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Study of the Process of Adaptation from Novel to
Film Script, and its Subtitling Adaptation of
Catching Fire (2009) into *The Hunger Games:
Catching Fire* (2013)
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Abstract

Despite the negative connotation of film adaptations, they have experienced a massive trajectory in the cinema field. Due to this enormous fame, all types of adaptations have been studied, from being absolutely faithful to the original source to complete new products. In association with their fame, its translation to different languages have been analysed too. This project is determined to examine these two processes in *The Hunger Games: Catching Fire* (2013). On no account can people deny that one of the most well-known literary dystopias portrayed on the big screen is *The Hunger Games'* saga (2012-2015) directed by Francis Lawrence. Suzanne Collins' trilogy (2008-2010) has been translated into 51 languages, and its film adaptations have been really successful. This paper focuses on the study of the subtitling adaptation of three love scenes depicted in *The Hunger Games: Catching Fire* (2013) through the analysis of the process of adaptation from novel to film script, and the examination of the translation strategies utilized in its subtitles. This project aims at presenting how skilful or poor these three scenes are adapted; how much they have been modified and how well the message of the original source is maintained in the subtitled version.

Key Words

Translation strategies, subtitling, transadaptation, audiovisual translation, transposition

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1. Introduction

One of the richest and most developed artistic fields in the world is the cinema, which tends to be inspired by literature, in particular novels. The vast majority of films are based on books; however, film adaptations are not usually well perceived by scholars or the public. “In both academic criticism and journalistic reviewing, contemporary popular adaptations are most often put down as secondary, derivative” (Hutcheon 2006, 2). While on the other side, readers’ expectations are not generally fulfilled by movie adaptations because they are looking for fidelity to the book (Hutcheon 2006, 4); which is not always achieved due to multiple factors such as, for instance, the financial budget or the director’s interpretation of the novel. Therefore, it can be argued that film adaptations do not perfectly coincide with audience's expectations, and not all the messages of the novels are portrayed in the cinematographic adaptations.

Regarding the transmission of their messages, audiovisual translation plays an important role too. This theoretical field encompasses “from dubbing to audio description, fansubbing to free-commentaries, also includes a process of domestication and constant adaptation of non-linguistic issues” (Chaume 2018, 95). Unless this process is properly conducted, the messages of movie adaptations will not be transmitted appropriately. The purpose of this paper is to study how well adapted are three crucial scenes in the representation of love from novel to film script, and how well-transmitted it is in its subtitling version. This analysis has been organised into two major sections. The first section of this paper will examine the theoretical frame, which deals with the theory of adaptation from book to film, and the subtitling theory. The second part will centre on the analysis of the adaptation from book to film script of these scenes, and the examination of the subtitling strategies employed. As a result, the distinct aspects of adaptation implied in subtitling and the production from novel to film will be exposed. Finally, the project concludes by the exposition of the results of the analysis.

2. Theoretical Framework

Recently, there has been a growing interest in Audiovisual translation which is classified as a modern field of translation studies. Chaume states that “audiovisual translation does not have the tradition of other more established fields such as literary or legal translation, until very recently there has been no consensus on what it should be called” (2013, 106). In this project, audiovisual translation will be understood as “a modality of translation which arose in the 1930s and it could be defined as the technical method that made the linguistic transfer of an audiovisual text possible” (Pardo 2013, 20). One of the most prominent types of this translation

field is subtitling, a translation mode used in the vast majority of audiovisual translations, particularly films. Yet not only must subtitling theory be studied, but the adaptation from book to film script theory should be noticed too.

