

DOKTORI DISSZERTÁCIÓ TÉZISEI

Claus Michael Hutterer

**COHESION IN SUBTITLED MOVIE
TRAILERS**

Eötvös Loránd Tudományegyetem

Bölcsészettudományi Kar

Nyelvtudományi Doktori Iskola

Fordítástudományi Doktori Program

Budapest 2010

1 Topic, motivation, aims, research questions and hypotheses

1.1 Topic

This dissertation, first and foremost, explores the use of cohesive ties as well as their interaction with visual elements in subtitled movie trailers.

Movie trailers are a kind of commercial or preview to a film. They serve as a hook to catch and maintain the potential audience's interest in a given film. They may also serve as a memory hook for viewers to help them remember which film(s) they "must" see. The focus is on the crucial moments of the storyline and the main characters. Movie trailers also refer to the given film genre and introduce the names of the most important people who were involved in the making of a given film such as the director, the producer, etc. If movie trailers are subtitled they may be objects of research in advertising translation. However, subtitled movie trailers are also audiovisual texts and as such examples of *audiovisual translation (AVT)*, *multimedia translation* or *screen translation* as well. The latter terms are used more or less synonymously in specialist literature (cf. Gambier 2003:171–172).

Subtitled movie trailers play an important role in the international marketing of a film. Their purpose may be compared to the function of titles in literary works. As an effective title a good movie trailer will help recipients classify a given film according to one or more different film genres thus governing certain expectations of what the actual story will be about, what kind of underlying topics and themes as well as symbolic and metaphorical messages there will be, what kind of narrative techniques there will be used etc.

Because of all this, movie trailers are appeal-focused operative texts meant to arouse viewers' curiosity. It seems that this is also achieved by low levels of cohesion as a steady pattern of language and structure, which is characteristic for the text variety 'movie trailer'.

According to Halliday and Hasan (1976) cohesion is a semantic category. Even though they acknowledge that images contribute to the creation of text these authors do make a distinction between endophoric and exophoric references, for example. The former are references within the text whereas the latter refer 'outside' the text, i.e. also to the visual context. In Halliday and Hasan's view, endophoric references are ties of cohesion whereas exophoric references are not. We claim that in audiovisual texts endophora as well as other cohesive ties are usually

exophorically related to the visual context as well. To a certain extent images may even compensate low levels of cohesion in verbal texts.

1.2 Motivation

Movie trailers were chosen as objects of research for various reasons. Usually, they are meant for a large audience of moviegoers in different countries. They are shown in the cinemas on a daily basis and can also be watched on DVDs as well as large movie databases on the internet. All this is indicating their importance in marketing and their significance as a cultural phenomenon.

In recent years the number of publications in AVT has been on the increase. In this regard, Gambier (2001) points out in general that “thoughts on language in the media are of quite recent origin.” (ibid.:ix). He elaborates that since the middle of the 1990s there has been a growing number of conferences and publications investigating the topic of language in the media (ibid.:ix; Gambier 2003:171), however, the number of “specialized studies” in this field seems to be rather limited (Gambier 2001:ix).

Gambier’s statement reflects a growing need for carrying out empirical research in the increasingly important field of AVT within the framework of Translation Studies (TS). To the best of our knowledge the text variety (*subtitled*) *movie trailer* has not been the object of research in TS so far.

This dissertation may serve as a contribution to closing this research gap by formulating and proving and/or disproving certain hypotheses on the basis of theoretical and empirical research questions on the one hand and presenting empirical evidence of certain textual features of this particular *text variety* (Reiss 1984, 2004) or *genre* (Swales 1990) on the other.

1.3 Aims

The aims of this dissertation are as follows:

- raising the awareness for the complexity and growing importance of AVT
- contributing to discourse competence, genre analysis as well as quality assurance in the field of AVT
- contributing to functionalist approaches in TS
- taking into account audiovisual aspects by investigating possible interactions between verbal and nonverbal elements of the corpus

1.4 Research questions and hypotheses

The present dissertation was motivated by a number of theoretical and empirical research questions (TRQ, ERQ) which led directly into corresponding theoretical and empirical hypotheses (TH, EH). These hypotheses required a thorough investigation.

1.4.1 Theoretical research questions (TRQs)

TRQ1: Do the concepts of ‘text variety’ as defined by Reiss (1984, 2004) and ‘genre’ as defined by Swales (1990) overlap each other in a way so that they can be regarded as synonyms and therefore be used interchangeably?

TRQ2: Is there a difference between ‘genre’ as defined by Swales (1990) and ‘film genre’ as understood in everyday language?

- TRQ3: Is it possible to make a distinction between source text (ST) and target text (TT) in the case of AVT in general and in the case of subtitled movie trailers in particular?
- TRQ4: Do subtitled movie trailers fall into the category of ‘overt’ or ‘covert’ translation as defined by House (1997)?
- TRQ5: Is there a macro- and superstructure of (subtitled) movie trailers?
- TRQ6: Are (subtitled) movie trailers supposed to feature high levels of cohesion?

