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Gricean maxims and semiotic aspects of audiovisual translation: A case study of the iron lady

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Abstract

With the ever-increasing entertainment value of feature films and the enormous profit film industry generates, the need to transfer them to other countries and, therefore, other languages arises. Audiovisual Translation (AVT) as a practice, thus, becomes the main medium to do so, and feature films as acts of communication are being translated in tremendous numbers. The theoretical framework of audiovisual translation, however, is only beginning to shape. Subtitling is virtually the most unique type of audiovisual translation since the message is represented in written form on screen leaving the original soundtrack/dialogue undisturbed, yet imposing time and space constraints on the written representation of the dialogue. Audiovisual translation in general and subtitling in particular are in nature semiotic processes, i.e. films (as any other audiovisual material) involve two semiotic channels – verbal and nonverbal. On the basis of this, subtitling is the only type of audiovisual translation that is intrasemiotic in nature yet involves two verbal channels different in nature, i.e. spoken and written. This implies that communication has to undergo inevitable change and reduction due to the different nature of the two verbal semiotic channels, which means that there are principles that operate in this communicative process.

Keywords: Audiovisual Translation, Subtitling, Semiotics, Intrasemiotic Translation, Intercultural Translation.

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1. Introduction

The paper aims at examining the impact of intrasemiotic translation from a more capacious (aural) verbal semiotic channel into a less capacious (written) verbal semiotic channel on the audiovisual text within the framework of the Gricean conversational maxims and subtitling strategies. The object of the paper is the feature film The Iron Lady (2011) based on biographical facts from the Britain's first female Prime Minister Margaret Thatcher's political and personal life. The hypothesis is based on the assumption that the particular (a selected taxonomy of) subtitling strategies operate as a principle rather than rules that are followed, and can be investigated within the framework of the Gricean conversational maxims to not only state that intrasemiotic information communication undergoes change, but also examine what losses occur during this communicative process. The methods employed in the paper are namely: descriptive (to introduce and describe subtitling as intrasemiotic process and its components), analytical (to formulate an AVT-based communicational principle and analyze the chosen feature film in terms of it), comparative (to compare two linguistic systems, i.e. English and Lithuanian, in terms of subtitling) qualitative and quantitative (to count and represent the findings graphically).

2. Subtitling as a form of semiotic translation

The entertainment value of films does not raise any questions: the large number of feature films being produced every year speaks for itself. On the one hand, many scholars, theorists and academics with their main interests lying in film studies emphasize a rather immediate relationship between the filmmaker and the spectator. On the other hand, big numbers of films are translated into other languages and, thus, other cultures, which in its turn includes the third agent, i.e. the translator. Venuti (2004) maintains that a translated text is acceptable when it reads fluently, i.e. when it is transparent and sounds like the original with no linguistic or stylistic peculiarities. However, others claim that every translation as a product must also be an adaptation since the fact that there is a necessity to translate it also implies that there is a necessity for the text to have the same effect on the target language (TL) audience as it does on the source language (SL) audience. For instance, Nida (1982) believes that, in order to translate effectively, the genius of each language must be respected and emphasizes the importance of the cultural background of each language. Therefore, while the former approach deals more closely with equivalence of not only linguistic means but also cultural aspects, the latter introduces the concept of correspondence (correspondent aspects are not necessarily equivalent).

According to Gottlieb, it is a fact that new types of media, audiovisual media in particular, pose challenges to the translator not known before the invention of sound film in the beginning of the 20th century. Yet audiovisual material being translated is referred to by many scholars and theorists (Gottlieb, 2005; Sokoli, 2009; Cintas, 2009; Pettit, 2009; Zabalbeascoa, 2008 and others) as 'audiovisual text' because what is translated – whether it is actually translated, interpreted at conferences, localized in terms of computer software or subtitled for films – is, basically, words (cf. Gottlieb, 2005). While discussing the textuality aspect of an audiovisual 'text', Zabalbeascoa (2008) points out that many of the features that define textuality can be expressed by both verbal and nonverbal means. Thus, "there are nonverbal means for achieving cohesion, coherence, intentionality, informativity, acceptability, [and] intertextuality" (ibid., 22) as well.

