

UNIT 3A. EASY-TO-UNDERSTAND (E2U) AND SUBTITLING

ELEMENT 1. PROCESSES

SAMPLE 6: E2U SUBTITLES – CARTOONS FOR CHILDREN

Other Video Transcript

NARRATOR This is Unit 3A, Easy-to-understand (E2U) and Subtitling; element 1, Processes; other video, Sample 6: E2U subtitles – cartoons for children. This video is reproduced with permission of Álex Colls (Anera Films).

NARRATOR This video includes two clips from *A tropa de trapo no país onde sempre brilla o sol* (2010), an animation movie directed by Álex Colls and produced by Anera Films. It is meant for (very) small children (3-6 years). The audio is in Galician (with English subtitles). It is a sample of pre-recorded, interlingual, monolingual, block subtitles. In pre-recorded subtitling the subtitles are displayed in synchrony with the images.

Cartoons is the ideal format to offer audiovisual material for children. Though the expected language is basic, even those products designed



for small children may contain linguistic difficulties. In order to prepare E2U subtitles, we must take special care with complex syntax (compound sentences, for example), uncommon words, puns, cultural & intertextual referents, metaphors or neologisms. Ideally, we should prepare E2U subtitles using didactic tools, so that viewers can understand (and learn) this new material, according to the recommendations given in U1.E5. Subtitling sample. However, bearing in mind children with cognitive impairments, our goal must be, first, comprehension, and, if possible, inclusion of the elements listed above.

Here we can see some examples:

Clip 1 shows the group of friends worried about the disappearance of Mumu (the cow) and deciding to look for her. Some of them use emphatic mechanisms in their statements (*to me not even Mumu knew...* or *You may even be right*); one of them includes a saying (*desperate situations call for desperate measures*). But when we are creating subtitles for cognitive disabled children, we must use short sentences, common and everyday words and typical word order (subject + verb + complements). To indicate a character is emotionally aroused, we must not use emphatic forms such as inversion, cleft sentences (it, what) or passive voice; image itself will help.

Clip 2 focuses, first, on the moment when the group of friends see a welcome sign for visitors to “the country where the sun always shines”. They are amazed at its existence, but Arthur, the lord dog, adopts a patronizing attitude making use of a metaphor to let everyone know this is no news to him (*everybody knows I am a fount of wisdom*). Bearing in mind cognitive disabilities, we should offer an easier rendering: *everybody knows I am a wise dog*.

Finally, we move to a scene when the bull king regrets his apathy and boredom resorting to the well-known Prince Hamlet’s opening phrase of his famous soliloquy and adapting it to his actual circumstances (*to be, or not to be* turns into *to leave, or not to leave*). This slightly changed quotation, meant for adults rather than for children (double addressee, in any case), may be used in E2U subtitles as it can be literally understood. However, we can make the reference more explicit in order to aid comprehension (eg., as Hamlet would say).

MILO

Para min que nin a mesma Mumu sabía o que estaba dicindo.

Translation: [To me not even Mumu knew what she was saying.]

Subtitle: [I think Mumu did not know what she was saying.]

OLGA

Pois ao mellor tedes razón. Non se lle entendía nada. Chamounos “xamóns”.

Translation: [You may even be right. I could not understand her. She call us “hams”.]

Subtitle: [Possibly, you are right. I could not understand her. She called us “hams”.]

ARTHUR

Debedes ter en conta que a Mumu lle gusta a novidade. De tempo en tempo préstalle saír da rutina e escapar.

Translation: [You should take into account that Mumu likes novelty. From time to time she enjoys doing something different.]

Subtitle: [You know, Mumu likes novelty. From time to time she is happy trying something new.]

MILO

Pero está anoitecendo e aínda non volveu. Fáiseme raro nela. I find it unusual in her.

Translation: [It’s getting dark, and she has not come back yet. I find it unusual in her.]

Subtitle: [It’s getting dark, and she has not come back yet. That’s not her.]

OLGA

E se desta vez encontra un sitio que lle guste máis e amigos novos? E se queda con eles e non volve?

Translation & subtitle: [What if she finds a place which she likes most or new friends? What if she stays with them, and does not come back?]

- ARTHUR É certo! A miña humilde opinión é que debíamos ir na súa procura deseguida.
- Translation: [It's true. In my humble opinion, I think we must go now and look for her.]
- Subtitle: [It's true. I think we must go and look for her.]
- OLGA Rapaces, para grandes males, grandes remedios!
- Translation: [Mates, desperate situations call for desperate measures.]
- Subtitle: [Mates, let's try hard and find her.]
- OLGA Entón o que dicía Mumu non era mentira. Ese país existe!
- Translation: [So, what Mumu was saying was not false. That country exists!]
- Subtitle: [Mumu told the truth. That country exists!]
- ARTHUR Xa volo dicía. É ben sabido que son un pozo de coñecementos.
- Translation: [I told you. Everybody knows I am a fount of wisdom.]
- Subtitle: [I told you. Everybody knows I am a wise dog.]
- REI TOURO Saír ou non saír. Total, todo é aburrimiento. Que nada pasa nesta Corte que me poida entreter. O ceo é azul pero a miña alma está gris.



BULL KING

Translation: [To leave, or not to leave. Anyway, it is all boring. Nothing happens here to entertain me. The sky is blue but my soul is grey.]

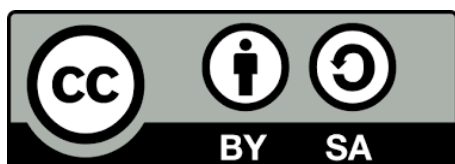
Subtitle: [To leave, or not to leave, as Hamlet would say. It is all boring. The sky is blue but my soul is grey.]

NARRATOR

Credits. Title: *A tropa de trapo no país onde sempre brilha o sol*. Produced by Álex Colls (Anera Films). Year of production: 2010.

Copyright and disclaimer: The project EASIT has received funding from the European Commission under the Erasmus+ Strategic Partnerships for Higher Education programme, grant agreement 2018-1-ES01-KA203-05275.

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