1.4.2 Hypotheses made on the basis of the theoretical research questions (TH)

- TH1: There are many overlaps between the concepts of ‘text variety’ as defined by Reiss (1984, 2004) and ‘genre’ as defined by Swales (1990). Thus, these concepts can be regarded as being more or less synonymous and therefore may be used interchangeably.
- TH2: It is hypothesized that there is a difference between ‘genre’ as defined by Swales (1990) and ‘film genre’ as understood in everyday language.
- TH3: We assume that the categories of ST and TT can also be distinguished in the case of subtitled movie trailers. In other types of AVT this distinction may be clearer because even nonverbal elements may be changed during the process of translating (cf. adaptation of TV commercials).
- TH4: Subtitled movie trailers may be perceived of as ‘covert translations’.
- TH5: It is hypothesized that (subtitled) movie trailers like many other text varieties feature a particular macro- and superstructure, which has to be taken into account in the process of translating.
- TH6: It is hypothesized that movie trailers may not be intended to be very cohesive in order to arouse curiosity on the part of the respective target audience.

1.4.3 Empirical research questions (ERQs)

- ERQ1: Do (subtitled) movie trailers feature low levels of cohesion as a habit of textualization or characteristic pattern of language and structure and is there a direct correlation between the respective levels of cohesion and the lengths of movie trailers?
- ERQ2: Do source texts (STs) and target texts (TTs) (subtitles) differ in their numbers of cohesive ties?
- EQ3: Are cohesive ties in (subtitled) movie trailers exophorically related to the visual context?

1.4.4 Hypotheses made on the basis of the empirical research questions? (EH)

- EH1: It is hypothesized that the text variety or genre of '(subtitled) movie trailer' in English, German and Hungarian features low levels of cohesion as a particular habit of textualization or recurrent characteristic pattern of language and structure and that there is no direct correlation between the number of cohesive ties and the respective length of a given movie trailer.
- EH2: Blum-Kulka's (1986, 2004) *stylistic preference hypothesis* is also valid in the case of (subtitled) movie trailers, as regards the preference for different ties of cohesion in different languages. It is assumed that the number of repetitions and meronyms, will be more frequent in English and German STs than in Hungarian TTs. In contrast to that, it is presumed that the number of synonyms will be greater in Hungarian TTs than in English and German STs, whereas the number of antonyms and hyponyms within a language pair will be more or less equal.
- EH3: It I hypothesized that a great number of cohesive ties is exophorically related to the visual context.

2 Structure of the dissertation

The macro- and superstructure of this dissertation is characteristic for this specific text variety in academic writing in English. There are five main sections: *introduction, theoretical background, method, results and discussion* as well as the *conclusions*.

Following the *Table of Contents* section 1 gives a general introduction to the topic. The reader learns more about the aims as well as the theoretical and empirical research questions that motivated this dissertation.

Section 2 attempts to answer the question of why a functionalist approach has been chosen for the analysis of the corpus. Besides, it elaborates on terminological inconsistencies and gives definitions of such complicated concepts like ‘text type’, ‘text variety’, ‘genre’ and ‘film genre’ as well as ‘cohesion’ and ‘coherence’. Section 2.2.4 contains a demonstrative list of different film genres and their short descriptions. We deemed it necessary to include this list because each trailer in the corpus is categorized according to certain film genres.

Due to the fact that subtitled movie trailers are translated audiovisual texts we decided to dedicate a whole subsection to the topic of audiovisual translation (AVT). In order to be able to translate audiovisual texts it is inevitable to master a set of basic and special skills. Some of them are introduced in section 2.8. This is important because of the fact that many clients, for instance, still tend to have rather simplistic views about translation in general and because many types of AVT require specialized knowledge in particular. This may also contribute to quality assurance in AVT.

Section 3 introduces the reader to the corpus of (subtitled) movie trailers. It also contains an elaborate definition of the text variety or genre of ‘movie trailer’ as well as a description of its macro- and superstructure and explains the methods which were applied for the empirical analysis, i. e. the procedure of data analysis.

Section 4 discusses the results, which were obtained through the analysis of nine subtitled movie trailers in terms of grammatical and lexical cohesion. Each category of grammatical and lexical cohesion is exemplified by cohesive ties which were identified in the subtitled movie trailers. Moreover, excerpts of audio descriptions (AD) were also attached to these examples in order to highlight possible interactions between verbal and nonverbal elements, i. e. complementary information (CI) provided by images.

In section 5 we draw the conclusions of our research by putting our theoretical and empirical hypotheses to the test.

Following the references and a list of the sources from the internet there is a section in the appendix featuring the source texts (ST) and the target texts (TT) of the corpus. In addition to that, each movie trailer is introduced by the most important data of the film it is supposed to advertise, i. e. the name of the director, the release date, the genre as well as a short summary of the respective plot. Names of actors and actresses are indicated in round brackets next to the name of the roles they play. Besides, the appendix includes lists of tables and figures as well as abbreviations used in this dissertation.

3 Theoretical background

Since the general topic and the text variety ‘movie trailer’ are rather complex and thus can be viewed from many different angles the theoretical background also had to be quite extensive including a discussion of functionalist approaches towards translation (cf. Nida 1964, Reiss and Vermeer 1984, House 1997, Nord 1997, Göpferich 1999, etc.) as well as of terminological inconsistencies as regards key concepts like ‘text type’, ‘text variety’ and ‘genre’.

Despite predominantly relying on Halliday and Hasan’s (1976) model of cohesion and Hasan’s (1984) revised taxonomy of lexical cohesion when identifying ties of cohesion in the corpus we deemed it necessary to draw comparisons between various definitions of ‘cohesion’ and ‘coherence’ as well.

