

Посмотрим на риторическую оппозицию «Мы-они»:

The suspect accused of killing 22 people at a Walmart in El Paso, Texas, has confessed that he was *targeting "Mexicans"*, say US media.

Officials believe the alleged gunman, Patrick Crusius, is the author of an *online post decrying Hispanic migrants*.

Здесь дискурс массового насилия смыкается с ксенофобским дискурсом:

El Paso sits on the US-Mexican border, and has a large majority Latino population. On Friday, President Donald Trump, who travelled to El Paso earlier this week, pledged to take a "serious" look at passing new gun control measures to strengthen the background check system.

Обвинения в поддержке и разжигании ксенофобского дискурса относятся и к мейнстримовым медиа и фигурам.

There has also been increased scrutiny – and criticism – of the president's language – he has repeatedly referred to an immigrant "*invasion*".

The online manifesto being investigated by police used similar words.

Выводы

Задачи медиаграмотности – увязывать услышанное с социальными реалиями. На продвинутом этапе языкового обучения представляется необходимым понять и оценить смысл услышанного дискурса (= риторические задачи).

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Agapé: Moral Attitudes through the Prism of the Movie Subtitles

We deal with the terms *subtitling*, *guilt* and *innocence*. Moreover, we describe the influence that the translator of the subtitles can have on our/spectator's opinion [1, p. 51] about moral attitudes in film. In this article we do not describe the visual part of the film or the sound, we focus our attention only on the text (oral or written). We demonstrate it by comparing two sets of Czech subtitles of the Croatian movie *Agape* (2017, Schmidt). The first set was made with an intermediary (via English subtitles), while the second one was made without it. We point out that the language based

misunderstanding can cause a misleading perception of the original message of the movie, and in the described case it can influence our perception of guilt or innocence of the main character.

Keywords: subtitling, law, guilt, innocence, the *Agape* movie

The art of the subtitle translation is a specific kind of translation with typical characteristics. Commonly recognized characteristics of subtitling are as follows: The text is shown in the target language in one or two lines while each of them consists of max. 36 characters. There is a specific place for the subtitles (mainly at the bottom of the visual part of the film) and the time limitation (mostly 2 seconds per one line and 4 seconds per two lines). Černoch and Staša [2] maintain that such a time limit enables the audience to perceive the visual part, the original sounds and the subtitles.

The main concern of Herman Weinberg, the first translator in the world who used subtitles and is considered to be their inventor [3, p. 22], was to spare spectators excessive physical efforts (head movements) while reading the subtitles. But in order to answer the question whether the viewers have to skip a certain part of the movie in order to keep up with the subtitles, one has to look at the mental and physical processes of the people involved in watching a movie, who deal simultaneously with four different types of signs: verbal acoustic signs (dialogue), non-verbal acoustic signs (music and sound effects), verbal visual signs (written signs in the image) and non-verbal visual signs [4]. In his opinion, the translators need to provide viewers with the shortest possible subtitles and spare them unnecessary shades of meaning by identifying the precise role of each segment of dialogue and trying to achieve the same result with the fewest possible words. We realize that the translation is not just a trans-coding of a source text into the target language [5, p. 37-51]. It is mainly a cultural transfer and it makes demands on the translator's eminent linguistic and cultural knowledge in both the original and the target languages (according to the Scopus Theory [6, p. 37-46]).

In our earlier work [7, p. 210-211], we outlined three of the characteristics of the subtitles: position of the subtitles, original message and selection of the language variants of the target text, and we supported two of the aforementioned by evidence found in five "Balkan" movies. We also dealt with the issues considering the most suitable selection of the means of language in order to maintain the original message. Then we drew attention to the problems that originate from the process of translating subtitles from one Slavic language to another via using English subtitles as the intermediary. The latter we observe to be a common problem.

The purpose of this article is to describe even in a greater detail the issues arising from the translation being conducted through the same intermediary as previously. We demonstrate it by comparing two sets of Czech subtitles of the Croatian movie *Agape* (2017, director Schmidt). The first set was made by using the English subtitles as an intermediary, while in the second case the intermediary was not used and the subtitles were made directly by the wiretapping/listening from Croatian auditory track. We observe some language based misunderstandings that cause a misleading perception of the message told by the movie in terms of guilt and innocence of the main character. As far as we know, no previous research has investigated this problem in the perspective of law.

The official summary of the movie says: “Miran is an unconventional priest who prepares children for the ceremony of confirmation. One of them is Goran, an orphaned teenage boy who enjoys Miran's attention. One day, a new boy moves into the neighbourhood, and immediately becomes Miran's new pet student. Goran gets jealous and admits being in a sexual relationship with the priest, which sets in motion a series of unfortunate events.” [8]

Stojiljković notes [9] that this movie “goes even deeper, acting as an exposé of a failed society, church practices and neglected youth, and exploring the more philosophical and universal topics of love, understanding and morality”.

