

***The Three Amigos: Subtitling Health Communication for the Deaf and
Hard of Hearing***

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Abstract

Contemporary scholars have been studying audiovisual translation for the past twenty years. However, health communication has never yet been included as a part of the audiovisual material under discussion.

The goal of this thesis is to create Russian subtitles for the deaf and hard of hearing from the original English version of *The Three Amigos*, a series of PSAs (Public service announcements) regarding the prevention of HIV/AIDS, and to analyse and discuss the theoretical and practical aspects of this work. After analysing the current situation on HIV/AIDS in Russia and Belarus, I use this series entitled *The Three Amigos* as an example of health communication that works, and therefore, should be accessible to more viewers.

The thesis is organised into three chapters. Following a general introduction, Chapter 1 discusses health communication, presents statistics on HIV/AIDS in Russia and Belarus, and provides an example of health communication that fulfills its functions – public service announcements on HIV/AIDS prevention in the form of *The Three Amigos*. Chapter 2 discusses the necessity of subtitling for the target audience, and emphasises the fact that people with hearing impairment need special subtitles that differ from the ones that are suitable for viewers without hearing impairment. Chapter 3 contains the analysis of the subtitles for the deaf and hard of hearing that I created for this project. Finally, the conclusion summarises the findings of this research, and addresses possible directions for future projects on this topic.

Résumé

Les chercheurs contemporains étudient la traduction audiovisuelle depuis une vingtaine d'années. Toutefois, les communications sur la santé n'ont encore jamais été incluses dans le matériel audiovisuel ayant fait l'objet d'études.

L'objectif de cette thèse est de créer, pour les personnes sourdes et malentendantes, des sous-titres russes de la version originale anglaise de la série de messages d'intérêt public intitulée *The Three Amigos* sur la prévention du VIH/sida, de même que d'analyser et de discuter des aspects théoriques et pratiques de ce travail. Après avoir analysé l'état actuel de la situation en matière de VIH/sida en Russie et en Biélorussie, je m'appuierai sur cette série (*The Three Amigos*) pour illustrer comment elle constitue un exemple même de communication efficace sur la santé et devrait, par conséquent, être accessible à plus de téléspectateurs.

La thèse est organisée en trois chapitres. Après une introduction générale, le chapitre 1 traite des communications sur la santé, présente des données statistiques sur le VIH/sida en Russie et en Biélorussie, et fournit un exemple de communications sur la santé qui parvient à remplir ses fonctions à l'aide de la série de messages d'intérêt public sur le VIH/sida *The Three Amigos*. Le chapitre 2 traite de la nécessité du sous-titrage pour le public cible, et met l'accent sur le fait que les personnes ayant une déficience auditive doivent bénéficier de sous-titres spéciaux qui diffèrent de ceux pour les téléspectateurs sans déficience auditive. Le chapitre 3 présente l'analyse des sous-titres que j'ai créés pour ce projet. Enfin, la conclusion résume les résultats de cette recherche, et aborde les directions possibles pour d'éventuels projets sur ce sujet.

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To the creator of *The Three Amigos* Firdaus Kharas – thank you. Your animated videos save lives, change behaviour, and provide researchers with interesting material to work on. Thank you for letting me create subtitles for “The Three Amigos”. I sincerely hope that they will be useful.

I thank my family and friends who supported me regardless of time and distance.

List of Abbreviations

AVT – Audiovisual translation

HOH – Hard of hearing

PSA – Public service announcement

SDH – Subtitles for the deaf and hard of hearing

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Introduction

In recent years, interest in researching audiovisual translation (AVT) has remained high, and is now developing in new directions. “Rapidly developing technologies give rise to new tools, work environments, and types of multimedia output to be translated. Many works are devoted to researching media accessibility for members of the audience suffering from hearing or visual impairments” (Şerban *et al.* 2011: 11).

The main objective of my thesis is to create subtitles for the deaf and hard of hearing for public service announcements on HIV/AIDS prevention entitled *The Three Amigos*. I do this work for several **reasons**:

First, I look upon public service announcements as an example of health communication. (In recent works on audiovisual translation, and subtitling for the deaf and hard of hearing in particular, there has been no academic research about health communication, both in Western schools and in Eastern Europe).

Second, I see public service announcements as good audiovisual material to work on for beginners in subtitling as they are “short [...]; they speak directly on problems and issues that people face in their daily life, and make people act.”¹ The latter characteristic of public service announcements (i.e. making people act) made me assume that they can serve as an example of effective health communication.

Third, judging by the increased sales of condoms (especially in African regions) (Levin 2012), *The Three Amigos* can serve as an example of successful health communication. By using animation and humour, the creators of *The Three Amigos* transmit messages on HIV/AIDS to millions of young people and, therefore, save many lives (Levin

¹ Television Bureau of Canada. *TVB.ca*. 2012. Web. 20 Nov. 2012 <<http://www.tvb.ca/pages/TCEPSA.htm/>>.

2012). The fact that only 11 out of 20 episodes are available in my mother tongue (Russian) on the DVD may explain my wish to translate the nine ‘missing’ episodes..

Fourth, the choice of subtitling as a mode of adaptation of the episodes is supported by two facts: the opportunity to increase the number of viewers (by making the episodes accessible for people with hearing impairment); and using subtitling as a faster and cheaper mode of text adaptation (Díaz Cintas and Remael 2007).

Subtitling for people with hearing impairment is a challenging task: such people need more time to read subtitles, and it is always necessary to find methods to modify the text in order to make it agreeable to the target audience (e.g. simplify complex syntactical structures, or substitute long words by shorter ones) (Neves 2005).

Taking into account contemporary statistics on new cases of HIV/AIDS, and the number of people with hearing impairment, I assume that the Russian subtitled version of *The Three Amigos* will have its target audience, and the important message on the necessity of using condoms will help to prevent new cases of HIV.

To achieve the goal of this research, the following **tasks** are fulfilled:

- defining the concept of “health communication”;
- presenting current statistics on the number of people with hearing impairment, and also on the HIV/AIDS situation in Russia and Belarus (being from Belarus, I include statistics from my region; and also cite academic works published in my country as Russian is the second official language in Belarus²);
- proving that health communication (and public service announcements “The Three Amigos” in particular) is not addressed to people with hearing impairment;
- outlining [possible] needs of people with hearing impairment in regard to subtitling;

² Konstitutsiya Respubliki Belarus [Constitution of the Republic of Belarus]. *TamBy.Info*. 2013. Web. 20 Nov. 2013.

-analysing major works on subtitling creation and outlining the basic characteristics of special subtitles for people with hearing impairment.

The ideas of Eugene Nida on equivalence in translation and of Hans Vermeer on *Skopos* theory constitute the theoretical background of this research.

E. Nida sees translation as “producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style” (Nida 1966; 19). This idea supports my choices while translating public service announcements into Russian: I had to modify the text in terms of syntax, and also to omit jokes; but I did this to make HIV/AIDS messages as accessible as possible to the target audience. My project showed that “equivalence in both meaning and style cannot always be retained; [...] the meaning must have priority over the stylistic forms” (*ibid.*).

Nida, a specialist in Bible translation for the purposes of Protestant missionary work also sees the translator as a sort of “missionary”:

A close examination of successful missionary work reveals the correspondingly effective manner in which the missionaries were able to identify themselves with the people – ‘to be all things to all men’ – and to communicate their message in terms which have meaning for the lives of the people. (Nida 1975: 250)

In regard to this project, I also do ‘missionary’ work translating the PSAs on HIV/AIDS prevention for my target audience. In order to make a message reach young Russian speaking people with hearing impairment, I need to use numerous translation and adaptation techniques.

Skopos theory has been described as a “theory of purposeful translation” (Nord 1997: 12). According to this theory, “one of the most important factors determining the purpose of

a translation is the addressee [...] with their [...] knowledge, their expectations and their communicative needs” (*ibid.*).

Each text is produced for a given purpose and should serve this purpose. The *skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function. (*ibid.*: 29)

The purpose (‘skopos’) of my work is to carry on a message to the target audience (Russian speaking youngsters with hearing impairment) about the necessity of using condoms. By adapting the text for subtitles I try to fulfill my task of a “missionary”, and this brings us to the **limitations** of my research. Though I always kept in mind the target audience (viewers with hearing impairment), the results of my work are of hypothetical nature. I did not have the opportunity to contact Russian speaking people with hearing impairment and ask their opinion of the subtitles I came up with. That is why all assumptions I make in my thesis, and all results that I achieve, are based on my subjective understanding of the situation, and on common sense.

The thesis consists of three chapters. In Chapter 1, I define ‘health communication’, outline the scale of the HIV/AIDS problem in Russia and Belarus, and give some information about the public service announcements *The Three Amigos*.

In Chapter 2, I outline the problem that health communication is not addressed to people with hearing impairment. Also, I give some facts about hearing loss, and introduce subtitling as the means of adapting audiovisual materials to the needs of the deaf and hard of hearing.

In Chapter 3, I analyse the results of my project and outline possible directions for future research on the topic.

The thesis is also complemented by the list of works cited, and appendices containing the analysis of the dubbed Russian version of *The Three Amigos*, and the list of interlingual subtitles that I created for these public service announcements.

1 *The Three Amigos*– an example of effective health communication on HIV/AIDS

1.1 Health communication: defining the concept

In this section, I introduce the concept of “health communication” and give a definition as presented in a booklet created by specialists in health communication from Russia and Finland. I will further develop this definition of “health communication” by reference to work by American researchers who have written more on this topic.

Health communication (in the Finnish-Russian research) is defined as “a communication field that includes government authorities, experts in health care, the media, and organizations which aim is to enhance people’s health” (my translation) (Koponen 2010:7). This definition is quoted from a 24-page booklet called “Azbuka kommunikacii v sfere zdravookhraneniya” (literally, “The ABC of Communication in the Sphere of Health Care”). This edition is the result of work of specialists in health communication from Russia and Finland who contributed the results of their research to make health communication in Finland and the Republic of Karelia (Russian Federation) more effective. The booklet contains practical advice and concrete examples on how communication on health issues can be enhanced, and is addressed to specialists in health communication, who, in their turn, will transmit messages on health issues to the general public.

The above mentioned booklet was the only publication in Russian on health communication that was available for the general public when I was conducting my research. This fact leads to the assumption that academic research on health communication

in Russia and Belarus leaves much to be desired, which does not mean, however, that there is no health communication in the above mentioned regions.

Still, I assume that the authors' ideas on health communication reflect, largely, what is understood about health communication in the USA: "the study and use of communication strategies to inform and influence individual decisions that enhance health" (Wright, Sparks 2008: 6).

Those communication strategies are applied in different situations and can be investigated at different levels. For example, researchers who study health communication from an intrapersonal communication perspective tend to focus on people's attitudes and feelings about health-related concepts and messages. Interpersonal health communication scholars tend to focus on relationships, such as those between patients and doctors, or they study how everyday relationships (e.g. among friends, family members) impact our health. Many health communications researchers are interested in the role of the mass media in helping to shape our understanding of specific health-related issues and our more general conceptions of health and illness. (*ibid.*)

To sum up, it is fair to say that health communication seeks to inform people as well as influence their behaviour thus making them act to enhance their health.

1.2 HIV/AIDS is a global problem that is difficult to talk about with youngsters

This section presents current statistics on the HIV/AIDS problem in Belarus and Russia. I assume that one of the reasons of the recent increase in new HIV cases in these regions might be related to the failure in communicating preventive messages on HIV/AIDS

to young people. According to statistics that I will reproduce in this section, the majority of new cases of HIV are related to unsafe sexual behavior.

In Belarus, according to the Department of HIV/AIDS prevention of the Republican Centre of Hygiene, Epidemiology and Public Health:

Over the first six months of the year 2013 there have been 735 new HIV-positive cases (in the first six months of the year 2012 this figure equaled to 665). The growth rate equals to 10.5%, and morbidity rate is 7.8 people per 1,000.

The biggest number of newly infected people is among youngsters of 15 to 29. The total amount of HIV infection in this age group equals to 8,575 (unit weight in the total structure of the HIV infected – 57.5%).

43.4% of all HIV-positive (6,470 people) were infected by intravenous injections of narcotics. The unit weight of people who got infected through sexual intercourse is 54.1% (8,073 cases).

Over the first six months of the year 2013, the percentage of the parenteral way of HIV transmission is 15% (110 people), while 83.3% (612 people) were infected through sexual intercourse.

The unit weight of women in the total amount of the HIV-positive is 40.2% (6,000 people), men – 59.8% (8,913 people).

All in all, in Belarus among the children under 14 year old there have been 238 cases of HIV infection.³

I had difficulties researching statistics on HIV/AIDS for the Russian Federation. Russian Internet sources give the following data: “In 2011, the WHO experts stated that the

³ “V ijune v Belarusi viyavleno 144 novih sluchaya VICH-infekcii” [In June 144 new cases of HIV-infection were discovered in Belarus]. *Novosti TUT.by* [News TUT.by]. 2013. Web. 16 Nov. 2013. (my translation)

number of the HIV-positive reached 1.3 million of people.”⁴ “According to the WHO, 75,000 people die from AIDS every year in Russia (that means more than 200 people per day or more than 8 people per hour)” (*ibid.*).

“In Russia, there are 0.8% people of the total population who live with HIV in the age group between 15 and 50 years old.”⁵

“Transmission of AIDS via sexual contact accounts for a large part of the problem” (Green 2003: 5). “That is why male and female condom use is listed as number one among the key measures of HIV/AIDS prevention by the WHO.”⁶

Health communication on this topic in a Russian speaking environment is scarce. Normally, in hospitals or other public places, one can see the leaflets or billboards portraying syringes, blood, death, black colors, etc. It appears that with time, people stop paying attention to such frightening images. In other words, Russian health communication on HIV/AIDS aims at conveying the consequences of risky behavior by moralizing and frightening rather than by helping and promoting safe sex.

In this section, I outlined the existing problem: the lack of health communication and sex education in the Russian speaking community is apparently related to the growing number of HIV/AIDS cases. A possible solution to the problem is to explain to children and teenagers that safe sex is a way to prevent HIV/AIDS infection.

In the next section, I shall give an example of how humour and animation bring the message on HIV/AIDS to young people and save lives.

⁴ “Epidemiya SPiDa v Rossii – vinovata, razumeetsa, Amerika” [AIDS Epidemic in Russia: America is obviously to Blame]. *Ino.SMI.ru*. 2013. Web. 16 Nov. 2013. (my translation)

⁵ “Kart-blansh. Chislo umershyh ot SPiDa v Rossii nepreryvno rastet” [Carte-Blanche. The Number of People Who Died from AIDS in Russia is Growing Continuously]. *Nezavisimaya gazeta* [The Independent Newspaper]. 2013. Web. 16 Nov. 2013. (my translation)

⁶ <http://www.who.int/mediacentre/factsheets/fs360/en/index.html> Accessed October 15, 2013. (my translation)

1.3 *The Three Amigos*: cartoons that saved lives

This section is devoted to Public Service Announcements (PSAs). PSAs aim at making people act,⁷ so they could be considered as one of the ways to transmit messages on health care issues. The example of *The Three Amigos* shows that PSAs can serve as a powerful tool in HIV/AIDS prevention in young people. The episodes carry a clear message about the necessity of condom use; at the same time, being oriented at young audiences, they are deprived of moralising tone and medical terminology (Levin 2012).

“Health communication serves to inform people about health care and to teach them practical skills of healthy living” (my translation) (Koponen 2010: 9). In other words, people are informed and take active life positions: they change their behaviour, i.e. they act. “One of the forms of health communication that aims at making people act is public service announcements (PSAs).”⁸ PSAs have not been explored by Russian or Belarusian scholars, and all references in this section are made to English sources.

“Public service announcements are short videos created by a charitable, government or not-for-profit organization to persuade the viewer to take positive action for an institution, issue, or cause”⁹. “PSAs speak directly to problems and issues that people face in their daily life: media literacy, healthy living, self-esteem, violence, and many others.”¹⁰ There are many PSAs available on the Internet, and they are widely used nowadays to transmit health related issues and make people become more responsible for their actions.

⁷ <http://www.tvb.ca/pages/TCEPSA.htm/> Accessed October 15, 2012.

⁸ Goodall, Jane. “How to Make a PSA.” *Jane Goodall's Roots & Shoots*. Web. 20 Nov. 2012 <<http://www.janegoodall.ca/documents/MakingaPSA.pdf>>.

⁹ <http://www.tvb.ca/pages/TCEPSA.htm/> Accessed October 15, 2012.