Regarding shifts in cohesion Blum-Kulka’s (1986, 2004) research in this area served as a starting point.

In section 2.7 of the dissertation we elaborate on the complexity of *audiovisual translation* (AVT). Gambier’s (2003) types of AVT are introduced. Since most of these main types of AVT require special skills we decided to discuss competences and skills which are necessary for creating subtitles, for instance, etc.

4 Method

4.1 Corpus

The corpus consists of a set of nine movie trailers with Hungarian subtitles (eight American movie trailers and one German movie trailer to be exact). These movie trailers were shown time and again in *Palace Cinemas* all across Hungary from October 2–8, 2008. Actually, eleven movie trailers were shown regularly during this period of time in Hungarian *Palace Cinemas*. However, two of them – *Tropic Thunder* (HU: *Trópusi vihar* [Tropical storm]¹) and *A nyomozó* [The detective]² – were dubbed and did not feature any subtitles. Because of this, they have only been included in the analysis of the macro- and superstructure of the text variety *movie trailer*. The other nine movie trailers were also analyzed in terms of ties of grammatical and lexical cohesion, shifts in cohesion as well as possible interactions between verbal and nonverbal information.

Palace Cinemas is the name of the largest cinema operator in Hungary, Slovakia and the Czech Republic. This enterprise is a market leader in all the cities where it has branches; e. g. Budapest, Prague, Brno and Bratislava.³ Thus, movie trailers shown in *Palace Cinemas* may reach most of the moviegoers in Hungary.

The English and German titles of the nine subtitled movie trailers as well as their corresponding films are summarized in *table 4.1-1*. Hungarian film titles were backtranslated into English preferring an interlinear version in order to shed light on differences as regards content and linguistic structures. Backtranslations are enclosed in square brackets. Due to their purpose they are neither grammatically correct nor aesthetic.

The subtitled movie trailers were numbered from “01” to “09” according to their chronological order on the DVD, which was kindly provided by *Palace Cinemas*. A legal copy of this DVD can be found in the appendix of this dissertation. “EN” stands for English,

¹ *Tropic Thunder* (2008) directed by Ben Stiller, with Ben Stiller and Robert Downey Jr., belongs to the genres of action, adventure, comedy and war. (for a film synopsis cf. appendix; <http://www.imdb.com/title/tt0942385/>; visited on January 15, 2010)

² *A nyomozó* [The detective] directed by Attila Galambos, with Zsolt Anger belongs to the genres of comedy, crime, drama and thriller (for a film synopsis cf. appendix; <http://www.imdb.com/title/tt1092021/>; visited on January 15, 2010)

³ <http://www.palacecinemas.hu/aboutus.asp?uid=1b381b1871ad09f2f5e5331d32215c&cin=412> [Visited on January 5, 2010]

thereby indicating the English source texts (STs). “GE” stands for “German”, thereby indicating the German source text (ST) and “HU” stands for “Hungarian”, thereby indicating the Hungarian source texts (STs).

Table 4.1-1: Corpus featuring the titles of the STs and the TTs as well as English backtranslations of Hungarian film titles

English film titles		Hungarian film titles	
01EN	Journey to the Center of the Earth	01HU	Utazás a föld középpontja felé [Journey the Earth's Center towards]
02EN	Dan in Real Life	02HU	Dan és a szerelem [Dan and the Love]
03EN	The Forbidden Kingdom	03HU	A tiltott királyság [The Forbidden Kingdom]
04EN	Deception	04HU	Szex telefonhívásra [Sex telephone call upon]
05EN	Star Wars: The Clone Wars	05HU	Star Wars: A klónok háborúja [Star Wars: The Clones' War]
06EN	My Best Friend's Girl	06HU	A spanom csaja [The Buddy my Girl his]
07EN	Eagle Eye	07HU	Sasszem [Eagle Eye]
08GE	Die Welle	08HU	A hullám [The Wave]
09EN	The Rocker	09HU	A meztelen dobos [The Naked Drummer]

Table 4.1-2 contains a list of the subtitled movie trailers as well as the respective film genres they belong to. The movie trailers were categorized into genres by the Internet Movie Database IMDb.com.Inc.⁴, one of the largest and oldest data bases of this kind on the internet.

⁴ <http://www.imdb.com> [February 2, 2010]

Table 4.1-2: Corpus featuring the titles of the STs and the TTs as well as the respective film genre(s)⁵

Film titles		Film genres
01EN	Journey to the Center of the Earth	Action, Adventure, Family, Science Fiction, Thriller
01HU	Utazás a föld középpontja felé	
02EN	Dan in Real Life	Comedy, Drama, Romance
02HU	Dan és a szerelem	
03EN	The Forbidden Kingdom	Action, Adventure, Comedy, Fantasy, Romance
03HU	A tiltott királyság	
04EN	Deception	Crime, Drama, Mystery, Romance, Thriller
04HU	Szex telefonhívásra	
05EN	Star Wars: The clone wars	Animation, Action, Adventure, Science Fiction, Thriller
05HU	Star Wars: A klónok háborúja	
06EN	My best friend's girl	Comedy, Romance
06HU	A spanom csaja	
07EN	Eagle Eye	Action, Crime, Mystery, Thriller
07HU	Sasszem	
08GE	Die Welle	Drama, Thriller
08HU	A hullám	
09EN	The Rocker	Comedy, Musical
09HU	A meztelen dobos	

4.2 Procedure of data analysis

As mentioned in section 4.1 all audiovisual texts contained in the corpus were used for a descriptive analysis of the macro- and superstructure of the text variety or genre *movie trailer*. Based on this analysis we drew conclusions regarding mandatory textual elements as well as their chronological order in this text variety.

