

Polish Screenplay in English Translation

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Abstract: Screenplay is the script of a film, including acting instructions and scene directions. There is a long way from finished screenplay to the moment when the film is distributed and the audience can watch it on the screen in the cinema. If the film is a co-production engaging foreign actors and foreign financing, one of the stages in the process is translation of the screenplay from native to another language, for instance English. Screenplay itself is a literary text, but its final product is a film. Screenplay has a specific formatting style, and it is written according to set guidelines. It combines specialized text and literary text. Screenplay is both a work of art, inspiring all the people engaged in the process of film production, and a technical blueprint for the future movie. This article describes the task of the translation of a screenplay for production and shooting purposes, discusses the elements that must be taken into account while translating it, and focuses on possible issues connected to translation of this type of modular text.

Keywords: screenplay, translation, specialized translation, literary translation, text-type

Introduction

Screenplay, according to *Dictionary of Film*,

is a literary text that is a project of the future film. It includes plot, set, and action description, characteristics of the characters, dialogues, and sparingly, information regarding shooting and editing. Screenplay is only a raw material therefore the movie may deviate more or less from its previous presuppositions. (Twardosz 2005, 161)

As to my knowledge, translation scholars have not written much about screenplay translation. Sometimes the screenplay as an integral part of a movie is mentioned in the context of audiovisual translation, where the information concerning the screenplay translation is limited and usually concentrates on dialogue translation, subtitles, dubbing (Garcarz, Widawski 2009), audiovisual translators' training (Martinez-Sierra 2012; Cattrysse, Gambier 2008), or the context of text-type (Igelstrom 2014; Price 2010; Korte, Schneider 2000). An article by Trainor (2017) deserves to be noted, since it discusses screenplay translation in more detail, analyzing it with the help of Vermeer's *skopos* theory.

This paper, on the other hand, is based mostly on experience acquired during the translation of numerous screenplays from Polish into English and it aims to analyze screenplay translation from a practicing translator's point of view, taking into account the text-type, actual obstacles present during the process of translation, and the constraints the screenplay poses on the process of translation and on the translator as a text-type.

This analysis will combine concepts discussed within translation studies, literary studies, and film studies. We will present an unpublished working screenplay translation that is used during film production for various production purposes, including, among many, casting, role learning, location scouting, fund raising, etc. The paper will include mostly Polish screenplays that were translated into English language during the pre-production and production stage.

Limited access to copies of screenplays

Perhaps one of the reasons why screenplay translation has drawn little scholarly attention in Poland is the limited number of screenplays that are being translated into English, which is why there are not many texts available for the analysis. The second reason is the limited access to such texts, exclusive only to people closely connected to the Polish movie industry. Working screenplay translations are rare in cinematic archives because only a few copies are usually printed during the production stage or distributed among crewmembers and actors during shooting. The third reason is the limited number of screenplays that actually get into production in Poland compared to other countries. According to Central Statistical Office of Poland, in 2017 only 52 feature cinema movies and 17 feature TV movies were produced (stat.gov.pl). In the US, by contrast, the feature movie production amounted to 1,127 in the year 2017.

Screenplay as a text-type

Perhaps another reason why scholars fail to focus on screenplay translation is the unusual nature of the screenplay as a text. According to Price, “the screenplay is neither a blueprint, at one end of the scale, nor ‘literature in a flux’ at the other. Instead, it occupies the middle position: the screenplay is a *modular* text” (2013, 236). Trainor states that its “precursory, mutable and multifunctional nature poses a serious challenge to functionalist translation theories” (2017, 1). Catrysse and Gambier also stress the ambiguous position of the screenplay as

a document that helps the crew produce a movie. It offers an intermediate type of text, not unlike the text of a theatre play, which is supposed to be performed later. In this respect, a screenplay differs from a novel or a technical manual in the sense that both present final types of texts, supposed to be read as such by readers. (2008, 43-44)

Korte and Schneider write about screenplay as

an essentially intermedial text type, a verbal text originally written as a blueprint for a production using another medium (which is itself multimedial), an intermedial competence is essential in grasping the screenplay’s special artistic demands and artistic merits. (2000, 97)

Price, in his earlier work, postulates that screenplay should be considered as a text in its own right and that it is crucial for screenplay researchers to quit viewing the screenplay through the prism of the potential film (2010, 32-33). One could assume that since a screenplay at the pre-production stage is strictly a literary text, we could treat it as such without thinking about what happens to it next and translate only its language layer. Therefore, at the stage of the screenplay being a literary text we should be able to apply purely literary translation theories and approaches. Nothing is more misleading, because first of all, screenplay translation is constrained translation since there is set formatting and designed length connected directly to the specificity of the final product, that is the movie. Additionally, other elements are essential for the translator to know in order to properly translate the text. Garcarz and Widawski write that, while a film is a multimedial text, its elementary ingredient, screenplay, is a strictly literary

text that “becomes part of the movie at the front of the camera” (2009, 41) (all translations are mine, unless otherwise specified A.T). The idea that a screenplay at the pre-production stage is a text with a potential to transform into something different should be kept in mind by the translator.