2.2. Adaptation: from Novel to Film Script

Adaptations are usually associated with a pejorative connotation due to the public expectations of fidelity; nevertheless, films and books should be considered two different products. Chaume provides an explanation as to how “multiple versions of a story in fact exist laterally, not vertically: adaptations are derived from, ripped off from, but are not derivative or second-rate” (2018, 169). For this reason, a film adaptation should be categorised as a prototype of the novel or of the world created by the novel. When adapting a book to its film version, different aspects are given more prominence than fidelity to the story. It is of primary importance to introduce the concept of Transmedia Storytelling, i.e., “telling a story across multiple platforms” (Pratten 2015, 2) because it confirms that film adaptation and novel are two different products that frequently convey the same story by means of different platforms. On occasions, the story loses importance, and it is demoted to a second place. “Indeed, we witness this move within this ‘narrative paradigm’ where ‘story’ seems to lose (or rather expand?) part of its meaning and turn into what is called the *motherhip* of a storyworld, i.e., the central hub of the places, time, actions, characters and values that characterised that world” (Sánchez-Mesa et al. 2016, 12). Accordingly, cinematographic adaptations can differ from the original plot, but maintain the essence. Inevitably, this has an impact on the film script, which can maintain the dialogues from the novel or transform them completely.

Under no circumstances can scholars deny that literature is a treasured source for cinematographic productions, and this process is characterised by plentiful features that complicate the adaptation of a novel. Film adaptations are works of fiction based on books sharing the same elements such as characters, settings, events, [dialogue sequences,] and world; subsequently, transfictionality¹ occurs without considering the story or the plot (Ryan 2016, 41). Even though adaptations can opt for not following the original story from the literary work which entails to absolute distinct scripts, the vast majority of film adaptations tend to follow this one; which supposes a big challenge because many different aspects are implied so as to achieve this goal such as the director’s interpretation of the novel, who presents his/her dialogue sequences and intervene in conjunction with the actors in their verbalization (Paredes 2019, 115). Everything influences the construction of this adaptation, and the scripter certainly plays

¹ “The sharing of elements [...] by two or more works of fiction” (Ryan 2016, 41).

a major role. “Script writers are regarded as artists who make alterations in texts while translating or adapting them into the screen to serve their distinctive needs and approaches, thus to create a deeper and permanent effect on viewers” (Aras 2017, abstract). Therefore, it can be contended that the adaptation from novel to film script is a difficult process that will not satisfy everyone due to the influence of many factors, and, for this reason, there are several types of adaptations:

In terms of adaptation, three fundamental types of adaptation, namely close, loose, intermediate adaptation have been explained as follows respectively. One of the three types of adaptation is described as a close adaptation: “... [in which] most of the narratives in the literary text are kept in the film, few elements are dropped, and not many elements are added ...”(Desmond& Hawkes 2006:44). The second type of adaptation is a loose adaptation “...when most of the story elements in the literary text are dropped from the film and most elements in the film are substituted or added ...” (Desmond&Hawkes 2006:44). The third type of adaptation is defined as an “intermediate adaptation [in which] [s]ome elements of the story are kept in the film, other elements are dropped, and still more elements are added. [It] neither conforms exactly nor departs entirely” (Desmond&Hawkes 2006:44). Considering the above mentioned types of adaptation, one might argue that each adaptation employs certain techniques in keeping, adding or omitting the components of films thus altering the perceptions of viewers. (Quoted in Aras 2017, 40)

Considering the previous classification, *The Hunger Games: Catching Fire* (2013) can be classified as an intermediate adaptation since not all the elements of the novel are included such as the adjustment of significant scenes by the elimination of certain dialogues. Furthermore, the film presents new conversations that do not appear in the homonymous novel and improves the narration of the story. As Emmanuel Camarillo avers, “changes will always happen when a novel is transported to the screen. The issue is to think about these changes and their effects on the story” (2014, 9). Consequently, this addition and removal of scenes, the modification of the script and other aspects will alter the perception of the story by the audience. For those who have read the novel, the introduction of new lines and characters that seemed not to have a relevant role offer them a new and wider perception of the narrative.

One of the constraints that can influence the removal and alteration of scenes is the limitation of time bound to cinema. It is evident that films’ duration ranges from one hour to three hours. Taking this into consideration, “some parts which are not irrelevant to the plot of the story are deleted without any compensation. Instead, some other parts which might be somehow important for the coherency of the movie are included in a different part” (Altahri 2013, 140). Indistinguishably, this occurs with dialogue sequences likewise. For instance, one significant conversation between the protagonists of the novel, Katniss and Peeta, is modified

by the addition of dialogue so as to compensate for the elimination of other romantic scenes. This idea is reflected in the adjacent example:

- (1) Novel: Katniss (K): “Stay with me”
(Collins 2009, 167)
- (2) Film Script: K: Peeta, would you stay with me?
Peeta (P): Always
(Lawrence 2013, 23:51-24:05)

As a consequence of the film adaptation’s modifications in the sequence of scenes, the dialogue is affected resulting in the addition of one word which contributes to the development of the romantic relationship between the characters. This dialogue is inexistent in the book; nonetheless, there are other types of dialogues, not included in the film script, that show their romantic relationship. Thus, it can be deduced that this film dialogue is a compensation for the deletion of other intimate sequences. All these ideas will be further developed with the analysis of three scenes whose central theme is love in the analysis section.