⁵ These films were categorized according to film genres by IMDB. (<http://www.imdb.com/Sections/Genres> [visited on January 21, 2010.]

Furthermore, all subtitled movie trailers contained in the corpus were submitted to a thorough empirical analysis in terms of lexical and grammatical cohesion, shifts in cohesion and correlations between verbal text and images.

For this purpose data were also entered into four main types as well as many subtypes of tables. The first main type features the STs (left column), the TTs (right column), as well as English backtranslations of the Hungarian TTs.

Initially, finding a unit of analysis seemed to be rather complicated. The ‘T-unit’ or ‘minimal terminable unit’, which is defined by Hunt (1965) as “one main clause with all subordinate clauses attached to it” (ibid.:20) would not have been a viable option since subtitled movie trailers feature a lot of sentence fragments not necessarily produced by ellipsis. It seems to be typical of movie trailers that sometimes a narrator starts a sentence, however, before he or she is able to finish his or her sentence, he or she might be interrupted by one or more statements and/or dialogues. *Movie Trailer 02*, for instance, contains good examples for this phenomenon.

[4:1] 02EN	NARRATOR:	He’s got parents who have never let go (12)
	NANA:	You do so much for your girls. What are you doing for yourself? (13)
	NARRATOR:	and brothers and sisters who have never let up. (14)

In [4:1], the narrator is interrupted by two sentences said by somebody else before he finishes his own sentence. In the Hungarian version of this passage there are no real sentence fragments as can be seen in example [4:1a]:

[4:1a] 02EN	NARRATOR:	A szülei sosem engedték el... (12) [The parents his never released him...]
	NANA:	Annyit teszel a lányaidért. Mit teszel magadért? (13) [So much do you the girls your for. What do you yourself for?]

NARRATOR: A testvérei sosem hagyták nyugton. (14)
[The siblings his never left they him calm/never
left him alone.]

Even though there are no real sentence fragments in [4:1a] the narrative is obviously interrupted by bits of spoken dialogue. This is also underlined by the punctuation. In unit (12) the subtitles feature three dots indicating that an enumeration may follow. However, instead of an enumeration there are these bits of spoken dialogue. Because of semantic, syntactic and logical reasons one may expect that unit (14) is supposed to follow directly unit (12). When watching the trailer it becomes evident that Nana is the mother of the character the narrator is referring to. Due to this complementary information (CI), which is provided by the images, recipients may find this break in the narrative less disruptive.

Because of these sentence fragments and frequent interruptions by other sentences and dialogues the T-unit would not have been a useful method of analysis. Therefore, we had to find another way of splitting up the TTs and the STs into manageable units for the procedure of data analysis. Finally, we chose ‘units’ of subtitles consisting of one or two lines, which are left on the screen for a certain period of time. These groups of subtitles are terminated by the so-called *in-time* at their beginnings as well as the so-called *out-time* at their endings. Maybe these terms are derived from the verbs ‘to fade in’ as well as ‘to fade out’.

The second type of main tables contains ties of grammatical cohesion according to Halliday and Hasan’s (1976) model of grammatical cohesion. These grammatical cohesive ties are *personal references* (R:P), *demonstrative references* (R:D), *comparative references* (R:C), *substitutions* (SUB), *ellipses* (ELL) and *conjunctions* (CONJ). It proved to be easier to create separate tables for the STs and the TTs respectively. This was also due to differing grammatic structures which made it necessary to take into account another two subcategories regarding the TTs, namely *personal suffixes* (Suff.:Pers.) and *possessive suffixes* (Suff.:Poss.). This is to do with the fact that because of its agglutinative character the Hungarian language tends to favour personal and possessive suffixes instead of personal and possessive pronouns in unmarked statements.

Main tables of this second type consist of four columns. In the first column on the left the numbers of units are displayed in chronologic order in round brackets. They are identical with the numbers of segments contained in the tables of the first main type. However, only those

numbers were listed, which refer to units containing cohesive ties and/or elements, which are exophorically related to the visual context. The second column is reserved for ties of grammatical cohesion. Every category is indicated by the appropriate abbreviations: *R:P* for *personal reference*, *R:D* for *demonstrative reference* etc. The third column contains grammatical elements, which are exophorically related to the visual context. This column may contain personal pronouns (mainly: first person, second person) or in Hungarian TTs even personal or possessive suffixes. Halliday and Hasan (1976) claim that regarding personal pronouns only the third person “is inherently cohesive” because it “typically refers anaphorically to a preceding item in the text.” (ibid.:48). In most cases the antecedent is also indicated. The first and the second person form usually refer to the situation or the context. For this reason they are regarded as exophoric references by Halliday and Hasan (1976:48).

The second and the third column are combined in all those cases, in which a given cohesive tie embedded in a short co-text is exophorically related to the visual context, i. e. referring to nonverbal elements at the same time as well. This is to do with the finding that in the case of audiovisual texts a clear distinction between endophoric and exophoric references, for instance, may be rather questionable.