Subtitling, however, is a unique type of audiovisual text in which, considering Gottlieb's propositions, information from one verbal channel (aural) is translated into another verbal channel (written) without the former disrupting the latter, hence the term 'intrasemiotic': "in intrasemiotic translation, the sign systems used in source and target texts are identical (Gottlieb 2005); i.e. both sign systems used in source and target texts are either verbal or nonverbal and constitute a case of semiotic equivalence. From the practical point of view, nonverbal means (the 'visual' aspect of the audiovisual text or other possible extralinguistic means) in subtitling play an auxiliary role or are not present at all (if the translator translates the SL script without

the possibility to watch the film itself). Within the theoretical framework, however, the nonverbal component of the audiovisual text poses a challenge while attempting to define subtitling as an inherently intrasemiotic process.

As the term 'audiovisual' suggests, audiovisual translation is an intrinsically semiotic process. Since the object of the paper is a feature film analyzed within the framework of subtitling as a type of audiovisual translation, the term 'intrasemiotic' comes into play. 'Intrasemiotic', thus, implies that both SL and TL channels are either verbal or nonverbal. In the case of subtitling, information is communicated from a verbal aural (auditory) channel to a verbal written channel, yet the process inevitably incorporates a nonverbal visual channel as well, as shown in Figure 1. According to Gottlieb (2005), translation in general is a multidimensional concept, i.e. including the semantics and temporal progression of the translation process, and the semiotics and texture/composition of the translation product, thus audiovisual translation adds more dimensions to the latter facet of translation as a product and becomes polysemiotic in nature.

	Communication (semiotic) channels	
	Verbal	Nonverbal
SL	aural (dialogue)	aural (extralinguistic) visual
TL	written	

Figure 1 Semiotic channels in subtitling

Subtitling as a physical aid (for the deaf or hard of hearing), whether interlingual or intralingual, falls under the intersemiotic translation type: both nonverbal (extralinguistic aural) and verbal channels must be communicated to the TL audience in written text, whereas subtitling for television and films involves translation of the dialogue (verbal) into written text (verbal) with the nonverbal channel remaining unaltered for both SL and TL verbal channels, as shown in Figure 1. However, subtitling as intersemiotic translation is beyond the scope of the current analysis and therefore will not be developed further.

3. Means of translating an intrasemiotic text

It is a fact that even when subtitling is used to transfer information intralinguistically (for instance, English dialogue of a film is translated into English subtitles), it is impossible to represent the entire dialogue of a feature film in written word-for-word form because of certain time and space constraints. Interlingual translation of a film poses further challenges since not only the constraints are involved, the translator also deals with two (or more) different linguistic and cultural systems.

There are two main constraints (parameters) of subtitles that must be regarded throughout the process of translation/subtitling, i.e. time and space constraints. Certain conventions must be respected in order to have a fluent translation of a film displayed through subtitles. These conventions, however, differ from country to country and from film to film; they are related to timecoding, duration of subtitles, shot cuts and formatting. As subtitle editor and translation theorist Heulwen James (2001) points out, there are certain aims that must be achieved with the help of these conventions, i.e. a viewer must find the subtitles fluent and easy to grasp; subtitles must be correct and clear and seem as if they are part of the action on screen. Moreover, James states that "these conventions <…> must be respected in the same way as the principles of subtitling – reduction of original dialogue, simplification of language, character portrayal, cultural adaptation, and so on" (ibid., 152). In other words, the requirements and conventions are as important as the actual strategies of subtitling, and overlap in terms of the aims of fluency and clarity that must be achieved through them.

A member of the European Association for Studies in Screen Translation (ESIST) and of the British Institute of Translation and Interpreting (ITI) Fotios Karamitroglou (1998) proposes a set of subtitling standards for the European market of film translation and subtitling; this proposed standardization more or less reflects the varying yet existing requirements for subtitling. What concerns the spatial parameter/layout, subtitles are always positioned at the lower part of the screen (as opposed to surtitles which are usually placed in the upper part of the screen) since that area is generally considered to be occupied by the image action which is of lesser importance and does not diminish the aesthetic appreciation of the subtitled film. Furthermore, subtitles, if necessary, should be divided into no more than two lines of text with around 35 characters (including spaces) per line as "attempting to fit over 40 [characters] per subtitle line reduces the legibility of the subtitles because the font size is also inevitably reduced" (ibid.). According to Karamitroglou, a full two-line subtitle containing of approximately 14 words should remain on the screen for 5 ½ seconds at maximum since the rough average reading speed of viewers (aged between 14-65) is 2 ½ - 3 words per second. The duration of a single-line subtitle containing 7-8 words drops to around 3 ½ seconds (ibid.).