¹⁰ *Ibid.*

“In 2002, Firdaus Kharas, a renowned Ottawa-based producer and director specializing in the creation of television programs, feature films and animation, cooperated with Brent Quinn, a Johannesburg-based producer whom he had met at a conference in South Africa” (Levin 2012: 44). “Quinn, also working as a comedian, thought that the people in his country most affected by AIDS – youngsters from 15 to 24 – do not react to moralistic messages. So Quinn decided to use children’s animation to transmit an important message to the public” (*ibid.*).

Firdaus Kharas supported this idea as “PSAs are suitable for broadcasting in the media, and animation is easier to translate into many languages” (*ibid.*: 45). So, Kharas and Quinn ended up creating *The Three Amigos* – a series of PSAs portraying three talking condoms named Stretch, Shaft, and Dick. “The series had a huge success, and won several awards. In 2005, the United Nations even arranged *The Three Amigos* to be translated into its six official languages” (*ibid.*).

All in all, “on DVD there are 20 episodes of different duration: 2 x 15 seconds, 4 x 20 seconds, 9 x 30 seconds, and 5 x 60 seconds. The PSAs are available in 50 languages.”¹¹ It should be mentioned, nevertheless, that not all episodes are available in all 50 languages.

The episodes are full of puns and humor, but also carry a serious message: “no matter in which situations the “Amigos” appear (be it a casino or a football match) they never score or win without protection” (Levin 2012: 45). These PSAs seek to reach their aim (HIV/AIDS prevention by using condoms) by fulfilling three major functions as specified by Jane Goodall¹²:

¹¹ *The Three Amigos*. Prod. Firdaus Kharas, and Brent Quinn. DVD.

¹² Goodall, Jane. “How to Make a PSA.” *Jane Goodall’s Roots & Shoots*. Web. 20 Nov. 2012 <<http://www.janegoodall.ca/documents/MakingaPSA.pdf>>.

- “grabbing the audience’s attention” (Goodall line 8) (the creators used humour and animation; they transmit the message in this form, far different from a moralistic preach);

- “sending a specific, clear, and simple message” (*ibid.*) (no matter how funny the content of episodes might seem, at the very end of each episode a female voice says: “Use a condom. Stop the spread of AIDS!” “The female voice [in English] is a hint that women are also responsible for stopping the epidemic” (Luise von Flotow 2005: 197));

- “changing people’s behaviour” (Jane Goodall) (i.e. pragmatic function of PSAs – make people occupy an active position in life, make them act and encourage others to do so).

The humor in these PSAs made it possible for an issue that is often seen as embarrassing or inappropriate to be accessible for TV and public discussion. “The humor breaks open the communication problem, and allows the material and the message to travel the world” (Luise von Flotow 2005: 198).

The translations were all done and recorded in Ottawa, Canada, financed by a private Canadian TV network. Many people volunteered to translate the episodes into their native languages: international students from the local universities, diplomats, and/or recent immigrants. They were brought together by a coordinator and devoted their time to record the most workable versions. These sessions were not always easy – due to cultural, religious and other reasons, the decisions about what can be said about sex and what should definitely be left out were hard. (*ibid.*: 199)

Since the original version was made in English, it is possible to imagine that certain “translators had to make difficult decisions while translating the puns and jokes. Very generally, the translations render the gist of each clip, only sometimes managing to reflect pithy wordplay and the innuendo of the English” (*ibid.*).

To sum up, it is necessary to point out that public service announcements might have been considered by Russian speaking specialists in health communication as an example of successful health communication. Animated videos helped thousands of young people to evade HIV/AIDS contamination by changing risky behavior to a safe one (Levin 2012).

Conclusion on Chapter 1

Communicating health issues is not an easy task, especially if a message on HIV/AIDS is addressed to young people. The fact that children and teenagers in Russia and Belarus do not get much sex education might be considered one of the reasons for the growing number of new HIV/AIDS cases in the above mentioned regions. A way out of this problem is to familiarize young people with animated PSAs, *The Three Amigos*, which with the help of humor and word plays, show that safe sex is a way to prevent HIV/AIDS.

In the following chapter, I will be touching on the problem of health communication accessibility for people with hearing impairment, and I will suggest a possible way of making *The Three Amigos* accessible for Russian and Belarusian deaf and hard of hearing viewers.

Deaf and hard of hearing people, apparently, have additional difficulties in accessing existing audiovisual materials on health issues. Of course, nowadays with the development of the Internet, it is possible to get access to printed sources that contain messages on health care problems. But forms such as animated PSAs used to communicate health issues are not always adapted for hearing impaired viewers.

There has been no research on adapting audiovisual materials for the needs of the deaf and hard of hearing in Russia and Belarus. And no research has been done on PSAs so far.

I consider the topic of communicating health issues (in my research, HIV/AIDS prevention problem) to young people with hearing impairment to be important for several reasons:

- the increase of cases of HIV contamination over past few years in Russia and Belarus;¹³

- the biggest number of new cases of HIV is among youngsters of 15-29;¹⁴

- young people with hearing impairment should have equal access to available animated PSAs on HIV/AIDS prevention, alongside existing printed sources.

¹³ “V ijune v Belarusi viyavleno 144 novih sluchaya VICH-infekcii” [In June 144 new cases of HIV-infection were discovered in Belarus]. *Novosti TUT.by* [News TUT.by]. 2013. Web. 16 Nov. 2013.; “Kart-blansh. Chislo umershyh ot SPIDa v Rossii nepreryvno rastet” [Carte-Blanche. The Number of People Who Died from AIDS in Russia is Growing Continuously]. *Nezavisimaya gazeta* [The Independent Newspaper]. 2013. Web. 16 Nov. 2013. (my translation)

¹⁴ *Ibid.*

2 Meeting the needs of the target audience

2.1 Health communication not for all?

In this section, I present my observations pertaining to the fact that today's health communication is not addressed to people with hearing impairment. I will cite statistics that show that there are many people living with different degrees of hearing loss in Russia and Belarus. I believe that examples of successful health communication, such as *The Three Amigos* PSAs, should be accessible to a larger number of people, especially those who have special needs in accessing the audiovisual content of PSAs.

Addressing health issues is not an easy task: complicated terminology, and patronizing tones of doctors and scientists are likely to make people reluctant to accept all those messages in the media. Furthermore, most health communication addresses only a public without hearing impairment. Even in contemporary works on health communications (e.g. Wright *et al.* 2008; Green 2003; Harvey 2013; Hicks 2012) the question of transmitting messages on health care to the hearing impaired is not discussed.

The series of animated PSAs *The Three Amigos* is also targeted only at the hearing audience. The absence of subtitles on DVD attracted my attention, and I thought that subtitles could increase the number of viewers, and make these episodes accessible to the hearing impaired.

It is not an easy task to find contemporary statistics on the number of people with hearing impairment living in Russia and Belarus. However, in 2008, the World Organization and Swedish National Association of the Deaf published a report on the Global Survey in which I managed to find some data on the number of deaf people in Russia and Belarus. All

figures presented in the report refer solely to the members of the Deaf communities (or associations); those who are not members of such communities are not considered. Below, I present statistics from the above-mentioned report to give an idea about how many people live with hearing loss in Russia and Belarus (the table is taken from page 13 of the report)¹⁵:

	# of hard of hearing members	# of deaf members
Russia	n/a	87,414
Belarus	3,087	8,336

“The approximate number of deaf people in Russia is 13 million, and in Belarus – 375,507” (*ibid.*:15).

Those figures might be supplemented by data from the WHO:

there are 360 million persons in the world with disabling hearing loss (5.3% of the world’s population);

328 million (91%) of these are adults (183 million males, 145 million females);

32 million (9%) of these are children¹⁶.

And importantly, “approximately 8% of 15 year olds and older suffer from hearing loss in Central and Eastern Europe and Central Asia.”¹⁷

¹⁵ World Federation of the Deaf, and Swedish National Association of the Deaf. *Global Survey Report WFD Eastern Europe and Middle Asia Regional Secretariat*. 2008. Print.

¹⁶ <http://www.who.int/pbd/deafness/estimates/en/index.html> accessed Apr. 20, 2013.

¹⁷ http://www.who.int/pbd/deafness/WHO_GE_HL.pdf accessed Apr. 20, 2013.

Though there are no exact figures for the number of young people aged 15-24 in Russia and Belarus who live with hearing impairment, it is evident that many people suffer from hearing loss, and health communication should be addressed to them.

In my research, I do not aim at extracting exact statistics. Quoting F. Kharas who in one of the interviews said that “if one person watches the episodes or if one life is saved”, the work that is done will not be in vain.¹⁸

To sum up, it appears there could be hundreds of young people for whom PSAs such as *The Three Amigos* are not available. This is the reason for proposing a subtitled version of the animated PSAs on HIV/AIDS prevention.

In the following section, I touch on the definition of what is hearing, and what causes hearing loss; and give an overview about the education of students with hearing impairment in Russia and Belarus.

2.2 Who are the deaf and the hard of hearing?

This section is devoted to hearing loss. People without hearing impairment are unlikely to think about this problem in daily life. Nevertheless, I include this section in my thesis in order to give an idea that the problem of hearing loss should not be seen in black and white – people with hearing impairment have different degrees of hearing loss that should be taken into account while creating subtitles for them. I present results of research carried out in Russia and Belarus which underline the importance of teaching reading and developing oral speech in students with hearing impairment. Reading is also of importance when dealing with subtitling, because a subtitler should provide viewers with reasonable reading time.

¹⁸ *Firdaus Kharas: The Animated Activist*. Dir. Randy Kelly. NTSC, 2013. DVD.

To define the target audience for whom I am creating the subtitles, I addressed sources published both in English and in Russian (the latter were written by Russian and Belarusian scholars). Giving priority to the ones written in my mother tongue (Russian), I, nevertheless, used many articles written by foreign scholars, who, it seemed, have produced more research in this area.

To get an idea about the needs of the target audience, it is essential to understand what is hearing, what causes hearing loss, and how the hearing impaired learn language to function in society.

“Hearing is one of the five senses with which people perceive and interpret sound. Sound goes through the air in the form of waves. Those waves vary in frequencies that determine the different pitches of the sounds we hear” (my translation) (Ananyev 1961: 579). “Hearing is the process that involves the perception, conduction and interpretation of sound. The human ear captures and transforms sound waves into nerve impulses, which the brain receives and interprets” (Neves 2005: 78).

“Hearing impairment occurs when sound, due to different reasons, cannot be conducted or interpreted” (*ibid.*). Hearing loss can be classified taking into account three factors:

1-whether the problem lies in the ability of the human ear to conduct sound waves (conductive hearing loss), or the problem occurs when sound cannot be interpreted (sensorineural hearing loss), or when the two mentioned problems arise at the same time (mixed hearing loss);

2-whether hearing loss appeared before language acquisition or afterward – prelingual or postlingual;

3-whether hearing loss was inherited from a deaf parent – genetic or non-genetic hearing loss (*ibid.*).

“Conductive hearing loss may be caused by the surplus of ear wax, by a foreign body inside the ear, by damages of the eardrum, or infections” (Hay 1998:15).

“Sensorineural hearing loss affects the sensory and neural parts of the inner ear, so that sound waves cannot be converted into electrical impulses, and their transmission to the brain becomes impossible” (Neves 2005: 78). “Among the causes for sensorineural hearing loss one can mention genetic or congenital conditions, infections within the inner ear, auto-immune disease, [...], tumours of the auditory nerve, head injury or trauma, exposure to ototoxic drugs, noise exposure and aging” (*ibid.*).

“In both cases [conductive and sensorineural hearing loss], hearing loss can be considerable, up to complete deafness; but sensorineural hearing loss is irreversible. Conductive hearing loss often can be remedied” (Hay 1998:15).

Measuring hearing loss, one should take into account sound frequency and the amount of decibels. For example, “if a person’s hearing loss is 60 decibels, it means that (s)he cannot hear sounds of a particular frequency at the level lower than 60 decibels. It is necessary to mention here that 60 decibels is the average loudness of daily conversation” (Hay 1998: 55). In other words, “a person with such hearing loss will have difficulty while listening to his/her interlocutors, and will easily hear jet engine noise” (*ibid.*).

According to the research that was carried out in Russia,

if a person’s hearing loss is less than 50 decibels (s)he can perceive speech at the distance of 1 meter from the ear; hearing loss from 50 to 60 decibels allows a person to hear speech at the distance of 0.6 metre from the ear; more considerable hearing loss – 60 to 70 decibels – means that speech can be heard at a 25 cm distance from the ear; if a person’s hearing loss is 70 to 80 decibels, an interlocutor should speak directly into a person’s ear; and,

finally, 80 decibels and more presuppose that a person cannot hear speech (my translation) (Feklistova 2009: 7-8).

In Russia, “deaf children are normally educated in special educational establishments for the deaf; hard of hearing children, depending on the degree of hearing loss, can get education either in special educational establishments, or they can be integrated in the classes with hearing students.”¹⁹ “Hearing impaired children are, nevertheless, the most difficult group for integration (compared, for example, to the visually impaired students)” (my translation) (Feklistova 2010:15).

To successfully integrate a child with hearing impairment into a hearing group of students, several conditions should be fulfilled: “early diagnostics of hearing loss, parents’ assistance in the educational process, professional level of a teacher working with the hearing impaired, and psychological readiness of a child to get knowledge” (my translation) (Feklistova 2010:15). Pedagogical work with hard of hearing students in integrated classes is carried out according to a specially designed secondary school curriculum for students with hearing impairment, and presupposes the development of sound perception and correction of pronunciation (*ibid.*). “The development of hearing abilities is carried out not for hearing per se, but to form the mechanism of interconnection between residual hearing, thinking, and speech” (*ibid.*: 16).

It is necessary to say that much has been done so far to educate and integrate children and young people with hearing impairment into society (my translation) (Feklistova 2010).

¹⁹ Kulakova, E.V. “Metodiki vospitaniya i obucheniya detey s narusheniyem slukha” [Methodologies of training and educating of children with hearing impairment]. *Internet Journal “Otoskop”*. Web. 19 Nov. 2013 < <http://www.otoskop.ru/rus/2009/05/metodiki-vospitaniya-i-obucheniya-detej-s-narusheniyem-sluxa/>>. (my translation)

Russian and Belarusian scholars and teachers have developed methodologies and applied results of their research while training hearing impaired students.

Much attention is paid to teaching deaf and hard of hearing students how to read and understand text, and also how to speak (*ibid.*).

“**Reading** plays an outstanding role in the educational process of hearing impaired children. It is a complex activity that includes text perception and ‘digestion’ of information that results in the understanding of the whole text” (my translation) (Kharishova 1987:2). Reading involves “the process of thinking that is based upon certain skills formed during special training lessons” (*ibid.*).

Understanding text is the main difficulty for hearing impaired students, and to overcome this difficulty, Russian and Belarusian scholars and teachers train them on how to predict text components, mainly at the level of word combinations (*ibid.*: 9).

Russian and Belarusian methodologists and psychologists report that “the reading speed of hearing impaired students is almost 30% slower than that of an average hearing student” (*ibid.*: 12). In regards to subtitling, reading speed is an important factor that needs always to be taken into account (Zárate 2010:169).

Speech training is also of key importance to integrating hearing impaired students in society. Different degrees of residual hearing both with deaf and hard of hearing students make it possible to teach them sounds, lexical units and grammar structures in a way similar how hearing students are educated (my translation) (Zykova and Kuzmichyova 1993).

“Teaching hearing impaired students how to read and developing their residual hearing is very important for the educational process. On average, at the age of 17-18, hearing impaired students graduate from secondary schools and are ready to either start their

professional activity, or to continue education” (*ibid.*: 5). “Among the most popular professions for the hearing impaired in Russia and Belarus one can mention the following: working at construction sites, sewing, baking, car maintenance, cooking, farming, etc.; less common are office administration, engineering, education, finance, and social work.”²⁰

Addressing hearing impairment, Russian and Belarusian researchers use the terms pertaining mostly to medical conditions: “глухой” (‘glukhoj’ - deaf), “слабослышащий” or “тугоухий” (‘slaboslyshaschiy’ or ‘tugoukhiy’ - hard of hearing). Nevertheless, some Russian researchers (e.g. Sverdlov 1999) refer to American social sciences and emphasise that “the ‘deaf’ (not capitalized in Russian) have their own community and should be addressed as an “inclusive community”, part of the one including both hearers and the hearing impaired” (my translation) (Sverdlov 1999: 17).