It is important to note that since groups of subtitles having an *in-* and an *out-time* were chosen as units of analysis cohesive ties could not be identified between sentences, sentence fragments or words within the same unit/segment but only between sentences, sentence fragments and words of different units of analysis.

Finally, the fourth column features audio descriptions (ADs) of the images that can be seen when a certain unit of subtitles is shown on the screen at a given moment. This was important in order to shed light on possible interactions between verbal and nonverbal elements. For all nine movie trailers screenplays were written according to the guidelines of ADs, thereby focusing on information which is relevant for being able to follow the plot. However, only excerpts of these screenplays were entered into tables of the second type. The reason for this was that these tables only feature those units of analysis of a given trailer, in which cohesive and potentially cohesive ties were identified. There were strong arguments in favour of choosing audio descriptions (AD) as a method for analyzing the visual elements of the corpus. First of all, AD was developed for providing access to visual information. Secondly, AD is a powerful tool to describe images as objectively as possible. Subjective interpretations of what can be seen as well as connotations are kept to a minimum. ADs have to answer the following

basic questions: Who is there? Where are we? What is happening? Descriptions may provide information about the setting, costumes, age, colours, body language, facial expressions (if possible) as well as sounds, if they are ambiguous. ADs may also contain sentence fragments. It is important not to give too much information within one sentence. The visual elements are described in Present Tense. The Present Simple seems to be preferred even in cases in which the Present Continuous would have been (more) appropriate and/or correct. In film genres like mysteries it is especially important not to give too much information too early. Otherwise blind or visually impaired people may miss the punchline.⁶ However, since these ADs were never meant to be read out loud to an audience of blind and visually impaired people they may sometimes be longer and more explicit than ADs, which are broadcast in reality. Besides, they also feature certain characteristics of a theatrical screenplay in a sense that the names of the protagonists are indicated as well. Here these names were written in capital letters. Besides, cuts/shot changes and close-up-views of actors were also highlighted in capital letters.

In case there is a clear interaction between verbal and nonverbal elements of text this is shown with the abbreviation *CI*, standing for *complementary information*. For each unit these interactions are just counted once.

Ties of lexical cohesion, apart from instantial relations, were entered into the third type of main tables. The movie trailers were analyzed in terms of repetitions, synonyms, antonyms, hyponyms and meronyms. Instantial relations were analyzed as well, however, they were not indicated in tables but listed separately. Numbers in round brackets stand for the units of text. It is important to mention that a cohesive tie usually consists of two elements referring to each other. Thus, pairs of words in the tables were counted as one tie of lexical cohesion respectively. In case words were repeated three times they were counted as two repetitions.

The fourth type of main tables consists of three columns. In the left column there are the STs. In middle column the TTs can be found and the right column features screenplays containing audio descriptions (ADs) of the images that can be seen. Cuts or shot changes are indicated as well. As mentioned before ADs were included into the analysis in order to cast light on possible interactions between verbal text and images. This fourth type of main tables is a

⁶ These guidelines were taught by Mr Benecke from Bavarian Broadcasting at a seminar on AD, namely the *MuTra Advanced Training & International PhD School at Bavarian Broadcasting Munich*. December 5–7, 2008. http://www.translationconcepts.org/pdf/program_munich2008.pdf [visited on February 7, 2010]

separate document containing all audio descriptions. It is approximately 120 pages long and therefore could not be included in the appendix of the dissertation.

The empirical findings of the analysis were summarized in further complex charts in the conclusions of the dissertation.

5 Conclusions

5.1 The most important findings

A comparison of the concepts of ‘text variety’ as defined by Reiss (1984, 2004) and ‘genre’ as defined by Swales (1990) has shown that there are many parallels and overlaps between them so that these two concepts can be regarded as being more or less synonymous and therefore may be used interchangeably.

In contrast to that, there are differences between Swales’ (1990) concept of ‘genre’ on the one hand and ‘(film) genre’ as understood in film studies and everyday language on the other.

Even though subtitled⁷ movie trailers feature source (STs) and target texts (TTs) at the same time and also consist of images, which usually remain unchanged during the process of translating, it is nevertheless legitimate to make a clear distinction between the categories of source text (ST) and target text (TT) regarding this particular text variety as well. This is largely due to the fact that subtitles are meant for an audience which differs from the source language addressees and perceives the film on the basis of a different cultural context.

The use of (especially interlingual) subtitles seems to make it obvious that something has been translated (cf. *overt translation*). However, subtitles have to work for the intended target audience and thus have to be functional. *Covert translations* are characterized by functionality (cf. Göpferich 1999:184). Consequently, subtitled versions may be regarded as examples for *covert translations* as defined by House (1997).

⁷ We especially refer to interlingual subtitling here.

There is evidence for the fact that (subtitled) movie trailers, like many other text varieties, feature a particular macro- and superstructure which can be seen in *table 5.1-1*.

Table 5.1-1: Macro- and superstructure of movie trailers

1	Logo (e. g. of the film studio, the producers etc.)
2	Protagonists, star roles
3	Problem(s), (conceptual) conflict(s)
4	Names of actors and actresses
5	Title of the advertised film
6	Approximate date of release (Coming soon, This year etc.)
7	(End) credits, end titles of movie trailers (presented briefly in small print, featuring the names of the producer(s), production firm(s), director(s), screenwriter(s), actors as well as sometimes logos, dates etc.