As the amount of text and duration of a subtitle is limited, the need for subtitling strategies arises in order to convey what is said with regard to how it is said. In other words, the subtitling techniques described in the following subchapter help to achieve the aim of subtitling as a communicational act for the entertainment purposes; yet the original message inevitably suffers.

Zoe Pettit who carried out a PhD research in Audiovisual Translation proposes 8 subtitling strategies:

Table 1 Subtitling strategies

Strategy	Description
Omission	A certain reference is omitted altogether.
Literal translation	The solution in the target text matches the original as closely as possible.
Borrowing	Original terms from the source text are used in the target text.
Equivalence	The translation has a similar meaning and function in the target culture.
Adaptation	The translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original.
Replacement	A certain stretch of dialogue is replaced with deictics, particularly when supported by an on-screen gesture or a visual clue.
Generalization	Neutralization of the original.
Explication	A paraphrase to explain a certain part of the original dialogue.

Source: Pettit 2009

These strategies lead to modifications of the TL, which means that (and as discussed above) it is virtually impossible to retain information exactly as it is given without experiencing loss.

Moreover, with the increasing interest in Audiovisual Translation (AVT) as a field in Translation Studies, several different taxonomies of subtitling strategies have been introduced, e.g. Gottlieb (1992) proposes ten strategies: transfer, paraphrase, condensation, decimation, deletion, expansion, transcription, dislocation, imitation and resignation. Hanna Mijas (2009), translator and theorist in Translation Studies and Interpreting, points out that these strategies fall under three main categories: omission, explication and transposition. However, while it would be irrelevant to discuss which taxonomy is more/less important or valuable in general, the particular choice of subtitling strategies introduced in Table 1 is based on the purpose of the current research. First of all, the taxonomy proposed by Gottlieb gives preference to lexical, syntactic and other linguistic aspects of subtitling, and only through identifying these aspects do the strategies enable (if at all) to further investigate possible pragmatic, culture-bound rendition and its communicative function. This suggests a rather conflicting hierarchy of language elements where grammatical and lexical aspects of language constitute the basis for contextual, pragmatic and cultural rendition. Thus, a more abstract nature of the taxonomy of subtitling

strategies chosen for this particular research aims at creating a principle in which linguistic means are an instrument rather than the framework.

Moreover, as Pettit points out, "more than one strategy might operate concurrently" (2009, 46). Therefore, this particular taxonomy involves a hierarchy in itself in terms of the purpose of the strategies, as presented in Figure 2.

In other words, equivalence (linguistic, situational, contextual, pragmatic, cultural, etc.) can be achieved by means of any of the remaining seven subtitling strategies, whereas the use of the remaining strategies does not necessarily guarantee equivalence. Adaptation, replacement and generalization of not only linguistic, but also culture or context-bound language units may be carried out by means of explication, omission, literal translation or borrowing, yet the use of the last four strategies does not necessarily have to do with adaptation, and so on. This shows that this particular taxonomy involves varying degrees of application and enables to further explain how information is communicated.

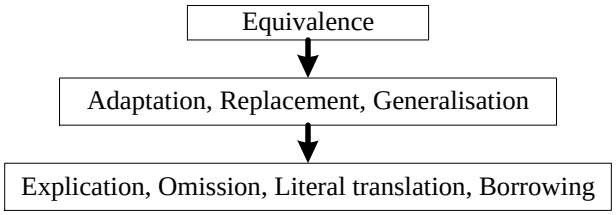


Figure 2 Hierarchical distribution of subtitling strategies according to their purpose

4. Intrasemiotic transfer of information and the Gricean Maxims

The English language philosopher H. P. Grice's theory of implied meaning – the Cooperative Principle – has become the basic concept in pragmatics. It suggests that all the participants of an ordinary conversation share a cooperative principle because they form their words to be understood by the listeners. Without such cooperation, human communication would be far more difficult (cf. Grice, 1975). Grice, however, is only concerned with ordinary spoken communicative situations or, in other words, language in use because pragmatics is a highly complex study of language which ventures beyond textual level of connecting sentences and paragraphs together and identifying various textual features; it deals with the way utterances are used in communicative situations and the way readers interpret them in context (cf. Baker, 2001).