In this research, and due to the relative under-development of terminology in Russian, I have borrowed the approach used in the PhD Thesis of Joselia Neves (2005). According to this approach,

’deaf’ [not capitalized] simply refers to someone who cannot hear well enough to process aural information conveniently. Considering somebody ‘Deaf’ [capitalized] means accepting the fact that a person belongs to the Deaf community that, even if a minority, has rules and codes of conduct that differentiate it from all others. [...] Many deaf people use a language which also has a structured grammar that governs conventionalised movements that convey messages visually: sign(ed) language. (Neves 2005: 85)

In other words, “capitalized ‘Deaf’ indicates that a person belongs to the Deaf community, and written or spoken language is the second language after sign(ed) language

²⁰ World Federation of the Deaf, and Swedish National Association of the Deaf. *Global Survey Report WFD Eastern Europe and Middle Asia Regional Secretariat*. 2008. Print. (p. 21-22).

for him/her. Being ‘deaf’ (not capitalized) simply designates a physical condition, and such people might use written or spoken language as a primary means of communication” (*ibid.*).

Judging by the information available on the websites of the associations of the Deaf of Russia²¹ and Belarus²², people with hearing impairment have the opportunity to work and have interesting pastimes, such as participating in different sports and cultural events. Thanks to the development of the Internet, deaf people nowadays can get access to various media and communicate with each other and also with hearing people.

In the two following sections, I shall briefly define what “subtitles” are, and discuss the differences and similarities of subtitles for the hearing audience, and for people with hearing impairment.

2.3 Defining subtitling

In this section, I briefly outline the main characteristics of subtitling as a mode of audiovisual translation (AVT). This section gives the reader an idea about the main constraints that a subtitler has to deal with in their work. Information about subtitles for people without hearing impairment also serves as a basis for analysing peculiarities of SDH (subtitles for the deaf and hard of hearing).

It is necessary to mention that in this research I am using the term “subtitles”. Other sources use different terms, for example “closed captions”. The definition of “closed captions” differs from one country to another.

²¹ Vserossijskoye obshchestvo glukhih [The All-Russian Deaf Society]. 2013. Web. 20 Nov. 2013 <<http://www.voginfo.ru/>>.

²² Belorusskoye obshchestvo glukhih [Belarusian Deaf Society]. 2013. Web. 20 Nov. 2013 <<http://www.belog.org/>>.

“In most countries, ‘closed caption’ and ‘subtitle’ are synonyms. The term *closed* indicates that only a closed-set of viewers, owners of TVs with a decoder, see the captions. In opposition, *open* caption refers to a caption that is always present and seen by all viewers” (Dumouchel *et al.* 2011:161). In my paper, the term “subtitles” is used referring to both, SDH (subtitles for the deaf and hard of hearing) and subtitles for hearing audience.

Subtitling, together with dubbing and voice-over, is a mode of audiovisual translation:

Dubbing involves replacing the original soundtrack containing the actors’ dialogue with the target language recording which reproduces the original message.

Voice-over presupposes the reduction of volume of the original soundtrack completely, or to a minimal auditory level, so that the original soundtrack could be easily heard.

Subtitling – is a mode of AVT that involves presenting a written text, usually along the bottom of the screen. Subtitles give an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off). (Díaz Cintas 2009: 4-5)

Today, most subtitles are white, although occasionally yellow is used when subtitling black and white films, so that the contrast between image and text is sharper. Fonts without serifs are preferred in subtitling (Díaz Cintas and Remael 2007).

“The maximum number of characters per line varies according to alphabets – for example for a Cyrillic language like Russian it is possible to use 35 characters per line” (*ibid.*: 84).

There exists a “six-second rule” which is explained by Díaz Cintas and Remael (2007):

Two frames allow for a subtitle space. Given that the cinema illusion requires the projection of 24 frames per second (and 25 in television), this means that subtitles can enjoy 12 subtitling spaces per second. In six seconds, then, the total will be 72, which becomes 74 in companies using 37-character lines. This calculation implies a rather low reading speed of some 140 to 150 words per minute or about 2.5 words per second. (*ibid.*: 96-97).

It is generally agreed that the minimum exposure time for the shortest subtitle should be one second. If the information stays on screen any less, there is the risk that it will appear as a flash, and viewers will not be able to read it (Díaz Cintas and Remael 2007).

If a subtitle is immediately followed by another, without any frames between the two, it is difficult for the viewer to register that a change of subtitles has taken place on screen. To avoid this problem, a clear pause has to exist between two consecutive subtitles, which, depending on companies, can vary from 2 up to 4 frames (Díaz Cintas 2008: 95).

At the same time, “subtitles should appear and disappear on the screen synchronously with the original sound track. When a short phrase stays on the screen for long, it makes viewers reread the subtitle and distracts their attention from the moving picture” (Díaz Cintas and Remael 2007: 95).

As any other form of written text, subtitles should ‘educate’ the viewer, i.e. grammatically correct forms are preferred, and taboo words should be eliminated or substituted for more neutral ones (Díaz Cintas and Remael 2007).

For people without hearing impairment, subtitles cannot be an exact transcript of dialogues. Viewers/listeners can absorb speech more quickly than they can read, so subtitles must give them enough time to register and

understand what is written at the bottom of the screen. Viewers must also watch the action on screen and listen to the soundtrack, so they must be given sufficient time to combine reading with watching and listening. This means that a subtitled text is reduced, either partially, or, in some cases, totally. Partial reduction is achieved through condensation and a more concise rendering of the source text, while total reduction is achieved through deletion or omission of lexical items. (*ibid.*: 146)

At first sight, it might seem that subtitles for a hearing audience might solve the problem of access to audiovisual materials for those who have hearing impairments: the script appears at the bottom of the screen, in synchrony with changing shots. But why is it still necessary to create special subtitles for the hard of hearing? In the following section I will explain why special subtitles are required for people with hearing impairment.

2.4 Special subtitles for the hard of hearing

In this section, I touch upon the differences between subtitles for people without hearing impairment, and subtitles for the deaf and hard of hearing. Such differences explain the choice of the type of subtitles that I have created for *The Three Amigos* PSAs. I bear in mind the needs of viewers with severe hearing loss which presupposes my decisions in translating and adapting the script.

The development of modern technologies has given people with hearing impairment access to audiovisual materials, but it is the responsibility of people without hearing impairment to adapt audiovisual output for the needs of the deaf and hard of hearing: “Providing the deaf and hearing impaired with adequate access to relevant information on

[the Internet and] television is a significant step towards helping them become responsible, autonomous citizens” (Kurz and Mikulasek 2004: 87).

According to Patrick Zabalbeascoa (2008: 24), any audiovisual text consists of four components:

	Audio	Visual
Verbal	Words heard	Words read
Nonverbal	Music + special effects	The picture Photography

Image 6²³

“If we have two types of signs and two different channels of communication, we get four different types of signs: audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), and visual-nonverbal (all other signs)” (*ibid.*).

When adapting audiovisual materials for people with hearing impairment, one should bear in mind that everything that cannot be perceived through the audio channel should be transferred into words that can be read on the screen.

Reading is supposedly one of the ways to get information about the outside world to the hearing impaired. And subtitles are one of the means of translating the content of audiovisual material for the deaf and hard of hearing. No academic work has been done so far in Russia and Belarus to investigate subtitles for the deaf and hard of hearing (SDH). This does not mean, though, that there are no such subtitles in the above mentioned regions – they exist and they are available for different programs and films. Though no academic research is available, the necessity of SDH is discussed at the governmental level.

²³ Image from: Zabalbeascoa, Patrick. “The Nature of the Audiovisual Text and Its Parameters.” *The Didactics of Audiovisual Translation*. Ed. Jorge Díaz Cintas. Amsterdam: John Benjamins, 2008. 21-37. Print. (p. 24).

A Federal program has been launched in Russia *Dostupnaya sreda na gody 2011-2015* (Literally, “accessible environment for the years 2011-2015”) that presupposes that the main Russian channels will broadcast up to 13,000 hours of subtitled programs per year by the end of 2013.²⁴ This program embraces four channels: *Rossiya-1*, *Rossiya-K*, *NTV*, and *Karusel*. For Belarus, there is no available data pertaining to SDH (*ibid.*).

In the previous section, I mentioned that subtitles for a hearing public undergo reductions, i.e. they are not verbatim of the original dialogue (Díaz Cintas and Remael 2007). In regard to subtitles for the deaf and hard of hearing, modifications of the original script are not restricted to text reduction.

Whereas hearers complement their reading of subtitles with the auditory information that is conveyed through paralinguistic and sound effects, paralinguistic signs are more often hidden from the Deaf, for they are often sensed in the tone or color of voice in each speech act. There are times when such paralinguistic signs actually alter the meaning of words, and punctuation cannot translate the full reach of such signs. Whenever such signs have informative value, there is a need for explication. In SDH, explication is a fundamental process to compensate for the aural elements that go missing. In the case of paralinguistic information, there might even be a need to spell out what can only be perceived in the way words are spoken. (Neves 2008b: 161)

On the one hand, there is a “need of explication” (*ibid.*) in subtitles for the deaf and hard of hearing. But, on the other hand, due to the fact that the reading speed of people with hearing impairment is lower, subtitlers need to find ways to give viewers enough time to

²⁴ “Obyomy skrytogo subtitirovaniya rastut” [The Amount of Closed Captioning is Growing]. *Vserossijskoye obshchestvo glukhih* [All-Russian Deaf Society]. 2013. Web. 19 Nov. 2013. <<http://www.voginfo.ru/novosti/vestnik-vog/item/358-increasesubtitles.html>>. (my translation)

read and understand subtitled text: “some scholars (for example, D’Ydewalle *et al.* 1987) suggest that a ‘six-second rule’ that is true for the hearers should become a ‘nine-second rule’ for people with hearing impairment. In other words, hearing impaired viewers should have around 30% more time to read subtitles than hearing audience” (Zárate 2010: 161).²⁵

“Nevertheless, nowadays this assumption might be doubtful: increased exposure to television, computers, mobiles and other audiovisual devices may have affected reading speed in the deaf and hard of hearing and other reading abilities” (*ibid.*).²⁶

Taking into account that SDH should contain additional information and allow for more reading time, it is safe to assume that the original script will undergo certain modifications. Modifications of the source text, nevertheless, are not always appreciated by the target audience. According to Joselia Neves (2005), “the demand for verbatim transcriptions has become a banner for Deaf associations and movements, who consider any kind of editing as a form of censorship” (Neves 2005: 144).

On the one hand, this point of view is fair because people with considerable hearing impairment cannot hear the original text; therefore, they do not know to which degree the original script has been modified in subtitles.

But, on the other hand, text modifications seem to be inevitable in the process of subtitling. Moreover, some scholars (e.g. J. Neves 2005) assume that viewers with hearing impairment “might benefit from subtitles that are syntactically and semantically structured in the ways that would facilitate reading. Long complex sentences are apparently more demanding on their short-term working memory. Short direct structures will ease comprehension and make the reading of subtitles far more effective” (Neves 2005: 151).

²⁵ This assumption has not been supported by academic research.

²⁶ I have not found any statistical data that would prove this statement.

“This does not mean, of course, that deaf people cannot cope with complex vocabulary. Actually, subtitles may be regarded as a useful means to improve the reading skills of deaf viewers, as well as an opportunity to enrich both their active and passive vocabulary” (*ibid.*).

Technically, both subtitles for hearers and SDH should meet the following demands:

-*acceptability*, i.e. subtitles should meet language norms, being stylistically appropriate, and reflect current rhetorical patterns, terminology, etc.

-*legibility* determines the choice of fonts, colors, and position of subtitles on the screen;

-*readability* deals with reading speed rates, text complexity, information density, semantic load, shot changes, etc.

-*synchronicity* presupposes that subtitles should coincide with the spoken word, or, in case of SDH, at least with the image on the screen;

-*relevance*, in terms of what information is to be conveyed, deleted or clarified in order not to increase the cognitive effort involved in listening or reading. (Gambier (2003: 179) qtd. Neves 2005: 123)

Summing up, it is possible to single out the following differences between subtitles for hearers and SDH:

1-SDH should allow for more reading time for their users;

2-text in SDH should be syntactically and semantically simplified to facilitate reading and processing of the content;

3-SDH should also contain information about important sound effects and paralinguistic information.

Taking this into account, it is possible to suppose that for one and the same audiovisual material two sets of subtitles – SDH and subtitles for a hearing public – will differ. This point of view was articulated in Joselia Neves’ PhD thesis (2005): “[differences

in ST adapted for SDH] may come as a nuisance to hearers or those hard of hearing viewers who will easily identify such changes, but it will be more useful to those who cannot rely on sound at all to understand audiovisual texts” (Neves 2005: 164).

“SDH are supposed to cater for a wide range of viewers: hard of hearing; pre- and post-lingually deaf; oralising and signing deaf; and deafened viewers who have residual hearing and/or hearing memory” (Neves 2004: 131). But, there is also a point of view that “SDH mostly aim to meet the needs of the Deaf audience” (Neves 2008a: 173).

When I created subtitles for *The Three Amigos* I was bearing in mind an audience with severe hearing impairment, assuming that such people will need the maximum possible reading time and text modifications that would let them understand the message of the PSAs more easily.

I had two options in choosing the ‘source’ audiovisual material for creating subtitles: either to use the Russian dubbed version for 11 episodes and the original English version to create subtitles for 9 episodes that are not presented in Russian on DVD; or to create Russian subtitles for all 20 episodes from the original English version.

Because of the fact that hearing impaired people with minor hearing loss can detect modifications to the original script, I made a choice in favour of creating interlingual (EN-RU) SDH. Interlingual subtitles that are oriented mostly at a public with considerable hearing impairment might be beneficial for people with minor hearing loss as well: viewers will have enough time to read subtitled text from screen; the text will be presented in a simplified accessible form; therefore, the message of the PSAs will reach the target audience.

Summing up the theoretical materials presented in this chapter, I formulate the following hypotheses to be examined in the practical part of my research:

1- Subtitles for the deaf and hard of hearing involve text modifications, and those modifications are more likely to involve omissions rather than additions.

2- A “nine-second rule” is likely to be impossible to apply for SDH taking into account that additional information should be included where necessary.

Creating subtitles for the hearing impaired is not an easy task:

Whatever decision the translator reaches is based on [their] intuition or beliefs about what is relevant to [their] audience. The translator does not have direct access to the cognitive environment of [their] audience, [they] do not actually know what it is like – all [they] can have is some assumptions or beliefs about it. And, of course, [...], these assumptions may be wrong. (Gutt 1991: 386 qtd. Neves 2005: 126)

This statement raises questions about the ethics of subtitling as a form of text adaptation for the hearing impaired audience: “it is the translator who decides what should be included or omitted in the text; a high degree of subjectivity is involved” (Neves 2008a: 173).

That is why the closer translators are to the reality of their addressees, the more efficient their work is likely to be, for they will be producing work for receivers in a context that is well known to them. This ideal situation of sharing common ground is perhaps what happens in the case of sign language interpreters who are quite often bi-lingual and bi-cultural, mediating between the hearing and the Deaf communities. (*ibid.*)

I believe that subtitling is the only possible form of adaptation of *The Three Amigos* episodes for the deaf and hard of hearing. Below, I present my arguments in favour of creating Russian subtitles from the original English version of *The Three Amigos* PSAs:

- PSAs will become available not only to the hearing audience;
- Russian speaking viewers will have access to all episodes that were created;
- in some public places, it will be possible to broadcast subtitled PSAs with reduced sound, so it will be not intrusive and distracting (especially if we take into account that PSAs are designed to be broadcast several times a day).

Conclusion on Chapter 2

Today, health communication is not addressed to people with hearing impairment. Creating subtitles is a way of making PSAs such as *The Three Amigos* available to a larger number of viewers. The target audience of the deaf and hard of hearing have different hearing abilities, and, therefore, theoretically, they should have different subtitles. SDH, except for the dialogue, also contain paralinguistic information and cater to more reading time for viewers. Bearing in mind that SDH mostly address the needs of the deaf audience, I decided to create interlingual (EN-RU) SDH for *The Three Amigos* PSAs.

In the following chapter, I shall present the pilot project – interlingual SDH for *The Three Amigos* PSAs – paying attention to the time-spatial constraints, to the translation of humour, and to possible ways of expanding my research.

3 Pilot project: creating subtitles for Russian deaf and hard of hearing

3.1 Dealing with time-spatial constraints

In this section, I discuss the possibility of giving my target audience more time to read subtitles. Also, I analyse basic strategies that were used in the process of text adaptation for SDH.