On a theoretical level there is evidence for the validity of the claim that (subtitled) movie trailers may not be intended to be very cohesive in order to arouse curiosity on the part of the respective target audience.

The empirical analysis of the corpus of subtitled movie trailers has shown that levels of cohesion are generally low. The average values of cohesion in the source (STs) as well as in the target texts (TTs) vary between approximately 23% and 24%. It is interesting that there is no correlation between the number of cohesive ties on the one hand and the length of a given movie trailer measured by the number of words on the other. Relatively short movie trailers may be more cohesive than longer ones.

As regards shifts in cohesion, i. e. the preference for different ties of cohesion in different languages, it could be proven that Blum-Kulka's (1986, 2004) *stylistic preference hypothesis* is also valid in the case of (subtitled) movie trailers. The results of all ties of cohesion that could be identified in all source (STs) and target texts (TT) are summarized in *table 5.1-2* in absolute numbers as well as in percentage values. Percentages are calculated on the basis of the total number of words contained in all trailers as well as the respective numbers of ties of

cohesion in each category. The abbreviations read as follows: R=*reference*, SUB=*substitution*, ELL=*ellipsis*, CONJ=*conjunction*, REP=*repetition*, SYN=*synonymy*, ANT=*antonymy*, HYP=*hyponymy*, MER=*meronymy*, IR=*instantial relations*, GR=*grammatical cohesion*, LEX=*lexical cohesion*, COH=*cohesion* and T=*total number of words*.

Table 5.1-2: Shifts in cohesion between STs and TTs

	GRAMMATICAL TIES				LEXICAL TIES						Σ	Σ	Σ	Σ
	R	SUB	ELL	CONJ	REP	SYN	ANT	HYP	MER	IR	GR	LEX	COH	T
ST	87	2	14	20	169	24	54	4	72	40	123	363	486	2090
	4.16	0.09	0.67	0.97	8.09	1.15	2.58	0.19	3.44	1.91	5.89	17.37	23.26	100
TT	82	0	13	18	86	15	22	4	37	25	113	189	302	1259
	6.51	0	1.03	1.43	6.83	1.19	1.75	0.32	2.94	1.99	8.98	15.01	23.99	100

As can be seen, the percentage value of references in the Hungarian TTs is higher than in the STs, i. e. 6.51% vs. 4.16%. There are more ellipses and conjunctions in the Hungarian TTs than in the STs in percent as well. Thus, Hungarian TTs feature more ties of grammatical cohesion (8.98% vs. 5.89%).

As regards categories of lexical cohesion the percentage value of cohesive ties contained in the Hungarian TTs is generally lower than in the STs. This is especially true in the case of repetitions. The number of repetitions in the STs is higher than the number of repetitions in the Hungarian TTs by 1.26%. In all other categories of lexical cohesion this difference remains below 1.00%. The average percentage value of ties of lexical cohesion in Hungarian TTs is 15.01% whereas the same percentage value in the STs amounts to 17.37%. All in all, the levels of cohesion in STs and TTs are more or less equally low.

The empirical analysis of interactions between verbal and nonverbal elements in the corpus with the help of audio descriptions (ADs) has shown that a great number of cohesive ties is also exophorically related to the visual context (EXO). These interactions are based on clear semantic relations between textual elements, i. e. verbal and nonverbal elements. *Table 5.1-3* shows what percentage of cohesive ties in each category is exophorically related to the visual

context. Here the total number of cohesive ties in each category has the reference value of 100% respectively. If 87 instances of reference are 100%, for example, then 65 exophorically related instances of reference are 74.71%, etc.

Table 5.1-3 Cohesive ties (in the STs), which are exophorically related to the visual context, as compared to the total number of cohesive ties in all categories

	GRAMMATICAL TIES				LEXICAL TIES						Σ	Σ	Σ
	R	SUB	ELL	CONJ	REP	SYN	ANT	HYP	MER	IR	GR	LEX	COH
	87	2	14	20	169	24	54	4	72	40	123	363	486
EXO	65	2	14	0	102	21	52	4	71	38	81	288	369
	100	100	100	100	100	100	100	100	100	100	100	100	100
EXO	74.71	100	100	0.00	60.36	87.5	96.29	100	98.61	95.00	65.85	79.34	75.93

As can be seen in *table 5.1-3* in three categories of cohesion, namely substitution, ellipsis and hyponymy, all cohesive ties are exophorically related to the visual context. In several categories this value is almost 100% (cf. meronymy [98.61%], antonymy [96.29%] and instantial relations [95.00]). Ties of lexical cohesion seem to contain more exophora than ties of grammatical cohesion. All in all, 75.93% of cohesive ties contained in the STs are also exophorically related to the visual context. Thus, empirical hypothesis 3 (EH3) is proven right as regards the STs.

Table 5.1-4 shows what percentage of cohesive ties in each category in the TTs is exophorically related to the visual context. Here again the total number of cohesive ties in each category has the reference value of 100% respectively. If 82 instances of reference are 100%, for example, then 60 exophorically related instances of reference are 73.17%, etc.