2.3. Subtitling

Since its inception, the cinema has had a worldwide projection resulting in the translation of films into multiple languages, commonly by means of subtitling. This type of Audiovisual translation is described as the translation practice that is comprised of the presentation of written text in the lower part of the screen, whose purpose is to transmit the message of the original dialogue, other information placed in the image and the soundtracks (Díaz-Cintas and Remael 2007, 8). Even though it is widely employed, subtitling is characterised by a series of difficulties that restrict the translation leading to the question whether it is a real translation or not. In terms of space, the size of the screen is limited, ergo, the target text will be forced to adjust to the reduced dimensions of the screen, i.e., from 32 to 41 characters in two lines being the reason why some persons disregard this method as an adaptation and not a translation (Díaz-Cintas and Remael 2007, 9). Thus, more than translating, the translator adapts the spoken text into a written channel and alters it in order to produce a comprehensible and coherent text for the audience.

The scholars Malak Latrous, Ashraf Abdel Fattah, Rashid Yahiaoui and Yves Gambier claim the term ‘transadaptation’ to be more adequate for the description of the process of translating audiovisual content. The aforementioned statements classified the subtitling technique as an adaptation, whereas this concept understands this practice as the combination of translation and adaptation. Not only does this term question the dichotomy of literal versus

free translation, but transadaptation is presented in opposition to the binary classification of audiovisual translation as a translation or an adaptation, since this process covers both concepts (Latrous et al. 2020, 1-2). Several factors constitute this method, from cultural to linguistic ones, and all of them should be considered when translating. “Knowing the situation context and cultural context is very important in the subtitling process because by having them the translator can transfer the message from the source text into target text well and he/she be able to choose the appropriate translation strategies in doing his/her works” (Hastuti 2015, 60). Language is pragmatic, and one statement can have more than one interpretation or function; hence, the role of the translator is to identify the correct one in order to transmit the proper message. Other elements should be beared in mind

when translating a subtitle text, the translator has some guidelines to follow. He not only maintains the messages but also establishes an equivalent translation according to subtitling guidelines prior to delivery. All subtitled programs are made of three components; the spoken word, the image and the subtitles. The interactions of the three components, along with the viewer’s ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium. Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue and remain displayed on screen long enough for the viewers to be able to read them. (Simanjuntak and Basari 2016, 18)

So, provided that translators must cope with space limitation and time restriction, the outcome of the subtitles is affected; reinforcing in this way the categorisation of transadaptation. Inevitably, language must be economised, that is, the forced reduction of words which entails the creation of alternative terms or expressions that have not been said by the original source, but the same meaning is conveyed (Howard 1995, 582). Another aspect worth mentioning is the relevance of image and sound. Even though the viewer does not understand the source language, he/she hears it and is able to understand the emotions portrayed by the actors together with the help of the image. “Emotions such as anger can be perceived through voice volume, facial expression, body movement etc. The visual context often aids the viewer in comprehending and decoding the written message, and in some ways can compensate for any loss of meaning resulting from the change from spoken to written language” (Howard 1995, 585). Thus, it can be contended that image and audio compensate to some extent the possible loss of meaning created by the economisation of the language associated with the subtitling practice. Although it is perceived as a limitation for the translation, the purpose of conveying a faithful translation is achieved.