The film raises many questions, e.g.: Who is guilty (if anyone) and who is innocent? What is the suggestion and what the real act? Did anybody break the law? Was the real offender punished?

Research Questions

Our basic questions were:

Which of the linguistic means are used in the subtitles to show the moral attitudes of the main character? How does the original message differ from the translated text?

Definitions:

After defining the problem we explain the terms we use in our research.

Agape is a Christian term for: “the fatherly love of God for humans, as well as the human reciprocal love for God” [10].

Guilt means “1: the fact of having committed a breach of conduct especially violating law and involving a penalty; 2. a: the state of one who has committed an offense especially consciously; b: feelings of deserving blame especially for imagined offenses or from a sense of inadequacy; 3: a feeling of deserving blame for offenses” [11].

The legal definition of *guilt* is “the fact of having committed an offense especially against the law” [11].

Guilt itself is a subjective state, whilst legal guilt, for example, has technical definitions that are quite independent of subjective feelings or even of responsibility for past actions since it is based on the notion of violating legislated rules [12, p. 245]. Within the language of law, a human experience can fit either inside or outside its basic categories: guilty or not guilty, a tort or not a tort, taking account of a vast range of experience within each category [13, p. 2491-2493].

The premise of free choice “for good or for evil” is connected with the possibility of complaining guilt, which is being “put into effect” and thus consolidated in day-to-day legislative practice [14, p. 144].

Innocence means “1. a: freedom from legal guilt of a particular crime or offense; b: freedom from guilt or sin through being unacquainted with evil; c: lack of knowledge; d: (1) freedom from guilt or cunning; (2) lack of worldly experience or sophistication; e: chastity; 2: one that is innocent; 3: bluet” [15].

The legal definition of *innocence* is “freedom from fault or guilt under the law: as a: the state of not being guilty of a particular crime or offense; b: the state of not being guilty of an act that constitutes a ground for divorce; c: ignorance on the part of a party to a transaction of facts that would lead a person of ordinary prudence to make inquiries” [15].

Nowadays, individuals have been guaranteed one of the fundamental rights which is contained in almost all criminal justice systems around the world, i.e. everyone is presumed innocent unless proven guilty beyond reasonable doubt. The maxim “Innocent until proven guilty” was incorporated in The United Nations Declaration of Human Rights in 1948, the European Convention for the Protection of Human Rights in 1953, as well as into the United Nations International Covenant on Civil and Political Rights. Some scholars have claimed that the maxim has been firmly embedded in English jurisprudence since the earliest times, yet it cannot be found in the Magna Carta, the English Bill of Rights of 1689, the Declaration of Independence, or in the Constitution of the United States [16, p. 106]. In the EU, The Directive on the presumption of innocence (EU 2016/343) specifies that competent authorities should abstain from presenting suspects or accused persons as being guilty, in court or in public [17]. According to the Directive, all Member States have to ensure that suspects and accused persons are presumed innocent until proven guilty under the law.

As shown in the report done by Human Rights House Zagreb, people are more likely to see a person as guilty if they ascribe negative characteristics to them, such as aggressive, dangerous, threatening, repulsive and hot-tempered behaviour. It is also more likely to attach

negative traits to men rather than women. People also tend to see a guilty person in stereotypical ways, for example, wearing a hoodie equates to being a hooligan or delinquent; wearing sunglasses translates to hiding something. Police should be aware of these connotations, since such negative characteristics are often ascribed to various vulnerable groups, such as minorities, homeless persons and migrants, who are often victims of unfair bias and prejudice [18, p. 22-38].

Data:

For this study, we analysed the data collected from two sets of the Czech subtitles, and to examine the impact of the intermediary, we added one set of the English subtitles as well as the Croatian source text.

The analysed data include:

The set A: Croatian source text (rewritten by wiretapping from the original sound)

The set B: English subtitles

The set C: Czech subtitles done by using the English subtitles as an intermediary

The set D: Czech subtitles done by wiretapping from the Croatian original

In the first column we provide the time of appearance of the subtitles/speech according to the timeline of the movie.

Table 1. Selected data from the subtitles of the language part of the movie Agape.