Table 5.1-4 Cohesive ties (in the TTs), which are exophorically related to the visual context, as compared to the total number of cohesive ties in all categories

	GRAMMATICAL TIES				LEXICAL TIES						Σ	Σ	Σ
	R	SUB	ELL	CONJ	REP	SYN	ANT	HYP	MER	IR	GR	LEX	COH
	82	0	13	18	86	15	22	4	37	25	113	189	302
EXO	60	0	13	0	69	15	22	4	37	25	73	172	245
	100	100	100	100	100	100	100	100	100	100	100	100	100
EXO	73.17	0	100	0	80.23	100	100	100	100	100	64.60	91.00	81.13

The empirical findings, which are summarized in *table 5.1-4* show that in several categories all cohesive ties (=100%) are exophorically related to the visual context as well (cf. ellipsis, synonymy, antonymy, hyponymy, meronymy and instantial relations). In the case of repetition the percentage value of exophora is above 80%. As regards references the percentage value of exophorically related cohesive ties reaches 73.17%.

As mentioned before, interactions between verbal and nonverbal elements are based on semantic relations. Thus, clear interactions could be identified in the case of cohesive ties featuring *content words* or longer passages (cf. ellipses). Content words have a meaning which is more or less independent of cotext whereas *function words* do not have an independent conceptual meaning. Conjunctions, for example, fall into the category of function words (Knipf-Komlósi, Rada, Bernáth 2006:67). Undoubtedly, conjunctions play an important role in logically structuring a speech. However, because their meaning heavily depends on the cotext it was not possible to establish a direct meaning relationship between words like “but” or “and” as well as the visual context. Thus, conjunctions are not exophorically related to the visual context.

As in the STs ties of lexical cohesion are related more frequently to the visual context than ties of grammatical cohesion. The percentage value of all ties of cohesion which are exophorically related to the visual context is higher than in the STs (cf. 81.13% vs. 75.93%).

All these findings show that a great number of cohesive ties is exophorically related to the visual context at the same time. Thus, empirical hypothesis 3 (EH3) is correct.

5.2 New findings and outlook on future research opportunities

As Gambier (2003) claims there are not many “specialized studies” investigating the role of language in the media (ibid.:ix). Besides, *audiovisual translation (AVT)* is a rapidly developing discipline within the field of Translation Studies (TS). Thus, research in this area is particularly important.

Furthermore, traditional approaches towards text will have to be adapted or replaced by more modern definitions in order to cover relatively new text varieties, especially audiovisual texts, as well. For this reason we attempted to bridge the gap between traditional concepts of ‘text’ and ‘audiovisual texts’.

To the best of our knowledge no extensive research work has been carried out so far regarding the complex text variety of ‘subtitled movie trailer’ in the given language pairs, i. e. English – Hungarian and German – Hungarian. It is hoped that our research will contribute to the discourse competence of translators (e. g. by passing on knowledge about the mandatory elements of the macro- and superstructure of movie trailers) and thus to quality assurance in the field of AVT. The findings may also contribute to more modern approaches in the training of translators and interpreters alike. We must not forget that Gambier (2003) even regards consecutive and simultaneous interpreting as types of audiovisual translation (AVT) (ibid.:173).

An important novelty of the empirical results of this dissertation is that cohesive ties may not just be endophoric, as it is claimed by Halliday and Hasan (1976), but exophorically related to the visual context as well. We proved this by using an audio descriptive method which originally has been developed to provide blind and visually impaired people with access to audiovisual material. However, we are of the opinion that this is also a useful tool for describing images as objectively as possible in order to shed light on semantic relations between verbal text and nonverbal elements. Moreover, specialized literature in the field of *audio description (AD)* is still rather limited even though there are more and more publications regarding this type of audiovisual translation (AVT).

In the future further patterns of language and structure or habits of textualization in subtitled movie trailers but also other types of audiovisual translation should be empirically analyzed in order to be able to meet the demands of the modern translation market.

References

- Blum-Kulka, S. 1986. Shifts of Cohesion and Coherence in Translation. In: J. House, S. Blum-Kulka (eds.) *Interlingual and Intercultural Communication. Discourse and Cognition in Translation and Second Language Acquisition Studies*. Tübingen: Gunter Narr Verlag. 17–37.
- Blum-Kulka, S. 2004. Shifts in Cohesion and Coherence in Translation. In: L. Venuti (ed.) *The Translation Studies Reader*. New York and London: Routledge. 290–305.
- Gambier, Y., Gottlieb, H. (eds.) 2001. *(Multi)Media Translation: Concepts, Practices and Research*. (Benjamins Translation Library 34). Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Gambier, Y. 2003. Introduction. *The Translator* Vol. 9. No. 2. 171–190.
- Göpferich, S. 1999. Paralelltexte. In: M. Snell-Hornmby et.al. (eds.) *Handbuch Translation*. Tübingen: Stauffenburg. 184–186.
- Halliday, M. A. K., Hasan, R. 1976. *Cohesion in English*. London: Longman.
- Hasan, R. 1984. Coherence and Cohesive Harmony. In: J. Flood (ed.) *Understanding Reading Comprehension*. Newark, DE: International Reading Association 181–219.
- House, J. 1997. *Translation Quality Assessment. A Model Revisited*. Tübingen: Gunter Narr Verlag.
- Hunt, K. W. 1965. *Grammatical Structures Written at Three Grade Levels*. Research Report no.3. Campaign, IL: National Council of Teachers of English.
- Knipf-Komlósi, E., Rada R. V., Bernáth Cs. (eds.) 2006. *Aspekte des deutschen Wortschatzes. Ausgewählte Fragen zu Wortschatz und Stil*. Budapest: Bölcsész Konzorcium.
- Nida, E. A. 1964. *Toward a Science of Translating: With Special Reference to Principles and Procedures in Bible Translating*. Leiden: E. J. Brill.
- Nida, E. A. 2004. Principles of Correspondence. In: L. Venuti (ed.) *The Translation Studies Reader*. New York and London: Routledge. 153–167.