Before starting to create subtitles, I needed to get a clear idea of what subtitles should be like. The methodologies that I used in my research were taken from the works of Jorge Díaz Cintas and Aline Remael (2007),²⁷ and Josélia Neves (2005).²⁸ The authors' works present detailed descriptions of subtitles, and give practical recommendations on subtitling. The book by Diaz Cintas and Aline Remael was the starting point for the practical part of my research; further, having got acquainted with basic rules of subtitling, I turned to detailed analysis of J. Neves' work that is devoted to creating SDH.

Below, I present basic rules about SDH that I was following while subtitling *The Three Amigos* episodes:

- subtitles are placed in the bottom part of the screen, center aligned;
- white color is preferred, fonts without serifs are used;
- Cyrillic alphabet allows for two lines on the screen, 35-characters each;

²⁷ Díaz Cintas, Jorge, and Aline Remael. *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing, 2007. Print.

²⁸ Neves, Josélia. *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing*. Thesis, School of Arts, Roehampton University, 2005. Web. 15 Apr. 2013
<<http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf>>.

-timing should allow for reading subtitles and processing visual content (two-line SDH should stay on the screen more than 6 seconds);

-minimum exposure for a subtitle should be no less than 1 second, also there should be time breaks between adjacent subtitles;

-short subtitles should not stay on the screen for too long, so that viewers will not reread them;

-long complex structures should be simplified;

-complicated words should be substituted with their simpler counterparts where possible;

-besides original dialogues, SDH should contain additional information: speaker indication, paralinguistic information, etc. (Cintas and Remael 2007; Neves 2005).

It is worth mentioning that after watching subtitled episodes with muted sound (as Joselia Neves (2005) recommends), I had to modify the text in order to provide viewers with even more reading time, and to reduce the amount of paralinguistic information.

It is important to note that when I started on the EN-RU translation, I kept in mind that simpler and shorter syntactic structures and words are preferable. That is why not many changes were made at syntactic and semantic levels. Major changes were made in relation to timing and additional information. As for additional information, only the indication of who is speaking at the moment (when it is not clear from a shot) was maintained in square brackets where timing allowed. For example, the final message “Use a condom. Stop the spread of AIDS” that is pronounced by a strict female voice was italicised, and paralinguistic information (who pronounces it and how) was removed. I also used italics to

indicate speakers other than the “Amigos” (especially when a speaker is not in the camera focus).

Time constraints turned out to be a big challenge: whenever possible, I tried to give viewers more reading time by combining one-line subtitles into two-line ones, and by shortening pauses between adjacent subtitles.

All in all I wrote 126 Russian subtitles for *The Three Amigos*. They can be found in **Appendix A**.

To create subtitles, it was necessary to ‘extract’ the piece of video from DVD that I was working on. Since all 50 language versions are recorded as a single file on the DVD, I had to use special software to extract 20 episodes in English. The software I used for this purpose is called *DVD Shrink*, and it is available at <http://www.dvdshrink.org/>.

The software I used to create subtitles is called *Subtitle Edit*, and it is available for free download at http://download.cnet.com/Subtitle-Edit/3000-2170_4-90536.html. *Subtitle Edit* “allows adjusting the start time of any subtitle if it is not synchronized with the movie. Also, the program gives clues about time-spatial constraints: e.g. when subtitles overlap, or if there are too many symbols in a line, the program highlights such subtitles with red color”.²⁹

All in all, Russian SDH stays on the screen for 515.808 seconds, and the total number of characters equals 3722. In the previous chapter, I mentioned the “six-second” and “nine-second” rules. Let us calculate the average reading speed for both variants:

-“six-second rule”: $70 \text{ [characters]} / 6 \text{ [seconds]} = 11.6 \text{ characters per second}$;

-“nine-second rule”: $70 \text{ [characters]} / 9 \text{ [seconds]} = 7.7 \text{ characters per second}$.

If we try to calculate the average reading speed for my SDH, we will get the following result: $3722 \text{ [characters]} / 515.808 \text{ [seconds]} = 7.2 \text{ characters per second}$, which almost

²⁹ http://download.cnet.com/Subtitle-Edit/3000-2170_4-90536.html accessed Aug. 20, 2013.

coincides with the “nine-second rule”. Those figures are, of course, relative. Though in my research I managed to approach the reading speed to the average 9 seconds per 70-character subtitle, I had to remove all additional information that might be of importance for the viewers with hearing impairment. Moreover, the results of my work have not been tested on Russian people with hearing impairment, which is why the question of acceptable reading speed for SDH remains to be open.

In this section, I was trying to verify my hypothesis about the “nine-second rule”. My assumption was that if SDH are supposed to contain additional information for the hearing impaired, then it will be close to impossible to allow for slower reading speed for them. Speaking only about the Russian SDH for *The Three Amigos*, I conclude that the application of the “nine-second rule” is feasible only with considerable omissions.

It is also worth mentioning that I was trying to synchronize the subtitles with the image on the screen rather than with lip movements of the *Amigos*.

In the following section, I look at the basic techniques that were used while translating *The Three Amigos* from English into Russian. Particular attention is paid to dealing with wordplay.

3.2 Understanding basic strategies of translating and adapting the text for viewers with hearing impairment



Image 7³⁰

This section is devoted to the analysis of basic techniques that were applied while I adapted the English script to Russian subtitles for the deaf and hard of hearing. This analysis is done in order to examine my hypothesis that omissions in SDH might prevail over additions.

When I worked on translating and adapting the original English script, I was greatly inspired by the ideas of Eugene Nida, and also by *Skopos* theory.

I aimed at creating a subtitled text that would be *equivalent*, i.e. would be of “equal value” (Pym 2010) to the original English text that was used for a hearing audience. By saying that the translated text is equivalent to the original one, I mean that it should have the same effect on the target audience, and it should meet the needs of the deaf and hard of hearing. Below, I present the ideas of E. Nida and of *Skopos* theory that I bore in mind while translating and adapting the original English script for SDH in Russian.

³⁰ Image from: Levin, Mike. “Drawing Lessons.” *Readers Digest* April (2012): 43-48. Print.(p. 43).

Eugene Nida defines “translation” as follows: “Translating consists in reproducing in receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida 1966: 19).

Nida states that “the translator must strive for equivalence rather than identity”, “the best translation does not sound like a translation”, and “a conscientious translator will want the closest natural equivalent”.³¹ By “natural”, E. Nida means that the equivalent forms should not be “foreign” either in form or meaning (Nida 1966: 19). Still, “[...] all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information” (*ibid.*: 13).

Nida also places special emphasis on the purpose of translation, on the roles of both the translator and the receivers, and on the cultural implications of the translation process (Nord 1997: 5).

The ‘purpose of translation’ is also a core concept of *Skopos* theory, because *skopos* is “a Greek word, literally meaning ‘aim, purpose’.” According to *Skopos* theory, the fundamental principle that determines all translational process is the purpose of translation” (my translation, Nord 2008: 41).

“Hans Vermeer (1989) states that each text is produced to serve a specific purpose. According to *Skopos* theory one should translate/ interpret/ speak in such a way that a translated text could function in the situation in which it is supposed to be used, according to the client’s needs” (qtd. Nord 2008: 43). “The client acts as the initiator of the translation process. Ideally, the client provides the translator with as much information as possible: time, place, environment, and the purpose of a translated text” (*ibid.*: 44).

³¹ Quoted in Peter Fawcett, *Translation and Language: Linguistic Theories Explained* (Manchester: St-Jerome Publishing, 1997), 57.

In my case, the ‘client’ did not initiate the process of translation, nor did they provide me with any recommendation on what would be the best in subtitles. That is why the final product is based solely on my assumption of what would be suitable for my target audience.

All in all, there are 20 episodes in English on DVD. For analysis in this paper, I gave them arbitrary titles: “Talk Show”, “Rocket”, “Football Match”, “Boarding the Plane”, “Casino”, “Three Peppers”, “Over the River”, “In the Park”, “Bungee Jumping”, “Performance”, “Crossing the Road”, “In front of the TV”, “In the Street”, “Forest Lake”, “Zoo”, “War Zone”, “Beach”, “Truckers”, “Art Gallery”, and “Camping”.

Audiovisual translation is a new activity for me, which is why, before doing my own translation, I decided to analyse the 11 episodes that are dubbed in Russian and recorded on DVD. This work helped me to understand the techniques that were used to adapt the AV material for Russian speaking viewers, and inspired me to write my own translation that was being created, bearing in mind the needs of the target audience. I include this analysis in **Appendix B**.

What was of interest to me is how puns could be dealt with. In order to analyse the translation of the source-text puns, it is necessary to look into the nature of the pun.

Dirk Delabastita offers an operational definition of the pun, which covers its most characteristic features:

Wordplay is the general name indicating the various textual phenomena in which certain features inherent in the structure of the language used are exploited in such a way as to establish a communicatively significant, (near)-simultaneous confrontation of at least two linguistic structures with

more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers). (Delabastita 1993: 57)

In Delabastita's definition of the pun, it is stated that the effect of a pun must be '*communicatively significant*'. The fact that a pun is communicatively significant means that "it has a communicative effect. Such effect can for instance be humorous, attention-getting (often seen in newspaper headlines) or persuasive (frequent in marketing material)" (Díaz Pérez 2008: 37).

It seems to be a common notion that the translation of puns is a challenging task. This can be explained by the fact that:

Semantic and pragmatic effects of source-text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules. (Delabastita 1994: 223)

Apart from the language specific constraints that occur in the translation of puns from one language to another, the challenge of translating puns is increased in subtitling by various time and spatial constraints. The fact that "subtitled [wordplays] in many instances are rendered in fewer words than in the source text may affect the outcome of the rendering of [puns] in the target text" (Veiga 158).

An aspect particularly characteristic for audiovisual productions concerns the visual pun, though:

The visual pun is produced through the visual rendering of the unexpected semantic layer, i.e. the secondary 'reading'. This poses some constraints to the subtitler, since the translation of the original dialog which is rendered in

the subtitles is not only to correspond with the semantic content of the original utterance, but also with the visual image. (Gottlieb 1997: 189)

Delabastita provides a clear and systematic list of strategies to translate puns. I here quote it in its full length:

-Pun → *pun*: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function;

-Pun → *non-pun*: the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated “beyond recognition”;

-Pun → *related rhetorical device*: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun;

-Pun → *zero*: the portion of the text containing the pun is simply omitted;

-Pun ST [source text] = pun TT [target text]: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually “translating” it;

-Non-pun → *pun*: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason;

-Zero → *pun*: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device;

-Editorial techniques: explanatory footnotes or endnotes, comments provided in translators’ forewords, the “anthological” presentation of

different, supposedly complementary solutions to one and the same source-text problem, and so forth. (Delabastita 1996: 134)

This detailed description of translation strategies of wordplay served me as a guide when I translated the parts of the script that contained humour and puns. Nevertheless, time and spatial constraints led to the most frequent usage of a ‘pun-zero’ strategy.

Below, I discuss the Russian SDH created from the original English variant. I produced new translations of all 20 episodes since the script of the existing Russian dubbed episodes was not suitable for SDH.

I shall be analyzing the episodes in the order they were recorded on DVD.



32

In the first episode – “Talk Show” – the *Amigos* are trying to persuade the audience that sex on a first date is something that they do not expect:

English Version	Russian SDH	Back Translation
-And you never try for sex on the first date.	-Так вы против секса	-So, you are against sex on the first date, aren't you?
-Never. We just talk. Ha-ha!	на первом свидании?	-Of course! We just chatter.
-Yeah, about stuff and everything.	-Конечно! Мы просто болтаем.	-Yeah, about this and that.
-You see, manhood today is all about spiritual things.	-Да, о том – о сём.	-Inner world is what matters.
-Yah right! Evolved men, give me a break.	-Главное - это внутренний мир.	-Oh yeah, we are about to believe you.
Trust your instincts, not your date. Carry a condom. Stop the spread	-Ну да, мы почти вам поверили. Думай своей головой. Носи с собой	Think with your own head. Carry a condom. Stop – AIDS.

³² Small icons to illustrate each episode were created from screen shots of *The Three Amigos* episodes.

of AIDS.	презерватив. СТОП – СПИД.	
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In this episode, I was trying to keep close to the original text and, at the same time, to make subtitles readable for the target audience. Translating the very first sentence, I used the technique of generalization: cf. “never try for sex” and “против секса” (“against sex”). For the next sentence, inversely, I used a verb with more concrete meaning, and this verb is mostly used in colloquial speech – “болтаем” (“chatter”).

The technique of generalization was also applied while translating “about stuff and everything”: “о том – о сём” (“about this and that”).

Just for the sake of readability, I changed the reference to “manhood [that cares about] spiritual things” to “внутренний мир” (“inner world”). In both cases, it seems, the idea is that sex is of less importance for the *Amigos*.

The final remark of the talk show host was substituted by “Ну да, мы почти вам поверили” (“Oh yeah, we are about to believe you”) that in a way explains its meaning. Literal translation in this case would distort the meaning of the phrase.

In the translated version of the phrase “carry a condom”, I added “с собой” (literally means “with yourself”), because otherwise it would mean ‘wear a condom’.

Also, in all episodes where there is a “Stop the spread of AIDS” appeal, I used a two-word slogan: “Stop – AIDS” because literal translation (“Останови распространение СПИДа”) is bulky and takes much time to read.



In the “Rocket” episode, the modifications are considerable:

English Version	Russian SDH	Back Translation
<p>-Roger, amigos! You're clear for lift off. Enjoy the ride! -Yah, baby! Give it all you got. Eh, who's Roger? -10, 9, ooh. -Shouldn't something that flies have wings? -8, 7, -Huh, it's getting horny here. -Roger that. -6, -Will someone tell me who Roger is? -Ah-ah...4, -What happened to 5? -3, yes, yes... 2, -Now I worry. -1 No condom – no blast off. Stop the spread of AIDS.</p>	<p>-[женский голос] Приготовьтесь! Взлетаем! -Да, крошка. Сейчас оторвемся! -10, 9 -Разве ракета без крыльев полетит? -8, 7 -Становится горячо. -А ты выпусти пар. -6 -И как это сделать? - 4 -А где «5»? -3, 2 -Я боюсь теперь. -1. Без презерватива плохо кончишь. СТОП – СПИД.</p>	<p>[female voice] Get ready! We are taking off! -Yeah, baby! Now we'll let us go! -10, 9 -Will the rocket fly without wings? -8, 7 -It's getting hot. -Let the steam out. -6 -And how shall I do that? -4 -And where is '5'? -3, 2 -I am afraid now. -1. You'll finish badly without a condom. Stop – AIDS.</p>

I start the translation with two short sentences, avoiding ‘Roger it’. I do it on purpose because later in the episode there is a reference to ‘Roger’ as a male name. There are no analogues in Russian for ‘Roger’ that would include allusions both to a military command and a male name.

In Shaft’s remark, I used the Russian verb “оторвемся” which has two meanings: “take off” with reference to the rocket, or “let oneself go”/ “have fun” with reference to the *Amigos*.

For the sake of subtitles' readability, I used a structure with a more concrete meaning in Shaft's question about the wings: cf. "Shouldn't something that flies have wings?" vs. "Разве ракета без крыльев полетит?" ("Will the rocket fly without wings?")

In the next sentence, I substituted "horny" for "горячо" ("hot") which allowed me to compensate for the loss of wordplay about 'Roger'. When Shaft says "it's getting horny", steam is accumulating in his space-suit. That is why I used this image to preserve a humorous effect. And so, when Stretch says to Shaft "Roger it" in the English version, in my translation, it sounds like "Let the steam out" (basically, 'get rid of negative emotions'). And, when Shaft impatiently asks "who Roger is" in the English original, in the Russian translation it becomes "And how shall I do that?" (meaning 'How shall I let the steam out?'). In this case, I used the technique of compensation – I omitted a wordplay at the very beginning of the episode, but created a humorous effect here.

I used many omissions while writing the subtitles for this episode. In particular, I had to remove all 'moans' that accompanied the final countdown by a female voice: this information about sound effects just made the subtitles difficult to read.

Also, bearing in mind the needs of the target audience, I made choices in favour of shorter words even though they might have slightly different meanings as in "now I worry" vs. "Я боюсь теперь" ("I'm afraid now"). Russian word for "afraid" ("боюсь") is shorter than "worry" ("волнуюсь" or "беспокоюсь").

I tried to preserve double meanings in the final "no blast off": I used a verb with multiple meanings "кончишь" that might refer to 'finishing your life badly', or it might have some connotation of sex ('finishing').