Screenplay as a short-lived text

The life of a working screenplay is short. Once the production of the film is over, the screenplay is no longer useful or important. It finds its way to the archive of the film production house; some copies may collect dust on the shelves in private collections, and some are stored as electronic version on the hard discs of film crew’s computers. Trainor (2017, 2) calls screenplays “disposable working documents” and Price refers to them as “industrial waste products” (2013, 219). According to Serceau, the screenplay “is never anything but an intermediary programming his own disappearance” (preface to Belaubre 2016, 16 after Trainor 2017, 2). Carriere states that screenplays are created “to disappear, to blend into another form [...] at the end of the shootings we generally find the screenplays in the bins of the studios” (1996, 144-146 after Trainor 2017, 2). The screenplay therefore is only a transitional product in the long process of movie production.

Screenplay

The word script has wider meaning and refers to a written text of a play, film, or broadcast. In this paper we will only discuss the screenplay for the feature film; therefore, we will use the word *screenplay*. The purpose of the screenplay is to become a movie; this is its main objective and also the main condition for a text to be identified as belonging to the *screenplay text-type*. If the text does not have the potential to become a movie, it is not the screenplay (Igelstrom 2014, 30).

According to Wereśniak, director, screenplay writer, novelist, author of the screenplay for the movie titled *Kiler* (1997) (the rights to the screenplay were sold to Hollywood Pictures for \$600,000),

a good screenplay is one from which a good film was made. This sounds simple but not entirely. The relationship is this: you can make a good movie or a bad movie from a good script. You cannot

make a good movie out of a bad script. That this is impossible has unfortunately been confirmed many times. (2000, 2)

Rather than art and inspiration, scriptwriting is mainly a craft. First of all, as Wereśniak writes, a good screenplay writer needs to know the proper structure of the screenplay, to have enthusiasm, patience, and lastly inspiration. He compares the screenplay to a chair: “it is best to sit in a chair from a good carpenter. Try to sit on a chair from an avant-garde gallery and you will experience what I am talking about” (2000, 2).

Screenplay formatting

According to Trainor (2017, 4), different cinematic cultures, even in the era of typescript screenplays, used various composition, presentation, editing, transformation, and usage styles. Wereśniak states that screenplay formatting and style should be simple and modest. Only the content counts; the form should be invisible. The page layout should resemble the classical, old-fashioned typescript screenplay (2000, 20). The American film industry has set an entire scope of standards and guidelines for movie production because they make more than a few hundred movies per year. Having such norms simplifies the work immensely. Like with a blueprint, if something needs correction, it is done according to standards, so that every member of the movie industry can read it easily. There is a saying in movie industry that “you don’t write the screenplay, you correct it”, meaning that a screenplay is never final until the movie reaches the cinema screen, and hence the need for a clean and simple form. The movie industry in Poland is small, so there are no exact norms established (Wereśniak 2000, 19).

Original formatting of the screenplay is important during the translation because, like with any other text-type, it must be kept in the target document. Therefore, the best option for the translator is to use one of the few CAT tools available, for example *Trados*, which will take care of the formatting for the translator.

Wereśniak states that in a good screenplay there should be no scenes exceeding three pages; instead, there should be a lot of small scenes with several lines, with one or two dialogue lines. One page of a properly formatted screenplay counts as one minute of on-screen time. The screenplay of a full-length feature film should, therefore, have between 100 and 120 pages, type 12 Courier New (2000,

23). This will basically amount to 120 minutes of a screen time. This is another norm that the translator must know and respect, since it makes the translation of a screenplay constrained translation in that the target text should be approximately of the same length as the source text. Yet, from our experience, when translating from Polish into English, the target text turns out to be 7% longer on average than the source text, with 0.14-13.51% more characters with spaces.

It is also important whether a screenplay or its translation will be officially used as the working screenplay during shooting. A page of the screenplay is also measured in order to estimate how long it will take to film each scene. Each page is divided into eight parts, each of them 1 inch long. A seven percent increase in length is not significant; nevertheless, it must be taken into account that the length of the screenplay is limited. Therefore, the length of the translated version of the screenplay may have a direct influence on the shooting time.