There have been attempts to apply the Gricean Cooperative Principle in different fields of study: teaching of writing (White, 2001), legal writing (Pavlíčková, 2011), translation studies (Machali, 2012) and other, which witnesses underlying aspects between different kinds of linguistic activities with different purposes as acts of communication.

Moreover, the attempts to apply or base theories on the Gricean Cooperative Principle to written ('written' here implies 'less spontaneous' than spoken everyday conversation) discourse, which goes beyond Grice's original intentions, shows that the Gricean Cooperative Principle has a certain universal tendency that can be given different forms, i.e. it describes communication of information in general. Grice as a philosopher in general and a philosopher of language in particular takes on rationality as the cornerstone throughout his works claiming that human beings are essentially rational beings (cf. Petrus, 2010).

The Cooperative Principle is based on four conversational maxims (quality, quantity, manner, relation; Table 2) that define how human beings come to make sense to one another. The Cooperative Principle and the maxims have been referred to as rules, requirements, guidelines or expectations (Bowe & Martin 2007) that should be followed, obeyed or met. This is a common misunderstanding and drawback of the cognitivist approach, i.e. the maxims are seen as "rules that are in principle always followed" (Greenall 2010). However, the initial intention is quite different:

> [Grice] was unambiguous on the point that the maxims are descriptive rather than prescriptive. Our rational nature, according to Grice, leads to the observable situation that the maxims are observed (more often than not). That is, [Grice] never meant that the maxims *should always* be observed (ibid., 422).

Indeed, the nature of the Principle and its maxims is not always made clear. The maxims operate regardless of whether one is aware of them or not. It is not relevant to try to follow (a) maxim/s because this happens naturally/subliminally in the course of a fluent communication act when the members of a particular communication act make contributions to the act or, in other words, make sense to each other. In this sense, the Cooperative Principle is embedded in one's cognitive apparatus and operates without the conscious awareness of it, and determines how one inherently and naturally conceptualizes cooperation in communication.

Table 2 Gricean Maxims

Maxim	Submaxims
Quantity	- Make your contribution as informative as required (for the current purposes of the exchange);
	- Do not make your contribution more informative than is required.
Quality	- Do not say what you believe to be false;
	- Do not say that for which you lack adequate evidence.
Relation	- Be relevant.
Manner	- Avoid obscurity of expression;
	- Avoid ambiguity;
	- Be brief (avoid unnecessary prolixity);
	- Be orderly.

Source: Grice 1975, 45

The hypothetical relationship between the Gricean maxims and the subtitling strategies arises on the basis of the assumption that the production of a text (whether verbal or nonverbal, written or spoken, conversational or literary, etc.) is based on rationality, i.e. human beings first and foremost naturally form (extra)linguistic expressions with the intention of being understood. Communication is the process during which a change occurs (from thought to linguistic expression and from what is meant to how it is understood). In other words, 'communication' is the key term which, in the context of this thesis, also becomes a kind of umbrella term that encompasses two main correlative components, i.e. the speaker's meaning and the listener's understanding, yet the process itself takes precedence over the two components since "[communication] would be pointless if there were no chance of being understood" (Martinich, 2010). The focus on communication of information rather than meaning and understanding as the basic aspect of inquiry helps to draw parallels between the maxims and the subtitling strategies (Table 3) with meaning and possible (mis) understanding between SL and TL being the main tools that help to explain how the process operates.