Next episode – “Football Match” – is a vivid example that shows how it is close to impossible to render all meaningful sounds in subtitles:

English Version	Russian SDH	Back Translation
-It’s a goal! - Go-go-go! You just can’t score without a condom. Stop the spread of AIDS.	-♪ Оле-оле-оле -[арбитр] Это гол! Защита важна не только в спорте. СТОП - СПИД.	♪ [Ole-ole-ole] -[referee] It’s a goal! Protection is important not only in sport. Stop-AIDS.

The absence of a polysemantic verb like “score” in Russian made me rewrite the final appeal. The phrase has thus lost its stylistic brightness, leaving room only for semantic content.



The “Boarding the Plane” episode:

English Version	Russian SDH	Back Translation
[Attention, last boarding call for flight 152.] The right protection for all destinations. Use a condom. Stop the spread of AIDS.	[объявляется посадка на рейс] Куда бы не занесло – предохраняйся. Пользуйся презервативом. СТОП - СПИД.	[boarding call for flight ...] Wherever you would appear – protect yourself. Use a condom. Stop – AIDS.

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In this episode, I omitted the part where the flight attendant giggles since this is obvious because of the camera focus, and does not need to be made explicit in words.

I used the impersonal form of the verb “занесло” (literally meaning ‘appear’/ ‘end up somewhere’) that let me appeal to both sexes, emphasizing the importance of protection for both – girls and guys.



In the following episode – “Casino” – I used several techniques to adapt the text to the target audience:

English Version	Russian SDH	Back Translation
<p>-No more! Not all gamblers realize the odds stacked against them. -She can't throw us another odd number. -Ha-ha-ha! Zero. Nobody win! I like you boys. You've got... how do you say... big balls! Don't gamble with your life. Use a condom. Stop the spread of AIDS.</p>	<p>-Ставок больше нет! [Каждый игрок уверен, что ему повезет.] -Мы не должны снова проиграть. -[Смерть] Zero. Ничья! -Вы мне нравитесь, парни. Рисковать вы умеете. Не играй со смертью. Пользуйся презервативом. СТОП - СПИД.</p>	<p>-No more! [Every gambler is sure that he will get lucky.] -We shouldn't lose again. -[Death] Zero. Nobody win! -I like you, guys. You know how to take risks. Don't pay with death. Use a condom. Stop – AIDS.</p>

In the phrase pronounced at the beginning by a female voice, I used antonymic translation together with the technique of generalisation: cf. “not all gamblers” and “каждый игрок” (“every gambler”); and “odds stacked against” and “повезет” (“get lucky”).

Then, I translated Dick’s words to be more understandable for people who are not very familiar with gambling. So, instead of referring to “odd number”, I used the verb “проиграть” (“lose”).

Death’s final remark was a big challenge, as in Russian there is no association between ‘big balls’ and cuteness. That is why in the Russian translation, I put words about ‘taking a risk’ in Death’s mouth, which let me continue the same idea in the final slogan: “Don’t play with death.”



In the following episode – “Three Peppers” – I had to omit several fragments, which was necessary for the sake of text readability:

English Version	Russian SDH	Back Translation
-Ha-Hah! How could anyone want to put one of these in their mouth?	-И кто додумается положить его в рот?	-And who will come up with the idea to put it in the mouth?
-Is that true what they say – size doesn’t count?	-А правда, что размер неважен?	-Is that true that size does not matter?
-Yeah! Dynamite comes in small packages.	-Конечно!	-Of course!
-Ooh, how can mines all shriveled up!	-А мой совсем съёжился.	-Mine wrinkled up completely.
-Well, at least it doesn’t bend to the left	-Он хотя бы не загнут влево, как у меня. [Съешь перчик – обед бесплатно.]	-At least it isn’t bent to the left like mine. [Eat a pepper – lunch for free.]
	Не играй с огнем.	Don’t play with fire.

like mine. [inscription: Eat hot chili – free meal] Don't play with fire. Always use a condom. Stop the spread of AIDS.	Предохраняйся всегда. СТОП - СПИД.	Always protect yourself. Stop – AIDS.
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Some omissions are explained by language structure; in Russian, for example, possessive pronouns are not used for parts of the body: cf. “put one of these in their mouth” and “положить его в рот” (“put it in the mouth”).

Having tried several variants with reference to “dynamite”, I decided to omit that phrase. Though it adds a lot to the stylistic coloring it is a big challenge for the hearing impaired reader.



In the short episode “Over the River”, I was trying to stick to the original text, though the final appeal was translated without any reference to “it’s a jungle out there”. Still, the main idea of the episode is preserved:

English Version	Russian SDH	Back Translation
-Don't panic. That's rain. It's a jungle out there. Carry protection. Stop the spread of AIDS.	-Без паники. Это дождь. Вокруг опасность. Защити себя. СТОП - СПИД.	-No panic. That's rain. Danger is everywhere. Protect yourself. Stop – AIDS.



Translating the following episode – “In the Park” – I was also trying to stick to the original as much as possible, as well as to make necessary adjustments, so that the output would be acceptable for the target viewer:

English Version	Russian SDH	Back Translation
<p>-Wow, some legs. -I'd really like to get to know her. -Go on! Get lucky! -Hi, big boy! Like a blue, or something else? -Ah, something else sounds good. -A-ap, first the money. Watch me blow. -Ah! I was hoping... -Anything in particular? Something kinky? Ah, don't let that pop, big boy. -Hey, how much is the balloon, anyway? Don't blow it. Use a condom. Stop the spread of AIDS.</p>	<p>-Какие ножки! -Я бы с такой познакомился. -Давай, не робей! -Привет! Хочешь шарик или что-то поинтересней? -О, «поинтересней» звучит заманчиво. -Сначала заплати. -Я надеялся... -Хотел что-то необычное? ...На, смотри, только не лопни. -Сколько за шарик отдал? Не теряй головы. Пользуйся презервативом. СТОП - СПИД.</p>	<p>-Cute legs! -I'd like to get to know her. -Come on! Don't be shy! -Hi! Want a balloon or something more interesting? -Oh, “more interesting” sounds tempting. -Pay me first. -I hoped... -Wanted something unusual? ... Here you are, just don't pop. -How much did you pay for the balloon? Don't lose your head. Use a condom. Stop – AIDS.</p>

The first two sentences are almost identical in the two versions. In the following sentence, when *Stretch* and *Dick* encourage *Shaft* to get acquainted with the girl, I used antonymic translation and substituted “get lucky” with “не робей” (“don't be shy”) because the Russian “тебе повезёт” (“get lucky”) is longer than “не робей” (“don't be shy”). Still,

the meaning in this case does not suffer a lot – in both versions there is the encouragement to act.

In the girl’s greeting, I omitted “big boy” in order to give viewers more time to read from the screen. “Something else” is referred to as “поинтересней” (“something more interesting”) – in Russian, this sounds more equivocal.

It goes without saying that the chain of omissions and alterations influenced the tone of the episode. Such words as “blow”/ “don’t blow it”, “kinky” were not rendered either because the lack of the equivalent, or because some of them are redundant in a way.



The “Bungee Jumping” episode:

English Version	Russian SDH	Back Translation
<p>-I was planning on a long life. -You count down from a hundred. Give us time to change our minds. -Ready? One hundred... Never make a leap of faith. Always wear a condom. Stop the spread of AIDS.</p>	<p>-Я хотел жить долго. -Считай со ста. Дай нам немного времени. -Готовы? Сто... Не делай того, о чём пожалеешь. Пользуйся презервативом. СТОП - СПИД.</p>	<p>-I wanted to live a long life. -You count down from a hundred. Give us some time. -Ready? – One hundred... Don’t do the things that you will regret about. Use a condom. Stop – AIDS.</p>

In this episode, I omitted “to change our minds”, so that there is an option in the *Amigos’* decisions – either they need time to change their minds, or to get ready for a leap.

Translating the final appeal, I used the technique of explanatory translation, so that “leap of faith” turns into “то, о чём пожалеешь” (“things you will regret about”) in the Russian translation.



The following episode – “Performance” – has much wordplay, and represents a big challenge for the translator:

English Version	Russian SDH	Back Translation
<p>-Are we now supposed to rise to the occasion? -Let’s see what you’ve got, amigos. -And... go! -Oh, come on, bro! This is not the time to get vertically challenged. -I can’t get it up. -It also happened to me... Once. -Just once? Hah! Yah, right. You really need to get it up, man. -I just can’t elongate on command. -No problem. Just think about what we’re gonna do next. -Ok, that works! -Hah! Whole that thought. -That’s some length you’ve been hiding, man! -How’s my shape? -Ah! Erect!</p>	<p>-Мы должны сейчас выпрямиться? -[женский голос] Покажите, что вы умеете. -Дружище, не стесняйся! -Не получается. -Со мной раз тоже такое было. -Только раз? Дружище, давай, не подведи. -Я не могу растянуться по команде. -Ты только представь, что тебя потом ждет. -Представил... -Кажется, это работает. -Я в форме? -Крепыш! -Благодарю, я готов. [женский голос] –</p>	<p>-Are we now supposed to straighten up? -[female voice] Show me what you can. -Buddy, don’t be shy! -I cannot do this. -It also happened to me once. -Only once? Buddy, come on, don’t let us down! -I cannot stretch on command. -Just imagine what is waiting for you afterwards. -I did... -Seems, that works. -Am I in a good shape? -Firm! -Thank you, I am ready. -[female voice] Come over tomorrow!</p>

<p>-Thanks! I am ready now! -Sorry, amigos. Some other time. -But we're ready to rock-n-roll! -Yah! You can't leave us this way. -Do you know how hard this is, huh? -Ha-ha! Oh, yeah! Like we can see that. Every performance requires a condom. Stop the spread of AIDS.</p>	<p>Приходите завтра! -Но мы готовы на всё! -Да! -Другого раза может и не быть! Будь во всеоружии. СТОП – СПИД.</p>	<p>-But we're ready for everything! -Yeah! -There might not be the second chance! Be all armed. Stop – AIDS.</p>
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It was not always possible to find exact equivalents in Russian, which is why quite often, I used many substitutions while translating this episode. Whenever possible, I omitted 'redundant' phrases so that the viewer would have more time to read the subtitles.

For example, in the very first phrase, a more general “выпрямиться” (“straighten up”) stands for “to rise”, and “to the occasion”, is omitted in Russian SDH. This whole phrase does not render the wordplay in Russian. Unfortunately, this type of loss is common not only in this particular episode, but in all translated versions.

Then, English “what you've got” was rendered into Russian as “что вы умеете” (“what you can”). This variant seemed more appealing because in the context of the *Amigos* “performance”, I put an emphasis on what they ‘can’, rather than on what they ‘have got’.

The sentence “And... go!” was omitted altogether, and *Dick's* sophisticated “Oh, come on, bro! This is not the time to get vertically challenged.” is rendered as “Дружище, не стесняйся!” (“Buddy, don't be shy!”). It goes without saying that all the wordplay is gone in this case, but, on the other hand, bulky word-to-word rendering would not contribute to understanding the idea, especially with people who cannot hear the spoken word. The

same can be said about the following phrase – “I can’t get it up.” The English phrasal verb is expressive and concise, while the Russian translation would demand the technique of explanation in this case. That is why I used the impersonal “Не получается” (literally “it cannot be done”, or “I cannot do this”).

In the choice between sense and wordplay, I always gave priority to the former, because PSAs are broadcast not for the sake of mere entertainment, so if the message is not understood, there is no point in watching PSAs.

In the following phrase – “It also happened to me... Once.” – I had to juxtapose and combine the elements, so that in the output we read “Со мной раз тоже такое было.” Ideally, I should have used “однажды” instead of “раз” to render “once”, but in adapting the text for subtitling, every symbol counted, which is why I was trying to choose the shortest equivalents wherever possible.

Dick’s “Just once? Hah! Yah, right. You really need to get it up, man.” is also shortened by omitting “yah, right”, and substituted by the phrase with direct meaning – “Дружище, давай, не подведи.” (“Buddy, come on, don’t let us down!”).

In the next phrase, “elongate” is substituted by “растянуться” (“stretch”), that is more about a condom itself with no reference to ‘erection.’

Starting from the moment Shaft is ‘stretching up’, I let myself rewrite the text, so that it would follow more logically, and would be understandable to Russian viewers, and would be readable for the people I am targeting. Back translation shows that my version differs from the original one.

I was thinking a lot about the final appeal, and, finally, I rendered it as “Будь во всеоружии” (“Be all armed”). “Performance” in Russian does not have any reference to

‘sex’, that is why I put an accent that a person should be always ready, or, as I say it here – “all armed”.



In the following episode – “Crossing the Road” – the *Amigos* do not pronounce any text. The main task was to render the final appeal:

English Version	Russian SDH	Back Translation
<p>There is always an accident waiting to happen somewhere. Always stay in control. Use a condom. Stop the spread of AIDS.</p>	<p>[крик ворона] [машина сигналиит] Опасность может подстергать где угодно. Пользуйся презервативом. СТОП - СПИД.</p>	<p>[raven croaking] [car beeping] Danger can sneak up anywhere. Use a condom. Stop – AIDS.</p>

The *Amigos* are crossing the road several times, the car crashes, but a more serious ‘accident’ occurs when the raven leaves an unpleasant surprise on *Dick’s* head.

I was trying to make the final message brief, and used words with stronger meaning: “опасность” (“danger”), “подстергать” (“sneak up”). I omitted “always stay in control” as using the condom already presupposes controlling the situation in a way.



The following episode – “In front of the TV” – got some alternations both in form and meaning:

English Version	Russian SDH	Back Translation
<p>-We now review the exact location of Bikini Island.</p> <p>-The first three people to swim to the island win the first prize.</p> <p>-A month in paradise, all alone with our three bikini finalists.</p> <p>-Don't be forgetting your life jackets now.</p> <p>-Or your shark repellent.</p> <p>Beware of dangerous waters. Use a condom. Stop the spread of AIDS.</p>	<p>[переключают каналы]</p> <p>-[диктор] Здесь находится остров Бикини.</p> <p>Первая тройка доплывших до него получит главный приз.</p> <p>Отдых с финалистками конкурса купальников.</p> <p>Не забудьте спасательные жилеты.</p> <p>Не заплывай далеко.</p> <p>Пользуйся презервативом.</p> <p>СТОП -СПИД.</p>	<p>[switching channels]</p> <p>-[announcer] Bikini Island is located here. The first three people to swim to the island win the first prize – recreation with bikini contest finalists. Don't be forgetting your life jackets.</p> <p>Do not swim too far. Use a condom. Stop – AIDS.</p>

In the episode, there are actually two announcers – a man and a woman. They take turns, and, instead of indicating the speaker every time in the subtitles, I just wrote the text as if there was only one TV announcer.

I lowered the ‘poetics’ of Bikini Island advertisement – instead of a “month in paradise” I used "отдых" (“recreation”).

Also, after having watched the episode several times, I decided to omit “or your shark repellent” in the Russian version, just because there was not enough time to read the subtitles. Moreover, “life jackets” already gives a hint that protection should never be forgotten.

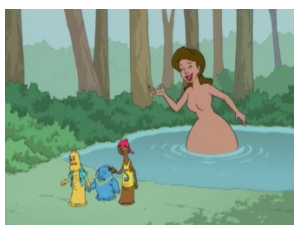
Initially, I was trying to play around with “dangerous waters”, but I ended up with “не заплывай далеко” (“do not swim too far”), this implies knowing the limits of what is good and what is bad.



In the short episode “In the Street”, the translated version is very close to the original, with one small exception:

English Version	Russian SDH	Back Translation
-What were they doing? Picking up someone? Use a condom. Stop the spread of AIDS.	-Чем они там занимались? Планируешь развлечься? Пользуйся презервативом. СТОП - СПИД.	-What were they doing? Planning to have fun? Use a condom. Stop – AIDS.

English “Picking up someone?” has a clearer reference to dating rather than Russian “Планируешь развлечься?” (“Planning to have fun?”), but still it sounds equivocal even in the translated version.



The following episode – “Forest Lake” – was also a challenge for me:

English Version	Russian SDH	Back Translation
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<p>-Relax, amigos! I'm your sister – feminine. -Oh, sister? -Yes, silly. Didn't you know? I protect on the inside. -Hey! That's cool! -Then how come you're so much bigger than us? -Because, amigo, I need to accommodate all sizes. -But... -Hang on, this isn't right. -Nonsense! -But... -What you're waiting for? -Amigos, you can't! She's our sister! Outside or inside – always use protection. Stop the spread of AIDS.</p>	<p>-Спокойно, амигос. Я – ваша сестра. -Наша сестра? -Да, женский презерватив. Для защиты изнутри. -О, класс! -А почему ты намного больше нас? -Мой размер должен подойти любому. -Но... -Не делай этого. -Чушь! -Подожди. -Чего? -Она же сестра! Выбери защиту: снаружи или изнутри. СТОП- СПИД.</p>	<p>-Relax, amigos. I'm your sister. -Our sister? -Yes, feminine condom, to protect from the inside. -Oh, cool! -But how come you are much bigger than us? -Because my size should fit everyone. -But... -Don't do this. -Nonsense! -Wait. -[Wait] for what? -She is our sister! Choose protection: outside or inside. Stop – AIDS.</p>
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For example, in the very first sentence, when *Feminine* introduces herself, I omitted “feminine” on purpose, but I inserted this word in the following remark: “Да, женский презерватив. Для защиты изнутри” (“Yes, a feminine condom, to protect from the inside.”)

