



Wednesday, June 25th, 10:30-11:00, room 201

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## **Face-threatening acts in professional versus non-professional translation**

**Keywords:** impoliteness, patronisation, fansubs

Contemporary dictionaries, scholars and various resources offer more or less similar typology of aggression (differentiating between physical and psychological) Berkowitz, 1993 as well as impoliteness (following Bousfield's definition "an intentional or incidental threats to face"). Derek Bousfield in *Impoliteness and Interaction*, 2008 presents various types of impoliteness and aggravation such as: snubbing, disassociating from the other, being uninterested, unconcerned and unsympathetic, using inappropriate identity markers, taboo words and sarcasm, threatening or condescending and many others. How is impoliteness handled with in subtitles? How to make good subtitles, accurately timed, conveying the author's intent? As McCormick, 1997 put it: "Good subtitles are unobtrusive – we would really prefer it if nothing came between the viewer and the film, [...] and at the same time as close in a style as possible to the original". Hazel R. Morgan, *Subtitling for Channel 4 Television – a paper published in Multi (Media) Translation*, Benjamins Translation Library volume 34, quotes Nancy Spain, a well-known British journalist of the 1950s who claims that to make a good subtitle one should start with the basic: "Begin by putting in all you want, end by cutting out all you can.". Does it apply to impoliteness translation? How close to the original can a translator get, retaining the style and intention of the speaker at the same time? How much should be altered, taking cultural as well as technical aspects (diamesic shift) into consideration? What techniques can a subtitler use when translating ironic, sarcastic or abusive remarks? The paper is an attempt to compare the impoliteness treatment in professional versus fun-subtitles in a well-known comedy "Bridget Jones Diary". It will analyse the most commonly occurring types of impoliteness (following Bousfield's typology) found in the film and check whether the translators managed to retain them in Polish versions. Yet, if either failed to prevail, it shall be determined which path they followed: boosting or lessening the degree of impoliteness.

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