Table 3 Hypothetical relationship between maxims and subtitling strategies

Maxim	Strategies
Quality	Literal Translation
	Replacement
Quantity	Omission
	Explication
Manner	Borrowing
	Generalization
Relation	Equivalence
	Adaptation

5. English-Lithuanian translation of The Iron Lady

The film is based on biographical facts from Britain's first female Prime Minister Margaret Thatcher's life. Her story is told through the eyes of the elderly Thatcher suffering from senile dementia as she recalls the roots of her political career from being "just" a grocer's daughter who is accepted to and acquires a degree from Oxford to being elected as MP for the Conservative safe seat, to later being appointed to the Cabinet as Secretary of State for Education and Science and receiving a lot of criticism for her decisions from the Labor Party and the press. The part of the plot where Margaret Thatcher defeats then Prime Minister Edward Heath on the first ballot causing him to resign leadership in 1979 to her resignation in 1990 is given the largest amount of emphasis in terms of duration. Throughout her recollections, her late husband Denis Thatcher is her rock – alive in her past and a ghost in her present.

The plot is divided into two main story lines that are juxtaposed in a rather contrasting way. The viewer sees an elderly woman who is as if imprisoned in her own home because the mere possibility of her going out to buy milk on her own might result in her forgetting the way back, and the only person who she seems to be able to open up to is the phantom of her deceased husband. At moments realizing what is actually happening with her, Margaret tries to fight against everyone else (her carer, her daughter Carol, her doctor, her late husband Denis) trying to show them that she is not "going mad" and that she "will not go mad" by making the decision to get rid of Denis' things that she has kept for years: "it's taken Carol eight years to persuade her to let his things go". Within this personal narrative, however, Margaret starts reliving her past through a series of flashbacks that tell her story from being a grocer's daughter to becoming the first female Prime Minister and gradually gaining acceptance and voice being the only woman among many men, and, finally, having no choice but to resign as the last member (Geoffrey Howe) of her original cabinet resigns from his position as Deputy Prime Minister.

As it has been mentioned in the previous chapters, the hypothetical links between the four Gricean conversational maxims and the subtitling strategies introduced in Table 1 help to create a framework within which the analysis of the translation/subtitles of the film is carried out. The following will be just a few examples to explain how the analysis has been performed.

The following example of literal translation deals with a culture-bound concept and the maxim of relation since it could be considered as irrelevant in the Lithuanian culture and does not evoke the same connotations as it would for the SL audience:

(1) SL: *Anybody got a shilling?*
TL: *Gal kas turite šilingą?*

First of all, it is important to mention that shilling was a British coin in use until 1971. According to *The Iron Lady* script with the director's notes, the action takes place in 1974 in the Cabinet room, Downing Street. At that time, the shilling was not in use anymore, yet the expression "anybody got a shilling?" when the electricity goes out remains to this day as a cultural historicism. This, however, is a shortened version of the phrase 'Anyone got a shilling for the meter?' where 'gas meter' refers to a machine that requires coins (shillings) to start producing electricity again; this is a historical/cultural realia which does not make sense for the TL audience. The phrase in the film is used ironically because, first of all, the shilling was not in use in 1974 anymore, and secondly, the electricity keeps going off because of union strikes and power cuts. It is difficult, however, to domesticate this phrase and find an equivalent that would be comprehensible for the TL audience.

Omission is mostly used to minimize repetition:

(2) SL: *We must never, ever, ever give in to terrorists.*
TL: *Mes niekada negalime nusileisti teroristams.*
Back-translation: *We must/can never give in to terrorists.*

This type of omission functions within the framework of the maxim of manner since the SL sentence deals with deliberate violation (flouting) of this particular maxim (prolixity) to create emphasis. However, literal translation of this sentence (i.e. direct rendition of the repetition) would disrupt the fluency of the Lithuanian subtitle. Thus, it can be said that the emphasis lies in how the sentence is uttered rather than what is repeated: since the aural channel of the SL remains undisrupted, in this case the TL audience can infer the intention of the utterance from the auditory channel.

6. Quantitative analysis of the obtained results in terms of the relation between the subtitling strategies and maxims

The analysis of *The Iron Lady* within the framework of subtitling as a type of semiotic translation yielded the following results: there are 1146 subtitles, 372 of which contain clear cases of subtitling strategies in operation (based on the taxonomy introduced in Table 1) and 105 violations of the Gricean maxims.

Figure 3 introduces the quantitative representation of how the subtitling strategies operate within the framework of the maxim of quality.