Further on, when *Feminine* explains to the *Amigos* why she is bigger than they are, I put an accent on the “size” that should fit everyone.

When the *Amigos* argue about whether or not to jump in the lake, I tried to make their remarks as laconic as possible, so that the viewer would have an opportunity to not only read the subtitles, but also to watch the cartoon itself.

In the final appeal, I used the verb “выбери” (“choose”), implying that the viewers are active and are responsible for their choices.



Here is my subtitled version for the episode called “Zoo”:

English Version	Russian SDH	Back Translation
<p>-There are the girls. [...and in the spring time the male feels the urge to procreate] -Isn't it tragic caging an animal like that? -He looks pretty horny to me. -Lucky for us he's behind bars. Imagine try to tell him you have a headache. -Where those girls go? Use a condom – it's a matter of survival.</p>	<p>-Поехали туда! [Весной у животных наступает брачный период.] -Разве он не мучается в клетке? -Похоже, он в ярости. -Наверное, львица ему сказала, что у неё болит голова. Презерватив – гарантия твоей безопасности.</p>	<p>-Let's go there! [Spring is the time to procreate for animals.] -Isn't he suffering in the cage? -Seems that he is in rage. -Maybe his lioness told him that she has a headache. Condom is the guarantee of your safety.</p>

The very first exclamation was rendered as “-Поехали туда!” (“Let's go there!”), because it was important to indicate the direction where the *Amigos* go. Moreover, watching the episode, the viewer can perfectly understand that the *Amigos* were following the girls.

The broadcaster's commentary about the “urge to procreate” was rendered as a phrase with general meaning saying that “Весной у животных наступает брачный период.” (“Spring is the time for animals to procreate.”)

I was trying to compensate for stylistically coloured words. For example, in my translation, instead of the original “tragic”, I am using “мучается” (“is suffering”) which is also a word with a strong meaning. English “horny” is rendered as “в ярости”; a more precise variant would be “возбужден” (“is excited”), but for the sake of increasing the time to read the subtitles, I picked a shorter word.

Playing around with the word “headache”, I decided to introduce the lioness who might have had it, rather than one of the *Amigos* talking to the lion about his health problems.

I omitted the question about “where the girls go”, just because the subtitles were changing so fast that it was hardly possible to follow them.

Finally, in the appeal to the audience, I refer to condoms as the “гарантия твоей безопасности” (“guarantee of your safety”) rather than a “matter of survival”.



The “War Zone” episode, as well as other long episodes where the *Amigos* are talking all the time, was a big challenge to translate and adapt for the target viewer:

English Version	Russian SDH	Back Translation
<p>[This is a war zone.] - I hate fighting an unseen enemy. -We’ve got to save ourselves. -I count to three. Then... -Wait! Aren’t I just too good-looking to die?</p>	<p>-Мы попали в окружение. -Нужно выбирать. -Считаю до трёх, а потом... -Я слишком молод, чтобы умирать! -Вот, прикройся.</p>	<p>-We are surrendered. -We need to get out. -I count to three, and then... -I am too young to die! -Here you are, cover yourself.</p>

<p>-Cover your face with this – no one will notice. -It’s time. Three! [In the war zone [explosion] happens.] -We’re contaminated. Ah-aaaa! -I want to live, please. -Pull yourself together amigos – you’ll survive. [Once again – latex saves lives!] -Think the other guys made it? -Rough night. Hard to tell. -Only the smart ones. Don’t become another casualty. Use a condom. Stop the spread of AIDS.</p>	<p>[взрывы] -Пора. В атаку! [взрыв] -Мы пропали! [стонет] -Боже, помоги нам. -Ничего, жить будете! [Презерватив сохранит тебе жизнь.] -Думаешь, остальные выбрались? -Трудно сказать. -Только умные выжили. Не попадай в списки жертв. Пользуйся презервативом. СТОП - СПИД.</p>	<p>[explosions] -It’s time. Attack! [explosion] -We’re finished! [moans] -Lord, help us. -Never mind, you’ll survive! [Condom will preserve your life.] -Do you think that other managed to get out? -Hard to tell. -Only the smart ones survived. Don’t appear in the lists of casualties. Use a condom. Stop – AIDS.</p>
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Instead of rendering the announcer’s “This is a war zone” and *Dick’s* “I hate fighting an unseen enemy”, I introduced “Мы попали в окружение” (“We are surrendered”) to create the setting for this episode.

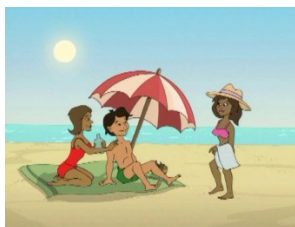
After, when *Dick* complains that he is too “good-looking to die” and *Shaft* gives him a lead to cover his face, I put an emphasis on ‘youth’ – so that *Dick* is saying that he is too young to die, and his friend suggests he cover himself completely, not just his face.

I had to rewrite the entire central part of the episode. First, it was close to impossible to render the announcer’s “In the war zone ... happens”, that is why I left it out. Second, I left out the “unseen enemy” which is [supposedly] radiation or some virus, changing “We’re

contaminated. Ah-aaaa!” to a short remark “Мы пропали!” (“We’re finished!”), and making Shaft appeal directly to god: “Боже, помоги нам.” (“Lord, help us.”)

In the following announcer’s remark – “Once again – latex saves lives!” – I translate “latex” as “condom” (“Презерватив сохранит тебе жизнь.”)

In the final appeal, I introduce the “list of casualties”, because it seems more appropriate in this situation than “another casualty”.



Here are my subtitles for a short episode called “Beach”:

English Version	Russian SDH	Back Translation
Anyone can get burnt. Cover up and wear a condom. Stop the spread of AIDS.	[жарится] ♪ Любой может обжечься. Защити себя. Пользуйся презервативом. СТОП - СПИД.	[grilling] ♪ Anyone can get burnt. Protect yourself. Use a condom. Stop – AIDS.

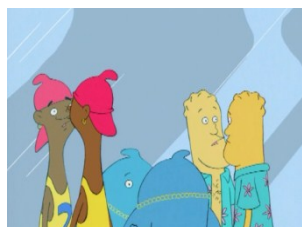


In the episode called “Truckers”, I omitted several fragments to make the text more readable for the target audience:

English Version	Russian SDH	Back Translation
[inscription: “Happy uck stop”] [Truckers are always on the move.] -Better keep trucking. -Don’t get too friendly with locals. Truckers beware. Carry protection. Stop the spread of AIDS.	[стоянка «Счастливый дальнобойщик»] [стоны] -Лучше проедем. [смех гиен] -Поосторожнее с местными. Дальнобойщик, будь бдительным. Имей с собой презерватив. СТОП - СПИД	[“Happy Trucker” stop] [moaning] -Better keep trucking. [hyenas laughing] -Be careful with locals. Truckers beware. Carry a condom. Stop – AIDS.

I had to omit the meaningful phrase “Truckers are always on the move”, because it is hardly possible to find the equivalent that would sound as equivocal in Russian.

I rendered “don’t get too friendly” as “поосторожнее” (“be careful”), this led to the loss of allusion that “hyenas actually stand for workers of sex industry” (Luise von Flotow 2005: 200).



Here are the subtitles for the “Art Gallery” episode:

English Version	Russian SDH	Back Translation
-Na-ha! Kinky! -Ooh, ugly! -Macho! -Typical English! -Hey, what about this century? -It’s coming up next! Be a part of the future. Use a condom.	-Странная штука! -Ужас! -Мачо! -Стильные парни. -А что это? -Это - наше будущее. Будь частью будущего. Пользуйся	-Weird stuff! -Ugly! -Macho! -Stylish guys. -And what is this? -This is our future. Be a part of the future. Use a condom. Stop – AIDS.

Stop the spread of AIDS.	презервативом. СТОП - СПИД.	
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I decided to substitute “Typical English” with “стильные парни” (“stylish guys”). In my opinion, this phrase produces a humorous effect, and, at the same time, does not create any cultural stereotypes.



In the last episode – “Camping” – the Amigos do not pronounce any text:

English Version	Russian SDH	Back Translation
Mosquitoes cannot give you AIDS, but who you sleep with – can. Use a condom. Stop the spread of AIDS.	[жужжание комара] Комары не могут заразить СПИДом, но может твой партнёр. Пользуйся презервативом. СТОП - СПИД.	[buzzing] Mosquitoes cannot infect you with AIDS, but your partner can. Use a condom. Stop – AIDS.

In the appeal to the audience, I used the technique of concretization to adapt it for SDH: the English verb with a broad meaning “give” was rendered by “заразить” (“infect with”); the phrase “who you sleep with” is substituted with a “partner” (“партнёр”).

The main strategies I used to translate and adapt the text of the episodes for SDH are the following: syntactic changes, omissions (16 cases), additions (2 cases) (plus 14 additions in square brackets to indicate speakers and meaningful sounds), generalizations, concretizations, compensations, and explanatory translation. To translate wordplay, I used

almost all strategies suggested by Dirk Delabastita (1996) (except for “Editorial techniques”), the most often used were “Pun → non-pun” and “Pun → zero” strategies.

The hypothesis about the prevalence of omissions upon additions was proven to be only partially true: though the number of additions and omissions is the same, they refer to different types of text. While omissions refer to the original text, additions touch mainly on the paratextual component: indicating who is speaking when it is not clear from the shot, and rendering meaningful noises.

Summing up, it is possible to state that my subtitled version of *The Three Amigos* episodes is an example of what Josélia Neves calls “transadaptation” (Neves 2005: 261). I used numerous techniques to make the subtitled version readable for Russian speaking deaf and hard of hearing: substitution and its variants – generalization and concretization, explanatory translation, additions, omissions, compensations; syntactic transformations – antonymic translation, changes in the word order, and breaking long sentences into shorter ones.

When I was translating and adapting the text for Russian deaf and hard of hearing, I tried to do my best to render the main idea of *The Three Amigos* episodes that using condoms can help to prevent the spread of AIDS.

3.3 The afterword: challenges, impressions, and plans for the future

Creating Russian SDH for *The Three Amigos* was a very interesting and exciting experience. At the same time, there were many difficulties I faced in the process of subtitle creation.

First, subtitling requires constant attention to time-spatial constraints. In the case of SDH, dealing with these sorts of constraints becomes even more challenging: people with

hearing impairment need more time to read subtitles; and it is necessary to include additional information (e.g. indicating who is talking at the moment if it is not clear from the shot, and paralinguistic information) while, at the same time, leaving enough time for the audience to watch the episodes.

I managed to apply the “nine-second rule” recommended for SDH, i.e. the Russian SDH stay on screen during the time that would be needed to read a 70-character subtitle in 9 seconds. But this was achieved only by omitting paralinguistic information. For example, in the “Rocket” episode, no background sounds were rendered in the subtitles. All omissions of this type were carried out after I had watched subtitled episodes with muted sound. Even though I was familiar with the plot of the episodes, watching the subtitled videos with the sound turned off was a challenging experience. It was difficult to follow the plot – the pictures changed rapidly, and reading subtitles with additional information at such high speed was not an easy task, even for someone who is not hearing impaired.

Second, it was rather troublesome to accept the high degree of subjectivity in my choices. Having no opportunity to consult a deaf person about the results of my work, I had to rely solely on my own understanding of what should be included or excluded from the subtitles. It is necessary to mention that all my attempts to contact both associations of the Deaf (Russian and Belarusian) were unsuccessful.

Third, there were always doubts about the degree of equivalence between my subtitled version and the original one. On the DVD “Animated Activist”,³³ there is a moment where one can see the process of script proofreading for the “No Excuses” episodes. It shows how stringent the work of verifying the shades of every word’s meaning is. I imagined that the same work was done while creating *The Three Amigos*, and this is why translating and

³³ *Firdaus Kharas: The Animated Activist*. Dir. Randy Kelly. NTSC, 2013. DVD.

adapting the episodes for Russian speaking viewers demanded a high degree of responsibility toward both – the authors of the episodes, and the target audience.

The results of my research will be sent to the creator of *The Three Amigos* episodes, Firdaus Kharas, who gave me permission³⁴ to pursue this project and helped me with all the questions I had about the episodes. I hope that in the future it will be possible to find volunteers who will create SDH in other languages for those animated episodes.

In regard to future work on subtitling, I shall try to find volunteers with hearing impairment to watch the subtitled episodes and point out the strong and weak sides of my work.

For me, subtitling is a very appealing mode of audiovisual text adaptation. This is why I am planning to continue my work in this domain. Moreover, in my home country, the Belarusian language is becoming more and more popular, especially among young people. That is why subtitling some short videos from foreign languages into Belarusian could also become an interesting project. This type of work would involve not only students from linguistic faculties, but also IT specialists, because nowadays the software for creating subtitles is not compatible with Belarusian.

Conclusion on Chapter 3

Having analyzed the translation strategies that were used to create the Russian dubbed version of *The Three Amigos*, I tried to translate the English script myself and create Russian SDH. Bearing in mind the needs of my target audience, I managed to achieve a reasonable reading speed and include additional information in subtitles wherever it was feasible. I can

³⁴ Letter from Firdaus Kharas, producer of *The Three Amigos*, September 12, 2013.

therefore state that a comfortable reading speed can be achieved only by non-inclusion of most paralinguistic information in SDH.

Conclusion

In the process of working on this project, I created Russian subtitles for deaf and hard of hearing viewers. Subtitling public service announcements on HIV/AIDS prevention *The Three Amigos* was an interesting and challenging experience. I subtitled those PSAs as an example of health communication that works. Inspired by the enormous success that these episodes had, especially in certain parts of Africa, I decided to make them accessible to a wider range of viewers.

Subtitles of *The Three Amigos* will now be accessible to young Russian speaking viewers with hearing impairment. Also, the subtitled episodes can now be broadcast in public places without concern for sound technology. Moreover, subtitling has now made all 20 episodes available for Russian speaking audience.

In the process of subtitle creation, I examined the hypotheses that I formulated after having read academic works on subtitling.

My assumption that it would be impossible to follow the “nine-second” rule in subtitling for the deaf and hard of hearing was proven to be false. In the case of my Russian SDH for *The Three Amigos*, it was possible to respect the “nine-second” rule by not including the bigger part of paralinguistic information. This [theoretically] comfortable reading speed for people with hearing impairment needs to be tested in the future, however. Nevertheless, in my work, I aimed only at verifying the feasibility of the “nine-second” rule in theory.

My hypothesis about the prevalence of the technique of omission over that of addition was proven to be partially true. Though the number of additions and omissions appeared to be the same, they refer to different types of text. While omissions occurred with regard to

the original text, additions touched mainly upon the paratextual component: indication of who is speaking when it is not clear from the shot and rendering meaningful noises.

I believe that the results of my work can be useful – if it is decided to subtitle all episodes of *The Three Amigos*, for example. It will be easier to do this work because my subtitles can be used as a template. I have already done the spotting (i.e. fixed the timing when each subtitle should begin and end) for both: SDH and Russian subtitles for viewers without hearing impairment. All files will be sent to Firdaus Kharas.

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Appendix A

Interlingual (En-Ru) subtitles for the deaf and hard of hearing

Here are 126 Russian subtitles for *The Three Amigos*. I present the subtitles, and in brackets I indicate the number of symbols (spaces are treated as symbols) and the amount of time per subtitle.