By no means should scholars question the difficulty of the translation process as it is characterised by a series of strategies or techniques that the translator must follow in order to

obtain this faithful translation. The classification of these techniques is very confusing. “Terminological diversity and the overlapping of terms make it difficult to use these terms and to be understood. The same concept is expressed with different names and the classifications vary, covering different areas of problems. In one classification one term may overlap another in a different system of classification” (Molina and Albir 2002, 506). For this reason, the analysis will be mainly based on the classification of the translation strategies proposed by Molina and Albir, with the exception of linguistic compression. This strategy is more developed by Kerevičienė and Češumskaitė, whose interpretation will be the foundation of the analysis and they coin this strategy as grammatical compression. Kerevičienė’s and Češumskaitė’s observation that this strategy (also known as compression) is widely recurrent in subtitling occurs due to the limitations of characters required, and the briefness demanded for the viewer to be able to read the subtitles properly and effortlessly (2017, 72). On this account, there are expected to be multiple instances of compression in the translation analysis aiming to be comprehensible for the viewer.

3. Methodology

So as to study the adaptation from text to film script and its subtitling version, I decided to focus on one of the most well-known sagas in the industry of cinema due to its popularity and high budget, which suggests that the production was deeply involved in the adaptation, and they had no real limitations. Three scenes², whose focus is on love because they illustrate the romantic relationship between the characters, will be analysed from two different perspectives. The first one will focus on how they were adapted from text to image and script, and the second viewpoint centres on the translation strategies employed when subtitling.

4. Analysis

4.1. Comparison of the Scenes

4.1.1 Point of View and Extra Dialogue

The Hunger Games cinematographic saga is characterised by the intervention of different scriptwriters that have undoubtedly conditioned the adaptation from novels to films. *The Hunger Games* (2012), “perhaps because of Collin’s close involvement with the film –she wrote the initial script herself, although it was revised by the screenwriter Billy Ray—the adaptation is faithful to its source” (Fisher 2012, 28). Conversely, in the adaptation of the

² In order to avoid confusion, the scenes will be coined as Scene 1, 2, and 3.

following novels, the author did not intervene, but the script was written by Michael Arndt and Simon Beaufoy. As an intermediate adaptation, *The Hunger Game: Catching Fire* (2013) does not strictly follow the literary work, and the point of view completely changes affecting the transposition of the dialogues from book to film. “The chief difference between novel and film is that the former has a first-person narrative” (Fisher 2012, 28). The film adaptation offers an omnipresent viewpoint of *The Hunger Games*’ world, which inevitably affects the adaptation of the dialogue. For instance, except for one sentence, the vast majority of the Scene 1’s dialogue does not exist in the book, and it provides new information of the feelings of one character, which were not described in the literary work forasmuch as the novel is narrated from Katniss’ point of view. Actually, according to Ryan, “in a transmedial story system, the most common relation between the various documents is expansion” (2013, 369). For instance, the storyline of a character is more developed in the film than in the novel as it is exemplified by this scene in which Gale's character is given more lines and importance.

In Scene 2 all the sentiments described are performed by the actress and reinforced by the addition of exclamations such as “Oh my god” (Lawrence 2013, 1:28:31), “He is not breathing” (Lawrence 2013, 1:27:37), and the pleading repetition of Peeta’s name (Lawrence 2013, 1:27:46). This introduction of supplementary dialogue, which does not exist in the novel, is used to depict Katniss’ feelings; hence, the narrative description is performed in the film and refined by the addition of extra dialogue supporting the character’s feelings. As it is confirmed in the study conducted by Altahri, “in some cases there are conversations in the script which do not exist in the book or there are references which have similar meanings in the books and in the movies” (2013, 140).

More examples of expansion are observed in Scene 3. New lines are added, whereas part of Peeta’s speech is compressed. An explanation of how he feels in the book is reduced to two sentences in the film and, subsequently, parts of his speech are eliminated.