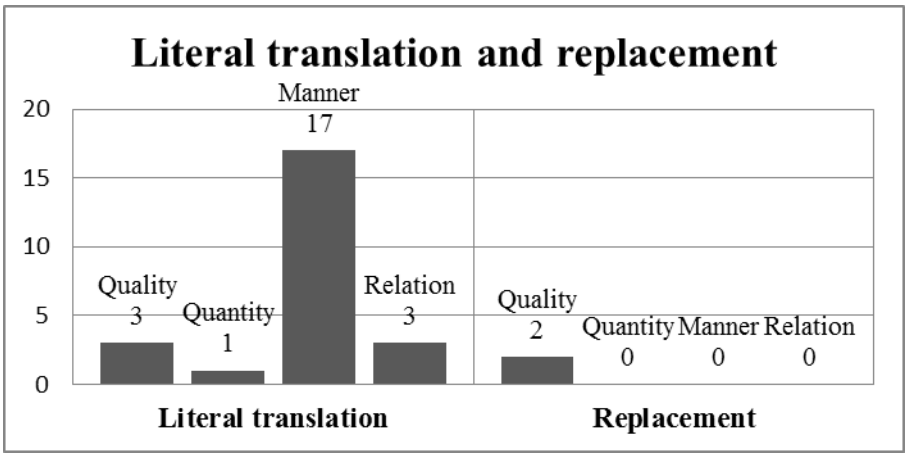


Figure 3 Quantitative representation of literal translation and replacement

According to the hypothesis raised, literal translation and replacement are most likely to operate within the framework of the maxim of quality (Figure 3). However, this proved to be false as literal translation mostly relates to the maxim of manner in terms of information communication, i.e. literal translation is most likely to create ambiguity, obscurity or prolixity.

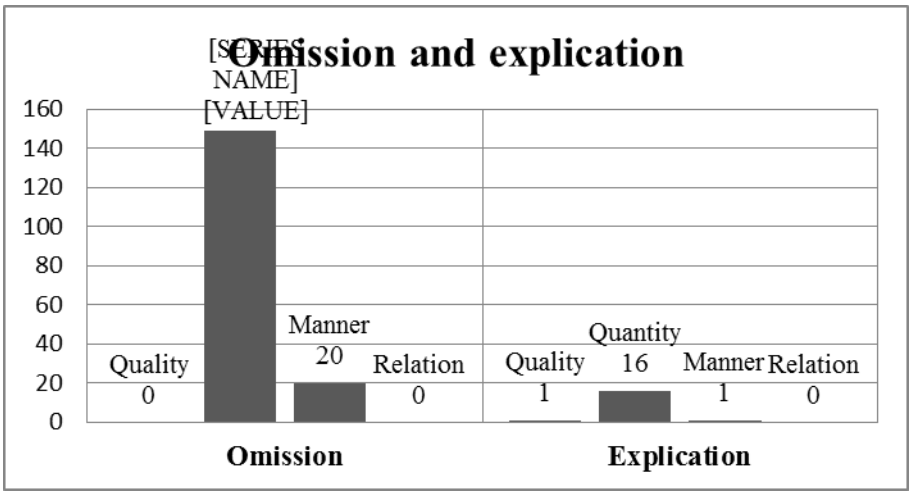


Figure 4 Quantitative representation of omission and explication

Figure 4 shows that, as expected, omission and explication directly relate to the maxim of quantity and are least likely to communicate a message that is false (quality) or irrelevant (relation).