- 1) 00:00:01,000 --> 00:00:05,259 (4.249 sec)
-Так вы против секса
на первом свидании? (20/19 total 39 characters)
- 2) 00:00:05,505 --> 00:00:12,894 (7.389 sec)
-Конечно! Мы просто болтаем.
-Да, о том – о сём. (28/19 total 47 characters)
- 3) 00:00:14,034 --> 00:00:18,846 (4.812 sec)
-Главное - это внутренний мир. (total 30 characters)
- 4) 00:00:20,688 --> 00:00:24,546 (3.858 sec)
-Ну да, мы почти вам поверили. (total 30 characters)
- 5) 00:00:25,095 --> 00:00:27,338 (2.243 sec)
<i>Думай своей головой.</i> (total 20 characters)
- 6) 00:00:27,863 --> 00:00:30,944 (3.081 sec)
<i>Носи с собой презерватив.
СТОП - СПИД</i> (25/11 total 36 characters)
- 7) 00:00:33,500 --> 00:00:37,852 (4.352 sec)
<i>-[женский голос] Приготовьтесь!
Взлетаем!</i> (31/9 total 40 characters)
- 8) 00:00:39,645 --> 00:00:43,543 (3.898 sec)
-Да, крошка.
Сейчас оторвемся! (12/17 total 29 characters)
- 9) 00:00:44,237 --> 00:00:48,120 (3.883 sec)
-<i>10, 9</i> (total 5 characters)
- 10) 00:00:48,145 --> 00:00:55,090 (6.945)
-Разве ракета без крыльев полетит?
<i>-8, 7</i> (34/4 total 38 characters)

- 11) 00:00:56,084 --> 00:01:00,578 (4.494 sec)
-Становится горячо.
-А ты выпусти пар.
<i>-6</i> (19/18/2 total 39 characters)
- 12) 00:01:00,603 --> 00:01:03,603 (3.000 sec)
-И как это сделать? (total 19 characters)
- 13) 00:01:03,628 --> 00:01:07,618 (3.990 sec)
<i>- 4
</i> -А где «5»? (2/11 total 13 characters)
- 14) 00:01:07,643 --> 00:01:11,739 (4.096 sec)
<i>-3, 2</i> (total 7 characters)
- 15) 00:01:13,364 --> 00:01:17,498 (4.134 sec)
-Я боюсь теперь.
<i>-1.</i> (16/3 total 19 characters)
- 16) 00:01:28,500 --> 00:01:33,256 (4.756 sec)
<i>Без презерватива плохо кончишь.
СТОП - СПИД</i> (31/11 total 42 characters)
- 17) 00:01:35,100 --> 00:01:37,772 (2.762 sec)
-♪ Оле-оле-оле (total 14 characters)
- 18) 00:01:44,293 --> 00:01:47,681 (3.388 sec)
-[арбитр] Это гол! (total 18 characters)
- 19) 00:01:59,388 --> 00:02:02,969 (3.581 sec)
<i>Защита важна
не только в спорте.</i> (12/19 total 31 character)
- 20) 00:02:02,994 --> 00:02:05,061 (2.067 sec)
СТОП - СПИД. (total 12 characters)
- 21) 00:02:08,592 --> 00:02:12,110 (3.518 sec)
<i>[объявляется посадка на рейс]</i> (total 29 characters)
- 22) 00:02:16,614 --> 00:02:21,865 (5.251 sec)
<i>Куда бы не
занесло – предохраняйся.</i> (10/24 total 34 characters)
- 23) 00:02:21,890 --> 00:02:26,909 (5.019 sec)
<i>Пользуйся презервативом.

СТОП - СПИД.</i> (24/12 total 36 characters)

24) 00:02:30,081 --> 00:02:32,897 (2.816 sec)
-Ставок больше нет! (total 19 characters)

25) 00:02:33,222 --> 00:02:38,305 (5.083 sec)
<i>[Каждый игрок уверен, что ему повезет.]</i> (total 39 characters)

26) 00:02:39,344 --> 00:02:43,037 (3.693 sec)
-Мы не должны снова проиграть. (total 30 characters)

27) 00:02:44,800 --> 00:02:47,714 (2.914 sec)
-[Смерть] Зеро. Ничья! (total 22 characters)

28) 00:02:48,746 --> 00:02:54,121 (5.375 sec)
-Вы мне нравитесь, парни.
Рисковать вы умеете. (25/20 total 45 characters)

29) 00:02:54,346 --> 00:02:56,626 (2.280 sec)
<i>Не играй со смертью.</i> (total 20 characters)

30) 00:02:57,051 --> 00:02:59,918 (2,867 sec)
<i>Пользуйся презервативом.
СТОП - СПИД.</i> (24/12 total 36 characters)

31) 00:03:01,540 --> 00:03:06,657 (5.117 sec)
-И кто додумается
положить его в рот? (17/19 total 36 characters)

32) 00:03:06,682 --> 00:03:13,084 (6.402 sec)
-А правда, что размер неважен?
-Конечно! (29/9 total 38 characters)

33) 00:03:13,109 --> 00:03:16,323 (3.214 sec)
-А мой совсем съёжился. (total 23 characters)

34) 00:03:16,348 --> 00:03:19,877 (3.529 sec)
-Он хотя бы не загнут влево,
как у меня. (28/11 total 39 characters)

35) 00:03:21,178 --> 00:03:24,125 (2.947 sec)
<i>[Съешь перчик – обед бесплатно.]</i> (total 32 characters)

36) 00:03:25,977 --> 00:03:31,057 (5.080 sec)
<i>Не играй с огнем. Предохраняйся всегда.
СТОП - СПИД.</i> (39/12 total 51 character)

- 37) 00:03:36,644 --> 00:03:40,370 (3.726 sec)
-Без паники. Это дождь. (total 23 characters)
- 38) 00:03:42,800 --> 00:03:47,924 (5.124 sec)
<i>Вокруг опасность. Защити себя.
СТОП - СПИД.</i> (30/12 total 42 characters)
- 39) 00:03:50,007 --> 00:03:52,743 (2.736 sec)
-Какие ножки! (total 13 characters)
- 40) 00:03:52,768 --> 00:03:58,678 (5.910 sec)
-Я бы с такой познакомился.
-Давай, не робей! (27/17 total 44 characters)
- 41) 00:03:58,703 --> 00:04:04,012 (5.309 sec)
-Привет! Хочешь шарик
или что-то поинтересней? (21/24 total 45 characters)
- 42) 00:04:04,337 --> 00:04:09,555 (5.218 sec)
-О, «поинтересней» звучит заманчиво. (total 36 characters)
- 43) 00:04:11,255 --> 00:04:15,783 (4.528 sec)
-Сначала заплати. (total 17 characters)
- 44) 00:04:21,440 --> 00:04:23,780 (2.340 sec)
-Я надеялся... (total 14 characters)
- 45) 00:04:24,205 --> 00:04:28,120 (3.915 sec)
-Хотел что-то необычное? (total 24 characters)
- 46) 00:04:31,536 --> 00:04:36,196 (4.660 sec)
...На, смотри только не лопни. (total 30 character)
- 47
00:04:37,883 --> 00:04:42,322 (4.439 sec)
-Сколько за шарик отдал? (total 24 characters)
- 48) 00:04:44,773 --> 00:04:49,086 (4.313 sec)
<i>Не теряй головы. Пользуйся презервативом.
СТОП - СПИД.</i> (41/12 total 53 characters)
- 49) 00:04:51,861 --> 00:04:54,024 (2.163 sec)
-Я хотел жить долго. (total 20 characters)
- 50) 00:04:54,049 --> 00:04:58,891 (4.842 sec)

- Считай со ста.
Дай нам немного времени. (15/24 total 39 characters)
- 51) 00:04:59,478 --> 00:05:02,059 (2.581 sec)
-Готовы? Сто... (total 15 characters)
- 52) 00:05:04,228 --> 00:05:06,949 (2.721 sec)
<i>Не делай того,
о чём пожалеешь.</i> (14/16 total 30 characters)
- 53) 00:05:07,074 --> 00:05:11,767 (4.693 sec)
<i>Пользуйся презервативом.
СТОП - СПИД.</i> (24/12 total 36 characters)
- 54) 00:05:14,026 --> 00:05:16,365 (2.339 sec)
-Мы должны сейчас выпрямиться? (total 30 characters)
- 55) 00:05:16,390 --> 00:05:21,329 (4.939 sec)
<i>-[женский голос] Покажите,
что вы умеете.</i> (26/14 total 40 characters)
- 56) 00:05:22,436 --> 00:05:27,090 (4.654 sec)
-Дружище, не стесняйся! (total 23 characters)
- 57) 00:05:27,115 --> 00:05:31,051 (3.936 sec)
-Не получается.
-Со мной раз тоже такое было. (15/29 total 44 characters)
- 58) 00:05:31,076 --> 00:05:35,740 (4.664 sec)
-Только раз?
Дружище, давай, не подведи. (12/27 total 39 characters)
- 59) 00:05:35,765 --> 00:05:38,444 (2.679 sec)
-Я не могу растянуться по команде. (total 34 characters)
- 60) 00:05:38,469 --> 00:05:42,395 (3.926 sec)
-Ты только представь,
что тебя потом ждет. (21/20 total 41 character)
- 61) 00:05:42,420 --> 00:05:44,875 (2.455 sec)
-Представил... (total 14 characters)
- 62) 00:05:45,586 --> 00:05:48,369 (2.783 sec)
-Кажется, это работает. (total 23 characters)
- 63) 00:05:50,171 --> 00:05:53,893 (3.722 sec)

-Я в форме?
-Крепыш! (11/8 total 19 characters)

64) 00:05:53,918 --> 00:05:56,195 (2.277 sec)
-Благодарю, я готов. (total 20 characters)

65) 00:05:56,220 --> 00:05:59,087 (2.867)
<i>[женский голос] -Приходите
завтра!</i> (26/7 total 33 characters)

66) 00:05:59,112 --> 00:06:03,836 (4.724 sec)
-Но мы готовы на всё!
-Да! (21/4 total 25 characters)

67) 00:06:03,861 --> 00:06:07,790 (3.929 sec)
-Другого раза может и не быть! (total 30 characters)

68) 00:06:08,476 --> 00:06:13,073 (4.579 sec)
Будь во всеоружии.
СТОП – СПИД (18/11 total 29 characters)

69) 00:06:17,746 --> 00:06:23,154 (5.408 sec)
[крик ворона]
[машина сигналиит] (13/17 total 30 characters)

70) 00:06:24,768 --> 00:06:29,337 (4.569)
Опасность может подстергать где угодно. (total 40 characters)

71) 00:06:29,976 --> 00:06:35,006 (5.030 sec)
Пользуйся презервативом.
СТОП - СПИД. (24/12 total 36 characters)

72) 00:06:39,376 --> 00:06:43,987 (4.611 sec)
[переключают каналы] (total 20 characters)

73) 00:06:44,012 --> 00:06:49,042 (5.030 sec)
<i>-[диктор] Здесь находится
остров Бикини.</i> (25/14 total 39 characters)

74) 00:06:49,067 --> 00:06:53,045 (3.978 sec)
<i>Первая тройка доплывших до него
получит главный приз.</i> (31/21 total 52 characters)

75) 00:06:53,070 --> 00:06:58,201 (5.131 sec)
<i>Отдых с финалистками
конкурса купальников.</i> (20/21 total 41 character)

76) 00:06:58,826 --> 00:07:02,338 (3.512 sec)
<i>Не забудьте
спасательные жилеты.</i> (11/20 total 31 character)

77) 00:07:03,129 --> 00:07:08,064 (4.935 sec)
Не заплывай далеко.
Пользуйся презервативом.
СТОП - СПИД. (19/24/12 total 55 characters)

78) 00:07:15,716 --> 00:07:19,051 (3.335)
-Чем они там занимались? (total 24 characters)

79) 00:07:19,176 --> 00:07:21,614 (2.438 sec)
Планируешь развлечься? (total 22 characters)

80) 00:07:21,639 --> 00:07:24,275 (2.636)
Пользуйся презервативом.
СТОП - СПИД. (24/12 total 36 characters)

81) 00:07:35,802 --> 00:07:40,416 (4.614)
-Спокойно, амигос.
Я – ваша сестра. (18/16 total 34 characters)

82) 00:07:40,441 --> 00:07:43,009 (2.568 sec)
-Наша сестра? (total 13 characters)

83) 00:07:43,634 --> 00:07:51,353 (7.719 sec)
-Да, женский презерватив.
Для защиты изнутри. (25/19 total 44 characters)

84) 00:07:51,590 --> 00:07:57,459 (5.869 sec)
-О, класс! -А почему
ты намного больше нас? (20/22 total 22 characters)

85) 00:07:57,484 --> 00:08:04,585 (7.101 sec)
-Мой размер
должен подойти любому. (11/22 total 33)

86) 00:08:06,353 --> 00:08:07,694 (1.341 sec)
-Но... (total 6 characters)

87) 00:08:11,549 --> 00:08:14,633 (3.084 sec)
-Не делай этого.
-Чушь! (16/6 total 22 characters)

- 88) 00:08:14,658 --> 00:08:17,500 (2.842 sec)
-Подожди.
-Чего? (9/6 total 15 characters)
- 89) 00:08:17,525 --> 00:08:20,754 (3.229)
-Она же сестра! (total 15 characters)
- 90) 00:08:20,779 --> 00:08:26,662 (9.097)
Выбери защиту: снаружи или изнутри.
СТОП - СПИД. (35/12 total 47 characters)
- 91) 00:08:28,018 --> 00:08:30,228 (2.210 sec)
-Поехали туда! (total 14 characters)
- 92) 00:08:30,553 --> 00:08:37,167 (6.614 sec)
<i>[Весной у животных
наступает брачный период.]</i> (18/26 total 44 characters)
- 93) 00:08:39,172 --> 00:08:46,368 (7.196 sec)
-Разве он не мучается в клетке?
-Похоже, он в ярости. (31/21 total 52 characters)
- 94) 00:08:46,493 --> 00:08:51,982 (5.489 sec)
-Наверное, львица ему сказала,
что у неё болит голова. (30/23 total 53 characters)
- 95) 00:08:55,391 --> 00:08:57,912 (2.521 sec)
Презерватив – гарантия твоей безопасности. (total 42 characters)
- 96) 00:09:00,487 --> 00:09:04,171 (3.684 sec)
-Мы попали в окружение. (total 23 characters)
- 97) 00:09:04,426 --> 00:09:09,597 (5.171 sec)
-Нужно выбирать.
-Считаю до трёх, а потом... (18/27 total 45 characters)
- 98) 00:09:10,890 --> 00:09:17,648 (6.758 sec)
-Я слишком молод, чтобы умирать!
-Вот, прикройся. (32/16 total 48 characters)
- 99) 00:09:17,873 --> 00:09:21,291 (3.418 sec)
[взрывы] (total 8 characters)
- 100) 00:09:21,516 --> 00:09:26,472 (4.956 sec)
-Пора. В атаку! (total 15 characters)

- 101) 00:09:26,497 --> 00:09:29,314 (2.817 sec)
[взрыв] (total 7 characters)
- 102) 00:09:32,370 --> 00:09:36,927 (4.557 sec)
-Мы пропали!
[стонет] (11/8 total 19 characters)
- 103) 00:09:36,952 --> 00:09:43,062 (6.110 sec)
-Боже, помоги нам.
-Ничего, жить будете! (18/21 total 39 characters)
- 104) 00:09:43,087 --> 00:09:47,054 (3.967 sec)
<i>[Презерватив сохранит тебе жизнь.]</i> (total 34 characters)
- 105) 00:09:47,079 --> 00:09:49,534 (2.455 sec)
-Думаешь, остальные выбрались? (total 30 characters)
- 106) 00:09:49,759 --> 00:09:54,171(4.412 sec)
-Трудно сказать.
-Только умные выжили. (16/21 total 37 characters)
- 107) 00:09:54,196 --> 00:09:56,465 (2.269 sec)
Не попади в списки жертв. (total 25 characters)
- 108) 00:09:56,490 --> 00:10:00,240 (3.750 sec)
Пользуйся презервативом.
СТОП - СПИД. (24/12 total 36 characters)
- 109) 00:10:10,354 --> 00:10:13,515 (3.161 sec)
[жарится] (total 9 characters)
- 110) 00:10:13,516 --> 00:10:19,404 (5.888 sec)
♪ (total 1 character)
- 111) 00:10:21,296 --> 00:10:24,931 (3.635 sec)
Любой может обжечься.
Защити себя. (21/12 total 33 characters)
- 112) 00:10:25,397 --> 00:10:29,815 (4.418 sec)
Пользуйся презервативом.
СТОП - СПИД. (24/12 total 36 characters)
- 113) 00:10:36,776 --> 00:10:42,058 (5.282 sec)
<i>[стоянка «Счастливый дальнобойщик»]</i> (total 35 characters)
- 114) 00:10:42,083 --> 00:10:46,842 (4.759 sec)

[стоны]

-Лучше проедем. (7/15 total 22 characters)

115) 00:10:46,867 --> 00:10:53,727 (6.860 sec)

[смех гиен]

-Поосторожнее с местными. (11/25 total 36 characters)

116) 00:10:54,352 --> 00:11:00,735 (6.383 sec)

Дальнобойщик, будь бдительным.