Nevertheless, other segments are quite similar to the original:

	Novel	Film Script
COMPRESSION	<p>P: “Katniss,” he says softly, “it’s no use pretending we don’t know what the other one is trying to do.”</p> <p>“I don’t know what kind of deal you think you’ve made with Haymitch, but you should know he made me promises as well.”</p> <p>“Because I don’t want you forgetting how different our circumstances are. If you die, and I live, there’s no life for me at all back in District Twelve. You’re my whole life,” he says. “I would never be happy again.”</p>	<p>P: Katniss... I don’t know what kinda of deals you made with Haymitch, but he made me promises, too. If you die and I live, I’d have nothing. Nobody else that I care about.</p>
ADDITION	<p>P: “Your family needs you, Katniss,”</p>	<p>P: It’s different for you. Your family needs you. You have to live. For them.</p>

(Collins 2009, 361-362)

(Lawrence 2013, 2:00:33-2:01:16)

4.1.2 Sequence of Scenes

The director Francis Lawrence decided not to always stick to the order of scenes established by the novel. “Filmmakers are regarded as artists who make alterations in texts while translating or adapting them into the screen to serve their distinctive needs and approaches, thus to create a deeper and permanent effect on audiences” (Aras 2017, 34). In the film adaptation of Scene 3, an absolute alteration of the sequence of scenes that precede and follow this one is developed. Even though Scene 3 occurs in a couple of minutes in the film, in the novel it is divided into two different scenes, which are carried out on different days. Ergo, in Scene 3 two scenes of the novel are combined. Moreover, the plan of Beete is explained before in the film than in the novel leading to a modification of the dialogue; however, the original message remains intact:

Beginning	Beginning	Ending	Middle of the conversation
Novel	Film Script	Novel	Film Script
<p>K: Look, the pool is down to eight. <u>I think it’s time we took off.</u></p>	<p>K: <u>I think we need to go.</u></p>	<p>K: “All right,” I say. <u>“We’ll stay until the</u></p>	<p>P: The Careers are still out there. <u>We should stick with these guys until</u></p>

		<u>Careers are dead. But that's the end of it."</u>	<u>midnight. And if we hear a cannon, we go.</u>
P: "Tell you what," he says. "Let's stick around until Brutus and Enobaria are dead. <u>I think Beetee's trying to put together some kind of trap for them now.</u> Then, I promise, we'll go."	P: <u>This plan's gonna work.</u>		

(Collins 2009, 368)

(Lawrence 2013, 1:59:37-2:00:18)

As it is observed from the table, Katniss' words are placed at the end of the scene in the novel. Contrarily, the movie opts for adapting those words, which are expressed by a different character, and the film dialogue is placed in the middle of the conversation. Not only does the film adaptation provide extra dialogue, but it is also the result of the combination of both scenes entailing the modification of the entire conversation.

This transformation of the scene order can be related to the distinct association of dialogue between characters that differs from novel to film script. "Among the transfictional expansive operations, one of the most common is the migration of characters, who transpose the frontiers of the original work to inhabit others" (Mittermayer and Capanema 2019, 556), for example, to be the protagonist of a spin off. Undoubtedly, this concept applies for major changes than the one mentioned; yet it can be pertinent on a minor scale. Certain phrases that in the book would be associated with one character, it is said by another one, or the role of one character will be interpreted by another in the film such as finalising a scene. As examples 1 and 2 show, Katniss' and Johanna's characters are given more lines than in the book at the expense of Finnick's. This is respectively displayed in the following examples:

(1) Scene 2

Novel: Finnick (F): "How are you?" he asks Peeta. "Do you think you can move on?"

(Collins 2009, 289).

Film Script: K: Do you wanna stand up?

(Lawrence 2013, 1:28:53).

(2) Ending of Scene 3

Novel: F: I can't sleep anymore

(Collins 2009, 364).

Film Script: Johanna: All right, Lovebirds!

(Lawrence 2013, 2:01:05).

4.1.3 Substitution of Dialogue for Actions

Not only are dialogues annexed, but the substitution of dialogue for actions has been noticed in several parts. In Scene 3, the scriptwriter or the director decided to substitute Peeta's words ("Must be a lot stronger than the one on the Training Center roof," and "I'm all right, though. Just a little shaken." (Collins 2009, 288)) for a kiss scene between the characters to display the feelings described in the narrative. The scenes that precede Scene 2 and follow it mimic the order of the sequences of the book. Despite this, certain lines from the novel are replaced by actions that do not need any words. As it can be seen with Finnick's and Katniss' words from the book: "F: 'Let me.'" and "'K: No!'" (Collins 2009, 287), they are not in the film script, but the action detailed in the novel is performed. This feature is also visible in Scene 3 in Katniss's words ("All right," and "We'll stay until the Careers are dead. But that's the end of it." (368)) which are replaced by a nodding. Therefore, another feature of the adaptation of novels to film scripts is the substitution of dialogue for actions. "At other times the change is perceived as less a question of quantity and more one of quality" (Hutcheon 2006, 37).