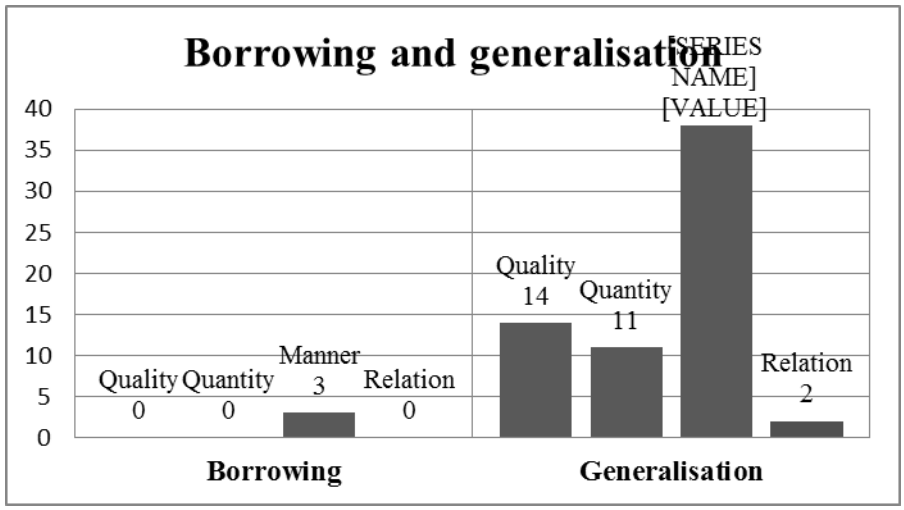


Figure 5 Quantitative representation of borrowing and generalization

There were only 3 cases of borrowing found in the subtitles of the film (Figure 5), yet all of them operate in terms of manner. Generalization also supports the hypothesis that neutralized dialogue as represented in subtitles is most likely to relate to clarity and fluency.

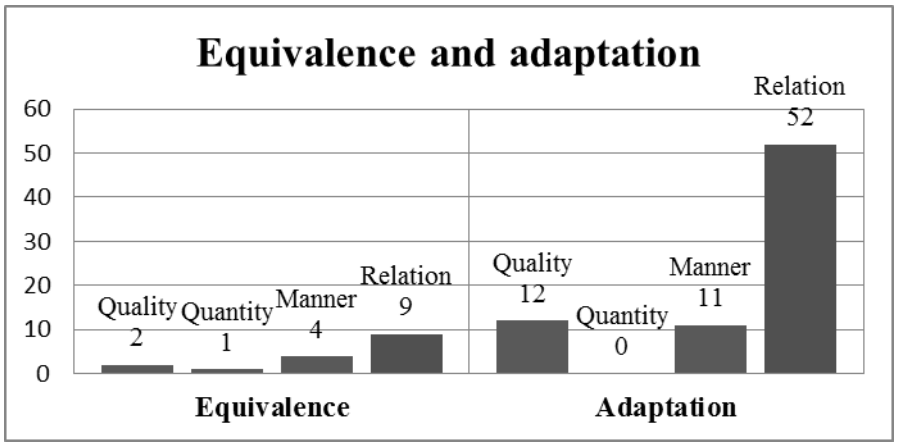


Figure 6 Quantitative representation of equivalence and adaptation

The results in Figure 6 are based on the assumption that equivalence and adaptation are the two subtitling strategies most likely to be observed in terms of relevance. None of the cases of adaptation and one case of equivalence directly relate to the maxim of quantity and the amount of information communicated between the two verbal semiotic channels.

Figures 3, 4, 5 and 6 show that, overall, the maxim of quantity is the most frequently observed maxim in *The Iron Lady* (194 cases), whereas the maxim of quality is the least frequent one (34 cases). This finding suggests the obvious – information is shortened and condensed on the basis of the subtitling strategies with the least amount of loss.

As it has been noted, these results do not represent or imply violation of the Gricean maxims; they describe a communicational mechanism that operates in interlinguistic intrasemiotic transfer of information, i.e. subtitling as a form of audiovisual translation. However, violation was observed in *The Iron Lady* as well (Figure 7).