Screenplay structure

As Trainor states, a “commonly used analogy” for the screenplay “is the technical blueprint” (Trainor 2017, 4); “[s]creenplays are functional objects – they exist to provide a blueprint for filmmakers to construct their films” (O’Thomas 2010, 237). The architectural metaphor is appropriate for other reasons. “A good architect must be a bit of an engineer, a bit of an artist – just like a scriptwriter who must be a bit of a precise craftsman and a bit of an inspired artist” (Wereśniak 2000, 3). According to Wereśniak “[t]he screenplay is a film on paper. [...] The screenplay inspires the director, cameraman, and actors. The script gives producers a kick to look for cash. In short, the script is the most important” (2000, 3).

The structure of the screenplay is a coherent whole after it is finished and modifying scenes and other elements will change the whole structure, making it into a totally different movie (Wereśniak 2000, 3). This directly relates to the work of the translator, who needs to pay attention to this quality of the screenplay to make sure nothing is compromised in the process of translation.

According to the author, a screenplay consists of images constructed with words (Wereśniak 2000, 4), which influence the imagination of the reader. The images created with words tell the story; then, together with the sound, they create the mood. Finally, there are the dialogues, but according to Wereśniak, “word at the cinema is always the weakest” (2000, 4). A translator should fol-

low the same advice; however, paradoxically, for the translator the word is the strongest weapon. Being strong linguistically enables a translator to recreate all the elements that will recreate the screenplay in the new language.

Screenplay elements

Like any other text, a screenplay consists of essential elements that make it a screenplay text-type. These elements include the Scene Heading or the slug line, Scene Description, Character Name, Dialogue, Parenthetical, Extensions, Transition, and Shot. The first six elements are included in the Master Scene Screenplay Format and after the screenplay has been approved for the production, the next two, Transitions and Shots, are added in the Shooting Screenplay (also known as Continuity Screenplay) under the supervision of the director and DOP (Director of Photography). Now I will present each element in more detail with a commentary concerning its translation.

Scene heading

Scene Headings are aligned left, with a margin of about 3.9 cm from the edge of the paper, which makes the pages easy to bind and read. Standard margins, 2.5 cm, are used at the top, bottom, and on the right. Scene Headings are sometimes long enough to reach the page margin. They are written in ALL CAPS. Scenes are numbered in the final Shooting Screenplay (aka Continuity Screenplay). There is a full stop after the abbreviations 'INT.' or 'EXT.', although it is sometimes omitted, as in *Inglorious Basterds* (2009) by Quentin Tarantino. The font is bold, and there is an en dash between the abbreviations and the other elements of the heading. The Scene Heading is sometimes called a slug line. It tells the reader where the action takes place, whether it is set indoors or outdoors, it names the location, and includes the time of the day. The information included in the slug line helps the reader to imagine the whole scene. Example (1a) presents a typical American-style Scene Heading in a Master Scene Screenplay. Different Scene Heading styles used in Polish film industry are illustrated by examples (2a), (3a), (4a), (5a) followed by my translations. In all the following examples, I kept original formatting.

(1a) **EXT - DAIRY FARM - DAY**¹⁰

10 *Inglorious Basterds* (2009)

(2a) 3. WNETRZE. KOMENDA POLICJI, POKÓJ PRZESŁUCHAŃ. DZIEŃ.¹¹

(2b) 3. INT. POLICE STATION, INTERROGATION ROOM. DAY.

(3a) **Scena 4. WN. Radiowóz.**¹²

(3b) **4. INT. PATROL CAR.**

(4a) SCENA 1 PLENER. OKOLICE SZKOŁY – DZIEŃ¹³

(4b) 1. EXT. SCHOOL PREMISES – DAY

(5a) **3. WN. LOTNISKO, DRZWI WYJŚCIOWE / PL. PRZED LOTNISK-
IEM, PARKING – ZMIERZCH (WROCŁAW, LIPIEC 1997)**¹⁴

(5b) **3. INT. AIRPORT, EXIT DOOR / EXT. THE FRONT OF THE
AIRPORT, PARKING – DUSK (WROCLAW, JUNE 1997)**

As we can see, Headings can vary in terms of formatting, which is not significant for the translation, as long as the translator knows that formatting must be kept in the target text.

(6a) PLENER	(6b) EXT.
(7a) PL.	(7b) EXT.
(8a) WNETRZE	(8b) INT.
(9a) WN.	(9b) INT.
(10a) DZIEŃ	(10b) DAY
(11a) NOC	(11b) NIGHT
(12a) ZMIERZCH	(12b) DUSK
(13a) ŚWIT	(13b) DAWN

Scene Description

Scene Description, also known as Action or Blackstuff, is written from left to right margin, occupying the full width of the text. When the speaking character is introduced for the first time, his/her name is in ALL CAPS (John

11 *Kryminalni* (2007)

12 *Dziewczyna z Szafy* (2012)

13 *Felix, Net i Nika oraz Teoretycznie Możliwa Katastrofa* (2010)

14 *Dom pod Dwoma Orlami* (2019)

Costello 2004, 111). The Scene Description establishes the setting for the story and introduces the characters. The Scene Description must present the actions as they unfold; whatever takes place in the scene, takes place *now* and is narrated in active voice and the present tense. This information is essential for the translator. The same tense and voice must be used in the target text.