Имей с собой презерватив. (30/25 total 55 characters)

117) 00:11:00,960 --> 00:11:03,750 (2.790 sec)

СТОП – СПИД. (total 12 characters)

118) 00:11:09,459 --> 00:11:15,281 (5.822 sec)

-Странная штука!

-Ужас! (16/6 total 22 characters)

119) 00:11:15,506 --> 00:11:16,981 (1.475 sec)

-Мачо! (total 6 characters)

120) 00:11:18,511 --> 00:11:20,884 (2.373 sec)

-Стильные парни. (total 16 characters)

121) 00:11:21,651 --> 00:11:27,803 (6.152 sec)

-А что это?

-Это - наше будущее. (11/20 total 21 character)

122) 00:11:30,888 --> 00:11:33,687 (2.799 sec)

Будь частью будущего. (total 21 character)

123) 00:11:33,712 --> 00:11:36,630 (2.918 sec)

Пользуйся презервативом.

СТОП - СПИД. (24/12 total 36 characters)

124) 00:11:39,407 --> 00:11:41,608 (2.201 sec)

[жужжание комара] (total 17 characters)

125) 00:11:47,085 --> 00:11:55,021 (7.936 sec)

Комары не могут заразить СПИДом,

но может твой партнёр. (32/22 total 54 characters)

126) 00:11:55,246 --> 00:11:58,371 (3.125 sec)

Пользуйся презервативом.

СТОП - СПИД. (24/12 total 36 characters)

Appendix B

Analysing the Russian dubbed version (in relation to the English original)

The first dubbed episode – “Football Match” – has many background sounds: the cheers of football fans, crowd noise, referee’s whistles, etc. Only at the very end, a female voice announces that “You just can’t score without a condom.” The *Amigos* in this episode do not pronounce any text.



English Version	Russian Dubbing	Back Translation
-It’s a goal! -Go-go-go! You just can’t score without a condom. Stop the spread of AIDS.	-Гол! Любишь играть – предохраняйся. Останови распространение СПИДа.	-Goal! If you like to play, protect yourself. Stop the spread of AIDS.

In the final phrase, the double meaning was preserved by the translator. In English, “score” refers both to a sports game and sexual intercourse. In the Russian version, the translator uses the verb “играть” (to play), so that the reference to sport and sex is still present.

The “Boarding the Plane” episode:



English Version	Russian Dubbing	Back Translation
<p>[Attention, last boarding call for flight 152.]</p> <p>The right protection for all destinations. Use a condom. Stop the spread of AIDS.</p>	<p>Куда б не залетел – предохраняйся. Пользуйся презервативом. Останови распространение СПИДа.</p>	<p>[no translation for the announcement]</p> <p>Wherever you would end up, protect yourself. Use a condom. Stop the spread of AIDS.</p>

In the Russian dubbed version, there is no translation for the announcement of the boarding call. This message is not pronounced very distinctly in the original, and besides, in Russian airports announcements are made in both English and Russian..

What deserves attention is the translator’s choice of the verb. Russian “залетел” might denote not only “to end up somewhere” but also “to appear in some [usually] unpleasant situation”, “to get [undesirably] pregnant”.

The third Russian dubbed episode is “Three Peppers”. The Amigos are seemingly talking about their private parts, but at the very end it turns out that they are actually discussing chilli peppers. Hot chilli peppers are compared to fire that is dangerous to play with.



Let’s have a look at how the Russian translator managed to deal with this challenging task:

English Version	Russian Dubbing	Back Translation
<p>-Ha-Hah! How could anyone want to put one of these in their mouth?</p> <p>-Is that true what they say – size doesn't count?</p> <p>-Yeah! Dynamite comes in small packages.</p> <p>-Ooh, how come mine is all shriveled up!</p> <p>-Well, at least it doesn't bend to the left like mine.</p> <p>[inscription: Eat hot chili – free meal]</p> <p>Don't play with fire. Always use a condom. Stop the spread of AIDS.</p>	<p>-Ого! Кому придет в голову положить это себе в рот?</p> <p>-А правду говорят, что не в размере дело?</p> <p>-Конечно нет! – Лучшая взрывчатка всегда в маленькой упаковке.</p> <p>-А мой какой-то сморщенный.</p> <p>-По крайней мере, он не загнут влево, как у меня.</p> <p>Не играй с огнем – предохраняйся всегда. Останови распространение СПИДа.</p>	<p>-Wow! Who would ever decide to put it in the mouth?</p> <p>-Is that true what they say that size doesn't count?</p> <p>-Of course! The best explosives always come in small packages.</p> <p>-Mine is sort of squeezed.</p> <p>- Well, at least it doesn't bend to the left like mine.</p> <p>Don't play with fire – always protect yourself. Stop the spread of AIDS.</p>

In the very first sentence, the technique of generalization was used: “one of these” in English is translated as “это” (“it”) in Russian. The hint that the guys are comparing their body parts is lost in this case.

The same technique is used to translate the word “dynamite”: in the Russian version a word with a more general meaning “взрывчатка” (“explosives”) is used, and “сморщенный” (“squeezed”) stands for “shriveled up”.

A complex technique is used to render the inscription on a wall saying in English “Eat hot chili – free meal”. First, the word “chili” is substituted in Russian with “закуска” (“appetizer”). Second, “meal” is translated with a concrete name for meal “пообедаешь” (“you’ll have lunch”) which is a verb in the Russian version. This inscription is translated orally, that is why the ‘missing’ parts of speech in its written version were added in translation.

In the final message, “always use a condom” is substituted by “предохраняйся всегда” (“always protect yourself”) which is still understood as an appeal to use condoms.



One of the shortest episodes “Over the River” also has an interesting example of translation from English into Russian:

English Version	Russian Dubbing	Back Translation
<p>-Don't panic. That's rain. It's a jungle out there. Carry protection. Stop the spread of AIDS.</p>	<p>-Это дождь, поверь мне. Вокруг опасность – имей с собой презерватив. Останови распространение СПИДа.</p>	<p>-This is rain, trust me. It's dangerous out there - carry a condom. Stop the spread of AIDS.</p>

The very first phrase translated into Russian makes *Dick* sound less pushy or leader-like: “don't panic” vs. “поверь мне” (“trust me”).

The final appeal “It's a jungle out there” and its Russian version “Вокруг опасность” (“It's dangerous out there”) are pretty much of equal value. Though the Russian appeal “имей с собой презерватив” (“carry a condom”) sounds more concrete than the English one (cf. “carry protection”).



In the “Bungee Jumping” episode, we shall see the change in roles when the *Amigos* pronounce their words:

English Version	Russian Dubbing	Back Translation
<p>-I was planning on a long life. -You count down from a hundred. Give us time to change our minds. -Ready? One hundred... Never make a leap of faith. Always wear a condom. Stop the spread of AIDS.</p>	<p>-А я-то собирался жить долго. -Начну считать со ста. Время есть, если передумаешь. -Внимание... Сто! Не уверен – не прыгай! Пользуйся презервативом. Останови распространение СПИДа.</p>	<p>-I was planning on a long life. -I’ll start to count down from a hundred. There is time in case you change your mind. -Ready?.. One hundred! Don’t jump unless you’re sure! Use a condom. Stop the spread of AIDS.</p>



Here is another short episode – “Crossing the Road”:

English Version	Russian Dubbing	Back Translation
<p>There is always an accident waiting to happen somewhere. Always stay in control. Use a condom. Stop the spread of AIDS.</p>	<p>Никогда не теряй контроль. Пользуйся презервативом. Останови распространение СПИДа.</p>	<p>Never lose control. Use a condom. Stop the spread of AIDS.</p>

From the back translation it is possible to see, that the translator omitted one sentence.

In my opinion, this sentence was important; and omission neutralizes the humorous effect of this episode.



The “Zoo” episode is probably the one with the biggest number of alterations in the translated text:

English Version	Russian Dubbing	Back Translation
<p>-There are the girls. [...and in the spring time the male feels the urge to procreate] -Isn't it tragic caging an animal like that? -He looks pretty horny to me. -Lucky for us he's behind bars. Imagine try to tell him you have a headache. -Where those girls go? Use a condom – it's a matter of survival.</p>	<p>-Вон туда! -Э-э, о-о! Бедные животные – в клетках. -Да, лучше бы их всех на волю. -Иногда это необходимо для их защиты, когда они на грани вымирания. -А-а! Это ты ему скажи. Пользуйся презервативом. От этого зависит твое выживание.</p>	<p>-There we go! [no translation of the back voice] -Ew! Poor animals – in cages. -Yeah, it would be better set them free. -Sometimes it is important for their protection, when they are becoming extinct. -Say this to him. Use a condom. Your survival depends on it.</p>

Many fragments are omitted in this episode. From the very beginning, there is no reference to the girls with whom the *Amigos* are hoping to have fun. Further on, the announcement about the “urge to procreate” is not translated, though this message is important as it sets the mood for the whole episode. Later, there are a number of affirmative sentences without any double connotations. Unlike the English version, important words such as “tragic”, “horny”, “have a headache” are omitted altogether. And, finally, the question “Where those girls go?” is left out.



The “War Zone” episode in Russian is much closer to its original version than the previous one:

English Version	Russian Dubbing	Back Translation
<p>-[This is a war zone.]</p> <p>-I hate fighting an unseen enemy.</p> <p>-We’ve got to save ourselves.</p> <p>-I count to three.</p> <p>Then...</p> <p>-Wait! Aren’t I just too good-looking to die?</p> <p>-Cover your face with this – no one will notice.</p> <p>-It’s time. Three!</p> <p>In the war zone [explosion] happens.</p> <p>-We’re contaminated. Ah-aaaa!</p> <p>-I want to live, please.</p> <p>-Pull yourself together amigos – you’ll survive.</p> <p>[Once again – latex saves lives!]</p> <p>-Think the other guys made it?</p> <p>-Rough night. Hard to tell.</p> <p>-Only the smart ones.</p> <p>Don’t become another casualty. Use a</p>	<p>-Ты смотри, опять не повезло.</p> <p>-Полное загрязнение окружающей среды.</p> <p>-Считаю до трех, а потом...</p> <p>-Не может быть – такие красавцы не умирают.</p> <p>-А ты прикройся.</p> <p>Вот, никто и не заметит.</p> <p>-Все! Время! Три!</p> <p>-Влипши! А-а, о-о!</p> <p>У-у! Э-э!</p> <p>-Я же тебя по хорошему просил.</p> <p>-Не распускайте нюни, амигос!</p> <p>Выживете.</p> <p>-Думаешь, остальные выбрались?</p> <p>-Трудно сказать.</p> <p>Ночка выдалась тяжелая.</p> <p>-Только умные выжили.</p> <p>Не попади в списки жертв.</p> <p>Пользуйся презервативом.</p> <p>Останови распространение</p>	<p>[back voice – no translation]</p> <p>-Again, misfortune.</p> <p>-Total contamination of environment.</p> <p>-I count till three, and then...</p> <p>-It cannot happen – such handsome guys do not die.</p> <p>-Cover yourself.</p> <p>Here you are, no one will notice.</p> <p>-Time’s up! Three!</p> <p>-We got into mess!</p> <p>Aaah!</p> <p>-I asked you in an amicable way!</p> <p>-Don’t snivel, amigos! You’ll survive.</p> <p>-Do you think that others managed to get out?</p> <p>-It’s hard to say. It was a tough night.</p> <p>-Only the smartest managed to survive.</p> <p>Don’t appear in the lists of casualties. Use a condom. Stop the spread of AIDS.</p>

condom. Stop the spread of AIDS.	СПИДа.	
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At the very beginning of this episode, in both versions [apparently] there is a reference to radiation. In the original version there is “fighting an unseen enemy”, and Russian translator refers to “полное загрязнение окружающей среды” (“total contamination of the environment”).

Further on, the question “Aren’t I just too good-looking to die?” is translated by an affirmative structure. Nevertheless, the meaning is not lost.

The translator omitted the phrase that is pronounced by the background voice – “In the war zone [explosion] happens.” In the original version, the explosion prevents the viewer from hearing the word “shit”. But, in the Russian version, there is no analogue to this short saying, which is why the technique of omission seems to be the best choice.

The phrase “we are contaminated” is substituted with the one with a more general meaning – “Влипши!” (“we’ve got into mess”); in Russian, this phrase is more colloquial, though.

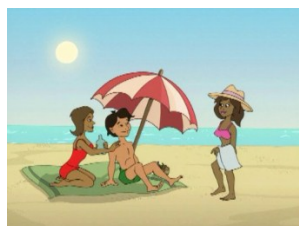
The appeal to god is rendered in different ways in the two languages: cf. “I want to live, please” and “Я же тебя по-хорошему просил.” (“I asked you in an amicable way!”) In the Russian version, such substitution implies that something bad already took place, and the exclamation sounds like a reproach.

The next phrase is translated by changing an affirmative structure to a negation: cf. “pull yourself together” and “Не распускайте нюни, амигос!” (“Don’t snivel, amigos!”)

As at the beginning of the episode, the back voice is not translated. Apparently, this phrase – “Once again – latex saves lives!” – is meaningful and catchy for the English speaking environment.

While rendering the question about other guys managing to save their lives, the translator used the technique of concretization: cf. “made it” vs. “выбрались” (“managed to get out”).

The next two phrases – “Rough night. Hard to tell.” – are translated with their equivalents in Russian, but the order is changed. The translator adds words for the Russian version: cf. “only the smart ones” and “только умные выжили” (“only the smartest managed to survive”). A similar technique is used in the final appeal: the translator adds “**списки жертв**” (“**lists of casualties**”).



In the “Beach” episode where the *Amigos* do not pronounce any text, the translation is very close to the original version, with some minor differences that are explained by language norms:

English Version	Russian Dubbing	Back Translation
Anyone can get burnt. Cover up and wear a condom. Stop the spread of AIDS.	Любой может сгореть. Защити себя. Пользуйся презервативом. Останови распространение СПИДа.	Anyone can get burnt. Protect yourself. Use a condom. Stop the spread of AIDS.

The second sentence is split into two shorter ones in the Russian translation. Also, in the dubbed version, the translator introduces the verb “use” (“пользуйся”).



Next episode – “Truckers” – has many omissions in the Russian dubbed version that influence the general effect:

English Version	Russian Dubbing	Back Translation
<p>[inscription: “Happy uck stop”] Truckers are always on the move. -Better keep trucking. -Don’t get too friendly with locals. Truckers beware. Carry protection. Stop the spread of AIDS.</p>	<p>(стоянка «Счастливым дальнoбойщик») -Лучше проедем! Дальнoбойщик, будь бдительным! Пользуйся презервативом. Останови распространение СПИДа.</p>	<p>[“Happy Trucker stop”] -Better keep trucking! Trucker, beware! Use a condom. Stop the spread of AIDS.</p>

“Happy |uck stop” is changed to “Счастливым дальнoбойщик” (“Happy Trucker stop”) because there is no short, catchy word in Russian that would have allusions to sexual intercourse and, at the same time, to happiness or luck (especially, taking into account the “f” [or “l”] letter omission in the English version).

“Truckers are always on the move” is omitted as well as the appeal “Don’t get too friendly with locals.” The final appeal is preserved with some minor changes that do not distort the meaning.



As in other episodes where the *Amigos* do not talk, in the “Camping” episode it is possible to observe the highest degree of equivalence between the original version and its translation:

English Version	Russian Dubbing	Back Translation
Mosquitoes cannot give you AIDS, but who you sleep with – can. Use a condom. Stop the spread of AIDS.	Комары не могут распространять СПИД, но может твой партнер. Предохраняйся и останови распространение СПИДа.	Mosquitoes cannot spread AIDS, but your partner can. Protect yourself and stop the spread of AIDS.

The verb “give” is translated by a verb with a more precise meaning in Russian “распространять” (“spread”); and “who you sleep with” is rendered by a phrase with a more precise meaning – “твой партнер” (“your partner”). Despite these minor changes, both versions are equivalent.

Various techniques that were applied when *The Three Amigos* episodes were dubbed in Russian include: substitution and its variants – concretization and generalization, omissions, additions; syntactic modifications (changing word order, rendering interrogative sentences by the affirmative ones, breaking long sentences into shorter ones).

To sum up, it is possible to state that the Russian dubbed version sounds authentic.

Analyzing the basic techniques that were applied while translating the original version into Russian gave me some ideas about how the ‘missing’ DVD episodes might be translated, and inspired me to do my own translation for all episodes.