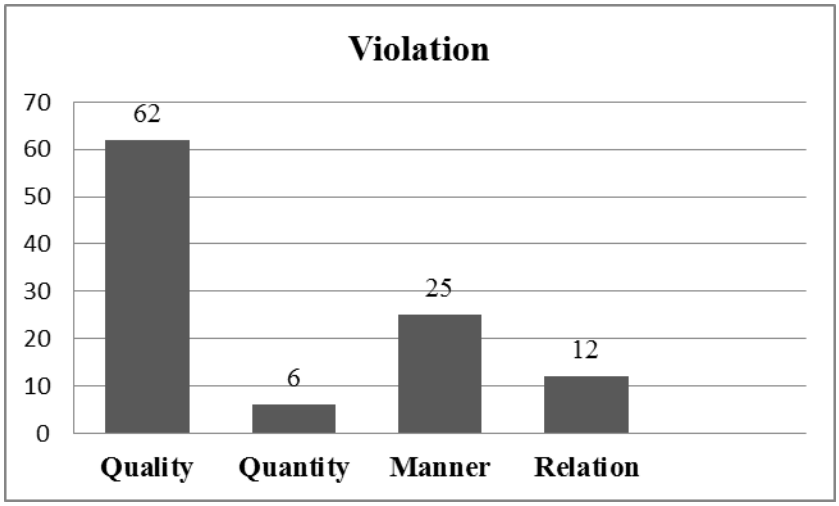


Figure 7 Violation of the Gricean maxims

Unlike the least frequent operation of the subtitling strategies in terms of the maxim of quality, violation of this particular maxim dominates and is usually direct (primary) when there is a series of violations in the same utterance/scene.

7. Conclusions

The hypotheses raised in the theoretical part led to the conclusion that different subtitling strategies operate differently within the framework of the same maxim, i.e. the quantitative analysis supports the hypothesis that, for example, both adaptation and equivalence communicate information between different verbal semiotic channels (speech to writing) in terms of how relevant that information is for the target audience/culture; however, equivalence deals more closely with factual information, whereas adaptation relates to connotative meaning and such expressions that usually do not have direct equivalents in the TL, thus raising the problem of correspondence. Similarly, omission and explication both function within the framework of the maxim of quantity, yet the former deals with less information than intended by the SL, while the latter provides more information than originally intended, which would result in prolixity in the SL culture and, as a result, violation of the maxim of manner; yet the additional information helps a particular target audience to understand the meaning of foreign elements.

When there is a necessity to shorten a particular utterance due to the different capacity of the two verbal semiotic channels and leave certain information out, the information carrying connotative meaning rather than denotative (factual) is left out as less important; this either creates fluency in the subtitles or disrupts it depending on two main reasons. First of all, the same utterance sounds natural (especially if it is colloquial style) yet the written representation of it might lack fluency. Thus, certain repetitions that make sense when spoken out loud would create prolixity and disrupt fluency if not omitted during the subtitling process. Second of all, omission of connotation rather than denotation helps to preserve coherent ties between semantic elements but disrupts fluency; this, however, is one of the inevitable drawbacks of subtitling.

Since the time to understand and process what is written on screen is limited due to the different nature of the two verbal semiotic channels involved, subtitling strategies operate as direct communication of something that is implied in the SL; the drawback of this process is that connotation and pragmatic effects that go hand in hand with implied meaning (e.g. irony, sarcasm etc.), as opposed to consciously leaving it out, naturally disappears.

This leads to the assumption that the subtitling strategies help to transform the utterance and communicate its meaning in as few subtitles as possible. In other words, elements that create indirect coherent ties (deixis, implicature etc.) between subtitles far apart are avoided and replaced by elements that bring the related meaningful elements closer together so that it is easier for the TL audience to follow the subtitles and what they communicate. One of the ways of doing this observed in the subtitles/translation of *The Iron Lady* is to either eliminate deixis by replacing deictic expressions with their linguistic referents or replace deictic expressions with other deictic expressions that are closer to the speaker or refer to the speaker him/herself.

There is a risk that utterances whose meaning depends on certain extralinguistic, prosodic and nonverbal aspects (the tone of voice, pauses, facial expressions), even when translated well, read as incoherent remarks. This loss is in part inevitable as it is impossible to convey nonverbal elements textually, and verbalization/explanation of these elements is limited due to the limitations of the number of symbols per subtitle line.

Finally, there are losses that are inevitable in subtitling. These losses manifest through particular examples of *The Iron Lady* and, generally speaking, fail to convey Margaret Thatcher's character (as depicted in the film) by neutralizing both her strengths as a political figure and her weaknesses/sensitive points as a wife and mother. These two conflicting character sides are developed by means of not only specific syntax and lexical items that are foreign to the target audience, but also through prosody which is impossible to communicate through subtitles; this becomes a problem due to the fact that, even though the Lithuanian spectator has a possibility to listen to the prosody of the undisrupted original dialogue, the prosodic (especially intonational) systems of the English and Lithuanian languages are different and might either evoke different connotations and meanings or remain not made sense of at all.

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