4.1.4 Register

- (1) Novel: Look, the pool is down to eight. I think it's time we took off.

(Collins 2009, 368)

Film Script: I think we need to go.

(Lawrence 2013, 1:59:37)

This example is cited to exhibit the most representative instance in which the style of the original work is not truly maintained, i. e. the familiar register is substituted by a standard register which obscures the style of the novel. The idiomatic expression *the pool is down to eight* categorised as part of the colloquial register is omitted and, therefore, it does not convey the same stylistic effect. As Pettit's statement implies, "it is not possible to convey the multiple meanings of each and every utterance but [...] [the context] needs to serve as a guide for the translator in his choices" (2005, 62), in this case the scriptwriter's choices. Furthermore, the phrasal verb *take off* is adapted into *we need to go* leading to a change of register from a colloquial one to a more serious tone. In the light of the above and following Pettit's sample of analysis, it can be declared that there is a change in register in which the familiar tone is missed.

4.2. Translation Strategies

Three scenes of *The Hunger Games: Catching Fire* (2013), whose central theme is love, are the core of the analysis. The dialogues in English are presented as the source text (ST) and

the Spanish subtitling version is the target text (TT). According to what has been forementioned in the theoretical frame, it is expected to find in the analysis of the translation strategies an economisation of the language, demonstrating this way the categorization of subtitling as transadaptation because of the adaptation and reduction of the language influenced by the limitations of subtitling. The one-to-one translation is not valid when it comes to subtitling, the term must be understood from a wider perspective (Díaz-Cintas and Remael 2007, 10); hence, the term transadaptation is valid because it covers both translation and adaptation.

Even though Molina and Albir describe 21 translation strategies, the subtitling translation of Scenes 1, 2, and 3 seem to have only employed six of them: modulation, discursive creation, compensation, equivalence, transposition, and amplification. The other relevant strategy is grammatical compression, a concept based on the study conducted by Kerevičienė and Češumskaitė.

4.2.1. Grammatical Compression

It is defined as the condensation of the ST when translating it into the TT. According to Kerevičienė and Češumskaitė study, this strategy can be divided into three categories: omission, reduced sentences, and substitution. Nonetheless, substitution will not be contemplated since it does not contribute to the stylistic variation of the translation.

4.2.1.1 Omission

(1) Scene 1

ST: I think you have enough people saying goodbye without me there.

TT: Habrá personas de sobra despidiéndote.

(Lawrence 2013, 03:36)

(2) Scene 2

ST: Do you wanna stand up?

TT: ¿Quieres levantarte?

(Lawrence 2013, 1:28:53)

(3) Scene 3

ST: What if they don't either? What if all of us refuse to shoot first?

TT: ¿Y si ellos tampoco? ¿Y si todos nos negamos?

(Lawrence 2013, 1:59:47)

In the examples in the data above, it can be observed how the underlined words display the instances of omission³, which can occur for several reasons. The different structural characteristics of English and Spanish is one of them. For this reason, pronoun omission has

³ “Omission of one or more-word classes in the sentence to achieve the effect of briefness (Kerevičienė and Češumskaitė 2017, 74).

been recurrent. As in Lithuanian, “the inflection of the predicate indicates the marked person and number, and sentential word order allows the absence of subject without destroying the grammatical structure of the sentence” (Kerevičienė and Čečumskaitė 2017, 74). In Scene 1, the underlined words are not included in the subtitles. Nevertheless, none of these omissions creates an impact on the comprehension of the subtitles. As for Scene 3, it can be reconnoitred the elimination of *to shoot first* in the subtitles, and, although the meaning of the subtitles is slightly modified, the message remains intact. The previous dialogue already mentioned the underlined words; hence, its removal does not imply any difficulty to the comprehension of the subtitles.

4.2.1.2. Reduced Sentences

Scene 2

(1) SL: You were dead. You were dead. Your heart stopped.