	Time	A Croatian source text (from audio)	B English subtitles	C CZ sub. with intermediary	D CZ sub. without intermediary
1	00:07:24,709 --> 00:07:29,209	Nema nikakvog problema, Gabrijel samo neka dolazi nedeljom na pripravu.	It will be fine if he'll regularly attend Sunday preparations.	Bylo by dobře, kdyby pravidelně navštěvoval nedělní přípravy.	To není žádný problém, jen ať přijde Gabrijel na nedělní přípravy.
2	00:33:47,834 --> 00:33:50,626	Dečki, dečki, vi ko da se Velečasni samo vama bavi.	You're not the only thing on his mind.	Nejsi jediný, na koho musí myslet.	Děti, děti, Velebný pán nemá na starosti jen vás.
3	00:41:03,083 --> 00:41:05,334	Da ti maknem crni misli.	Take your mind off it.	A zbavil se myšlenek na tamto.	A zbavil se chmurných myšlenek.

4	00:47:20,667 --> 00:47:23,542	Ako hoćeš, mogu te ja odbacit.	I can give you a ride.	Chtěl jsem tě odvézt.	Jestli chceš, můžu tě odvézt.
5	00:52:24,250 --> 00:52:27,334	Gabrijeli, možeš tu ti ostati trenutak, trebao bi ti nešto.	Gabrijel, can you stay a while, I need you.	Gabrijeli, počkej chvíli, potřebuju tě.	Gabrijeli, počkej chvíli, chtěl bych ti něco.

At the first sight the table shows wide impact of the linguistic means of the English subtitles which influenced the linguistic means used in the set C, while the linguistic means used in the set D is mainly influenced by the linguistic means used in the Croatian source text. The difference between these linguistic means used in the set C and those used in the set D can only be attributable to the intermediate subtitles. As we noted above (and in previous research) translating the source text from Slavic language to another Slavic language via English (speaking about subtitles) can cause dozens of problems.

Explanations and results:

1 The first situation: A: “Nema nikakvog problema, Gabrijel samo neka dolazi nedeljom na pripravu.” This is a replica of the priest, the main character. He speaks with the parents of the new boy, Gabrijel. The message of the original text is: “There is no problem, just let Gabrijel come to the Sunday preparations.” Set C copies the English subtitles: “Bylo by dobře, kdyby pravidelně navštěvoval nedělní přípravy. / It would be fine if he’ll regularly attended Sunday preparations.“, thus, the conditional mood is used here, whereas set D follows the original meaning. The problem here stands in the first part of the sentence. If someone says “Bylo by dobře, kdyby... / It would be fine if...” it inherently contains statements that the speaker would be pleased by the attendance of the new boy. This solution (set C) supports the opinion about the existence of a close relationship between the priest and the boys and our judgement of him. Thus, the subtitle from set D is closer to the original message: “To není žádný problém, jen ať přijde Gabrijel na nedělní přípravy.“

2 The second situation: A: “Dečki, dečki, vi ko da se Velečasni samo vama bavi.“ This is a replica of the priest’s sister who takes care of the priest’s house. She speaks to the first boy, Goran, who was in the centre of interest of the priest before the new boy has come. The message of the original text is: “Children, children, The Magnificent Lord is not only responsible for you.” Set C again copies the English subtitles: “Nejsi jediný, na koho musíš myslet. / You’re not the only thing in his mind.” And what more, in the text in set C we can observe the inadequacy of using the

grammatical number. The second person singular is used, thus the sentence “Nejsi jediný, na koho...” refers to “you and nobody else”, though in the English version we are not able to recognise the grammatical number. The solution in set C again supports the opinion of a very close relationship between the priest and Goran, the first boy, by using the second person singular. On the other hand, the subtitle from set D (“Děti, děti, Velebný pán nemá na starosti jen vás.”) is more adequate and does not imply an opinion about unspoken things.

3 The third situation: A: “Da ti maknem crni misli.“ This is a replica of the priest, who speaks with Goran, the first boy. The priest tries to help Goran by giving him an extra task, homework from the Bible. By this sentence the priest explains the reason of the extra task. The message of the original text is: “To get rid of the grim thoughts.”, the adequate translation is offered by set D: “A zbavil se chmurných myšlenek.“ In this case set C does not copy the English precisely: “A zbavil se myšlenek na tamto. / To get rid of the thoughts of that one / of that.” With the notification of “tamto/that one” at the end of the sentence in Czech we highlight the rheme or the comment of the sentence [19, p. 234-242]. In Czech the new or the most important information related to the topic is given at the end of the sentence or clause. In this perspective the word “that one / that” refers to something new or important but being a pronoun it requires an object. However, in the movie, there are no objects which the priest can refer to. Thus, this replica can sound a bit cryptic and it supports even more the opinion that there was a really deep relationship between the priest and Goran. Moreover, the sentence “A zbavil se myšlenek na tamto.” in Czech could be considered as a mistake, because from the context of the corresponding movie scene, we can conclude that there is not any need for such a rheme.