Nord, Ch. 1997. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome.

Reiss, K., Vermeer H. J. 1984. *Grundlegung einer allgemeinen Translationstheorie*. [Linguistische Arbeiten 147]. Tübingen: Niemeyer.

Reiss, K. 2004. Type, Kind and Individuality of Text: Decision Making in Translation. In L. Venuti (ed.) *The Translation Studies Reader*. New York-London: Routledge. 168–179.

Snell-Hornby, M., Hönig, H. G., Kußmaul P. and Schmitt P. A. (eds.)²1999. *Handbuch Translation*. Tübingen: Stauffenburg.

Swales, J.M. 1990. *Genre Analysis. English in Academic and Research Settings*. Cambridge: Cambridge University Press.

7 Publications which are related to the topic of the dissertation

7.1 Studies

Hutterer, C. M. 2007. Cross-cultural Transfer of Lifestyles and Values in Advertising Translation. A Brief Definition of Advertising, Culture and Values. In: J. Muráth, A. Oláh-Hubai (eds.) *Interdisziplinäre Aspekte des Übersetzens und Dolmetschens. Interdisciplinary Aspects of Translation and Interpreting*. Wien: Praesens. 189–201.

Hutterer, C. M. 2007. Die nutzbringende Anwendbarkeit der Erkenntnisse der Verständlichkeitsforschung in der Werbeübersetzung anhand zweier Texte (Original und Übersetzung). In: K. Horváth, A. Fekete (eds.) *Linguistische Beiträge ungarischer Nachwuchsgermanisten. Referate der III. Linguistischen Tagung ungarischer Nachwuchsgermanisten 6.–7. April 2006*. (Budapester Beiträge zur Germanistik Bd. 50) Budapest: ELTE Germanistisches Institut. 45–67.

Hutterer, C. M. 2009. Audiovisuelle Translation (AVT) und Audio Description (AD): Wie blinde und sehbehinderte Menschen Zugang zu audiovisuellen Informationen erhalten (megjelenés alatt)

Hutterer, C. M. 2010. Audio Description (AD) avagy hogyan teszik hozzáférhetővé az audiovizuális információkat vakok és gyengén látók részére. *Fordítástudomány* 12.évf. 1. szám (megjelenés alatt)

7.2 Conference lectures

Hutterer, C. M. 2005. *Cross-cultural Transfer of Lifestyles and Values in Advertising Translation*. Pécs: Interdisziplinäre Aspekte des Übersetzens und Dolmetschens. A PTE KTK konferenciája.

Hutterer, C. M. 2006. *Reklámszövegek adaptációja*. Elhangzott: ELTE BTK FTK III. Fordítástudományi PhD Konferencia.

Hutterer, C. M. 2006. *Textoptimierung unter Verständlichkeitsgesichtspunkten – adressatengerechtes Übersetzen*. Budapest: Az ELTE BTK Germanisztikai Intézet konferenciája.

Hutterer, C. M. 2006. *Az interkulturális kommunikáció és jelentősége a reklámfordításban*. Elhangzott: Budapest – az Általános Vállalkozói Főiskola (ÁVF) konferenciája.

Hutterer, C. M. 2007. *Problems Involved in the Translation of Movie Trailers: With a Particular Emphasis on the Lack of Lexical Cohesion*. Elhangzott: CETRA 2007 19th Summer Research Seminar, Leuven 2007. augusztus 20–31.

Hutterer, C. M. 2009. *Audio Description avagy hogyan teszik hozzáférhetővé az audiovizuális információkat vakok és gyengén látók részére*. Magyar Alkalmazott Nyelvészeti Kongresszus (MANYE) XIX. Kongresszusa Egerben 2009. április 16–18.

7.3. Reviews

Hutterer, C. M. 2006. Geryzmisch-Arbogast, H. et. al. (eds.) *Textologie und Translation*. Tübingen: Gunter Narr (Jahrbuch Übersetzen und Dolmetschen 4. 2003), 371. ISBN 3-8233-6029-9 *Across Languages and Cultures* Vol. 7. No. 1. 135–142.

7.4. Konferencia-beszámoló

Hutterer, C. M. 2005. Challenges of Multidimensional Translation – MUTRA. EU High Level Scientific Conference Series – Marie Curie Saarbrücken, Germany, 2–6 May 2006. *Across Languages and Cultures* Vol. 6. No. 2. 261–266.

Hutterer, C. M. 2007. CETRA 2007 19th Summer Research Seminar, Leuven 2007. augusztus 20–31. *Fordítástudomány* 9 évf. 2. szám. 110–114.

Hutterer, C. M. 2008. MuTra Advanced Training & International PhD School at Titelbild Subtitling and Translation GmbH (25–27 January 2008). *Across Languages and Cultures* Vol. 9. No. 2. 277–289.