TT: Estabas muerto. Se te había parado el corazón.

(Lawrence 2013, 1:28:41)

(2) ST: Come on, come on, come on Peeta!

TT: ¡Vamos, Peeta!

(Lawrence 2013, 1:28:13)

The second category is known as reduced sentences which refer to those phrases or sentences that have been shortened by the elimination of repeated words such as these examples illustrate. This compression does not affect the rendering of the meaning because “the verbal content is supplemented by other elements such as pictures and sounds” (Gambier 2003, 171). It can be deduced that the purpose is to avoid redundancy because the image and sound support the subtitle, and, subsequently, the message is not troubled.

4.2.2. Modulation

Modulation can be associated with the concept of transadaptation since it is used to adapt English’s sentences into a more natural Spanish, and due to the tendency to reduce the number of words in the TT as it is observed in Scenes 1, and 2:

(1) Scene 1

ST: It was a good one.

TT: Pues lo bordasteis.

(Lawrence 2013, 03:56)

(2) Scene 2

ST: It’s okay.

TT: Tranquila.

(Lawrence 2013, 1:28:45)

(3) Scene 3

ST: If you die and I live, I'd have nothing.

TT: Si tú mueres y yo vivo, no me quedaría nada.

(Lawrence 2013, 2:00:48)

The samples above are categorised as modulation because “the translator uses a phrase that is different in the source and the target language in order to transfer the same idea. This strategy involves a shift in both the semantics and the point of view of the source language” (Cela 2018, 45). In Scene 2, instead of the traditional translation of *Está bien*, the translator decides to use *Tranquila* in order to adjust the meaning to the situational context, i.e., to ease Katniss because she was very worried about Peeta. *Está bien* would have not fitted within this context. In Scene 3, the literal translation would have been *Tendría nada*, howbeit, the translator opts for the negative perspective of *no me quedaría nada* resulting in an adaptation of the language so as to act more natural in the target language.

4.2.3. Discursive Creation

Scene 3

(1) ST: The Careers

TT: Los profesionales

(Lawrence 2013, 2:00:09)

This strategy can be defined as the type of translation used in one particular context, and, hence, it would not have the same meaning in any other context (Molina and Albir 2002, 510). In this case, *The Careers* is used to describe a series of characters in the novel, whereas outside this context the meaning is dissimilar. Even though this term is only repeated twice in the scenes, throughout the novel there are several instances of discursive creation due to the science-fictional character of the novel.

4.2.4. Transposition

(1) Scene 2

ST: Be careful.

TT: Careful.

(Lawrence 2013, 1:28:33)

(2) Scene 3

ST: And once the Careers are dead.

TT: Y cuando mueran los profesionales.

(Lawrence 2013, 1:59:43)

Transposition occurs when a grammatical category becomes in a different one (Molina and Albir 2002, 510) such as the data above demonstrates. In both cases, a verbal phrase

complemented with an adjective is transformed into a single verb changing the category of the adjective and reducing the number of words in the TT.

4.2.5. Amplification, Equivalence, and Compensation

(1) Amplification:

ST: And it's going to be one of us.

TT: Y va a ser uno de nosotros dos.

(Lawrence 2013, 2:00:04)

(2) Equivalence:

ST: All right, lovebirds!

TT: ¡Muy bien, tortolitos!

(Lawrence 2013, 2:01:05)

(3) Compensation:

ST: We might still end up dead.

TT: Puede que muramos igualmente.

(Lawrence 2013, 1:59:54)

The prior data are the only examples of these strategies employed in the translation and belong to Scene 3. Amplification consists in the contribution of extra information not included in the source text (Molina and Albir 2002, 510) such as *dos*. Equivalence comprises the use of established equivalences for idiomatic expressions or terms constituted by the dictionary or language use (510) being *Muy bien* an established equivalence instead of *Todo correcto*. Finally, compensation, defined as the introduction of “ST information [...] in another place in the TT” (510), can be observed in the substitution of *still* for *igualmente*. Aside from not having the literal meaning, the connotations are quite similar. For this reason, the rendering of the message is not affected.