4 The fourth situation: A: “Ako hočeš, mogu te ja odbacit.” This is a replica of the priest, who speaks with the new boy, Gabrijel. The priest offers him a lift home by motorbike. The message of the original text is: “If you want, I can take you.”, thus the conditional is used. The adequate translation in Czech should be: “Jestli chceš, můžu tě odvézt.“, as it appears in set D. In the English subtitles the message is simplified, the part about Gabrijel’s will is just omitted: “I can give you a ride.” Incomprehensibly, in set C the sentence says: “Chtěl jsem tě odvézt. / I wanted to take you.” By the word “chtít / to want” in the first person singular, there is expressed the willing or desire of the priest which is directed to the young boy Gabrijel. This translation is not adequate and it is seeking to substitute false message and inaccurate opinion about the the priest’s intention and the relationship between the main characters.

5 The fifth situation: A: “Gabrijeli, možeš tu ti ostati trenutak, trebao bi ti nešto.” This is a replica of the priest, who speaks again with Gabriel, the new boy. They are in the classroom and the other students are leaving, while the priest stops Gabrijel, because he wants to tell him something. The message of the original text is: “Gabrijel, could you wait a moment, I want/need something from you / I want to tell you something.” The meaning of the sentence from set D is close to the source message: “Gabrijeli, počkej chvíli, chtěl bych ti něco. / Gabrijel, wait a minute, I want to tell you something.” Meanwhile, the sentences in both set B and set C leave no doubt what the priest’s feelings to Gabrijel are. The sentences “Gabrijeli, počkej chvíli, potřebuju tě. / Gabrijel, can you stay a while, I need you.” as shown in sets B and C put the priest in exactly the same way into the wrong light (if we respect the original message). At this point it is no longer possible to think about the priest in an innocent person, since now we are aware that the priest proceeds actively and passionately craves for Gabrijel. It does not show a judgement error of our opinion, it shows shift with the original meaning. This solution of translation supports our thoughts of guilt and innocence. We condemn an innocent person just because of the lack of knowledge of the Croatian language of the translator of set C.

Findings:

Our data show that there is wide impact of used grammatical persons, grammatical numbers, and grammatical mood speaking about verbs. We can observe the influence of the “topic and comment” concept which is used in the Czech language and it affects the positions of the given information and the new one.

A difference between the two sets of subtitles (C and D) can be attributable to the knowledge or to the lack of knowledge of the source language. It shows that using an intermediary can be misleading, as discussed above.

Our findings on the translation of subtitles at least hint that the translation from a Slavic language into another Slavic language can be more accurate when not using an intermediary and even with English as an intermediary the target subtitles can mislead our opinion and support our judgements.

Regarding the limitations of the number of spectators and their mother tongues (Czech and Slovenian), it could be argued that the original message of the movie (about guilt and innocence of the priest) was not understood correctly. Though the understanding of the original message is consistent with the statement of the director of this film showing that: “In the film, I never point out that the priest, the protagonist, is a paedophile; he is just different. His approach to the children is different than expected. Solely

based on that, it is enough to label him, and to finally eliminate him from society. The church is not the only one to blame. There is also school, family... I am a bit scared of the young people that are being brought up in our society, be it Croatian, European or global.” [20]

Conclusion:

In conclusion, it was shown that the influence of an English intermediary is so strong that it leads the translator not only into misunderstanding of the original message of the sentences, but also to mistakes in his/her mother tongue. We tried to offer the reason for not translating subtitles to the target language through other subtitles.

Because we were interested in text analysis, we considered only the Croatian original text, the English subtitles and two sets of Czech subtitles. We omitted the visual part of the film and the additional part of the film unless it was text.

As we stated before, guilt means “the fact of having committed a breach of conduct especially violating law and involving a penalty” [11], while innocence means “freedom from fault or guilt under the law” [15]. The maxim “Innocent until proven guilty” should be in effect. On the other hand, our aim was to point out that a few inadequately translated sentences are enough to condemn the main character (though only in our thoughts). And to perceive the last scene of the film through the prism of guilt and therefore through the prism of a comeuppance.

Future research is needed to delimitate the individual cognitive ability in the case of understanding the meanings. We should certainly further test whether the various sets of subtitles have influenced our/spectator’s opinion about guilt and innocence in the wide auditorium.

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**Эффективность использования прототипической модели значения
пространственных предлогов для развития умения
лингвистического прогнозирования
(на материале английского языка)**

The article considers various types of prototypical models of the meaning of language units. The authors analyze different points of view on the correctness of these models organization. Based on the critical analysis of the selected material, the authors reveal their vision of the problem: how prototypical models of the meaning of spatial prepositions can be used in the process of future translators training, namely, when they develop the ability to make linguistic predictions.

Keywords: prototypical model, spatial prepositions, the English language, semantic structure, polysemy, linguistic predictions