissioned and performed, in practical terms, a great

deal more subtitling into English is performed as part of the operational process, though it may never be consumed by any target viewer.

Another possible reason for the diachronic trend observed in the corpus can be found in a closer examination of the dates of the subtitles of *Die Blechtrommel*. The first set dates from 1995, when movie and home entertainment distributors had just started distributing their products on DVD format, replacing the previous VHS tape as the primary consumer digital video distribution format. The DVD of the film thus could have been expected to have a fairly limited commercial distribution, mainly confined to those aficionados of German films who owned DVD players, which were significantly costly at the time. Under these circumstances, it could be argued that the subtitler in the earlier case felt more able to be 'foreign' with the subtitles, since they were targeted to a very exclusive audience, whilst the subtitlers working more recently, and whose work will be expected to be seen by more viewers from a wider socio-cultural background, felt compelled to guide their viewers and aid them more in the comprehension of the exotic elements contained in the film. It is, of course, true that multiple factors are often in play here and it is rather impossible to know the exact motives which may have influenced a subtitler's choices unless, of course, interviews are conducted with the appropriate stakeholders, a proposition that is difficult in practice as the names of the subtitlers are not mentioned in any of the DVDs analysed and they are very rarely made public through other channels.

An additional factor that may be material is the relative scarcity of trained subtitlers that could work from German into English in 1995 as compared with the situation in 2010. Thanks to the proliferation of undergraduate as well as postgraduate AVT courses around the world, there is now a large contingent of subtitlers working from German into English, whereas in 1995 those practitioners working in this language

combination would have been fairly rare and may have had very little academic training. Perhaps the modern subtitler feels empowered to make use of their creativity and produce subtitles that are closer to Anglophone culture whilst the subtitler of 1995 felt less free and was more inclined to preserve the 'foreign' in their rendering.

Conclusion

This research has investigated the translational strategies used to render culture-specific references in a corpus of German films subtitled into English directed by Volker Schlöndorff.   The aim of this analysis has been to classify these strategies as source culture oriented or target culture oriented with the aim of testing the retranslation hypothesis, which states that whilst first translations tend to be target culture oriented, retranslations move then towards the source culture (Koskinen and Paloposki, 2004). In this particular corpus, there is a clear trend in the orientation of the translational choices when viewed diachronically. The choices of the subtitler(s), as we move through time from oldest to newest translations, show a demonstrable tendency to give priority to more target-culture oriented solutions and thus the retranslation hypothesis does not apply in this case. Other work on subtitles by Gottlieb (2009) has suggested that where translation takes place from English, the retranslation hypothesis is more likely to be confirmed, a phenomenon which may owe its existence to the global dominance of the English language and Anglophone culture in the media space. It is certainly the case that further work is essential to both confirm the results found in this study, test further the retranslation hypothesis for subtitling from English, and also to investigate in more depth the validity of this hypothesis for the audiovisual domain.

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