5. Conclusions

The study has demonstrated the unquestionable variation between novel and film adaptation, and, albeit the modifications, the message transmitted remained intact. As it has been aforementioned in the theoretical frame, it is implausible to depict the exact storyline or world by two different media. The original material is restructured in order to facilitate the transposition from the novel *Catching Fire* (2009) to the film adaptation *The Hunger Games: Catching Fire* (2013). New dialogue sequences are created in the movie or modified or eliminated, the characters suffer transformations such as the exchange of dialogue with other characters, etc. Scene 1 mainly illustrates the different point of view between film and book and the subsequent expansion, which is very characteristic of transfictionality. Whereas the novel is narrated in first person, the film displays an omnipresent viewpoint providing a wider

perception of the world of *The Hunger Games*. Additionally, this scene can be categorised as anew since only a line is shared with the literary work contributing to the concept of expansion, that is, providing more scenes and significance to characters. Scene 2 is characterised by the addition of extra dialogue, which is used as a complement to support the actress' performance so as to illustrate the character's feelings described in the narration. Conversely, in this scene it is also discerned the substitution of dialogues for action, which can be deduced to occur due to the lack of time bound to cinema. On account of this reduction of dialogue, a line that is pronounced by one character in the book, in the film, is uttered and shortened by another one with the intention of being coherent with the adapted conversation. Scene 3 is more complex since it implies the combination of two scenes from the book into one in the movie; this way, the sequence of scenes acts as a relevant factor in film adaptations. Not only is the order of scenes transformed, but the content is also influenced. The mixture of scenes results in the compression of certain parts, and the expansion of others. Finally, the change of register analysed leads to the alteration of the tone in the interaction between the characters producing a less familiar atmosphere. Due to the differences between the literary and cinematographic discourses, the transposition from one genre to the other implies a series of alterations such as the exemplified necessity of being precise and specific in certain parts and the implementation of expansion in other film dialogues in opposition to the literary narration. Thus, the results suggest that the adaptation from novel to film script is distinguished by several transformations which will depend on many variables. Under no circumstances should the figure of the director be underestimated with regard to script formation. Directors are acknowledged for directing the narrative discourse of the film, but they also contribute to the dialogue sequence between characters together with actors and scriptwriters.

Regarding the subtitling strategies analysis, the data shows the use of 7 translation strategies in these three love scenes:

Translation Strategies	Quantity	Percentage
Compression	57	67,9%
Modulation	20	23,8%
Discursive Creation	2	2,4%
Transposition	2	2,4%
Amplification, Equivalence, Compensation	3	3,5%
Total	84	100%

Compression has demonstrated to be the most prevalent strategy, covering 67,9% of the translation. According to the study of this strategy conducted by Kerevičienė and Čečumskaitė, compression can be subdivided into omission, reduced sentences and substitution; however, the last mentioned has not been considered due to the lack of influence in the stylistic variation of the translation. Omission covers the 89,5% of grammatical compression, whereas reduced sentences encompass the 10,52%. Consequently, the supposition of the predominance of grammatical compression in subtitling can be accepted. The second more frequent and relevant strategy is modulation (23,8%), which is characterised by the adaptation of the language to a more natural Spanish. Moreover, it has been perceived that modulations were commonly accompanied with the reduction of words in Spanish. The language has been adapted into Spanish by means of economising the language with the purpose of sounding more natural and procuring a comprehensible output for the audience. Provided that compression and modulation form the 91,7% of the strategies utilized, it can be asserted that the concept of transadaptation has been proved. Furthermore, it should be cognizant of the samples of reduction of words in the cases of transposition that contribute to this theory.

Despite only having examined two examples of discursive creation (2, 4%), it is noteworthy since it illustrates the science-fictional character of the novel creating a specific vocabulary that is only identified in the context of *The Hunger Games'* saga, being this what distinguishes discursive creation from literal translation. Nonetheless, its influence in the translation is minimal such as the cases of amplification, compensation, equivalence (3,5%), and transposition (2,4%), whose principal purpose is to create a native effect in the TL.

Regardless of the differences between novel and film script, the final result successfully portrays the message of the novel, and its subtitling version is argued to be a good translation because, notwithstanding the economisation of the language, the final message has been properly transmitted.

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