Additionally, what is important for the translator is that the Scene Description includes only elements that can be seen on the screen. The sentence structure is simple, with no metaphors at this stage, no irony, no jokes, no neologisms, and no foul language. Paragraphs are short. Example (14a) presents a sample Scene Description in a Polish screenplay:

(14a)

We troje w milczeniu dochodzą do drzwi, nie mogą jednak wyjść z budynku, bo leje jak z cebra. Patrzą w niebo z rezygnacją. Większość PASAŻERÓW jest w takiej samej sytuacji jak oni. HELENA nie może powstrzymać się przed komentarzem:¹⁵

(14b)

The three of them reach the door in silence, but they can't leave the building because it is pouring. They are looking up at the sky with resignation. Most of the PASSENGERS are in the same situation as they are. HELENA can't refrain from commenting:

Wereśniak suggests writing Scene Descriptions as if for three-year-olds, insisting it is best to keep them simple, with simple sentences and a limited number of words, and to be laconic and modest. He advises screenwriters to write only what one can see on the screen, and use the style of police reports (2000, 19). Of course the same suggestions go for the translator, who should copy the style of the source text. Trainor notices that the way the scene descriptions are written “tends to favor an active cognitive response, prompting a heightened sensory (in this case visual) awareness” (2017, 15).

15 *Dom pod Dwoma Orlami* (2019)

Abbreviations

Abbreviations are used extensively in the film industry since they are compact, meaningful and straight to the point. Abbreviations in screenplays are used to save space. We have already discussed many of them in appropriate sections of this article, here we present additional examples include 'b.g.', meaning background, and 'f.g.', meaning foreground; both are used in Scene Descriptions to indicate where the action takes place. 'CGI' stands for action that cannot be filmed on the set and will require computer-generated images. 'SFX' refers to a special sound effect and 'SPFX' means that a non-CGI special effect will be needed (Farnham 2011, 35-36).

Character name

As previously mentioned, a Character NAME is written in ALL CAPS when they first appear in a Scene Description (Costello 2004, 111). When the CHARACTER CUE (Character Name) signifies dialogue, it is indented 5.4 cm (3.5") from the left margin, not centered (Costello 2004, 111-112). Character names they can be actual names, like WŁADEK (15a), nicknames (16a), like KICIU, descriptions (17a), like PANI Z PIESKIEM, or occupations (18a), like PRAWNIK, etc. Proper names are not translated, unless the director/screenplay writer provides approved equivalents. Otherwise, they are kept in the original form, with only diacritic signs omitted in the English version of the screenplay, as in example (15b). Nicknames are not translated, as in example (16c), unless they convey some meaning significant for the plot and are approved by the director/screenplay writer to be translated. The names of historical or mythical characters' are translated with language-specific equivalents.

(15a)	WŁADEK	(15b)	WLADEK	
(16a)	KICIU	(16b)	KICIU	(16c) KITTY
(17a)	PANI Z PIESKIEM	(17b)	WOMAN WITH A DOG	
(18a)	PRAWNIK	(18b)	LAWYER	

Dialogue

Unlike Scene Descriptions, Dialogues are not stylistically constrained; they should resemble natural speech, so they can include all possible stylistic forms of the language. As Costello advises, a scene should never start with dialogue alone. Dia-

logue is placed about 3.4 cm (2.5") from the left margin; however, this is flexible, since a dialogue line can have 30-35 characters (2004, 111-112). Dialogue formatting is used whenever the character on screen speaks to other characters, to himself, or off the screen. Those strict rules regarding formatting and space constraints make the translation of a screenplay a case of constrained translation, as the translator is obliged to stick to rules regarding formatting and language style.

Wereśniak advises screenwriters to devote all literary artistry and literary ambitions to dialogues instead of the scene description (2000, 19). Good dialogues may be remembered by the viewers and leave the cinema screen, entering daily use and becoming iconic, as the viewers willingly repeat them for humorous effect or for allusions. Great dialogue is a window to a character's soul. The audience should feel like an insect on the wall that hears characters exchanging lines. It is important to read the dialogue out loud to hear how it sounds. This tip applies to translators as well.

Dialogues are used in screenplay to tell the story through them (Wereśniak 2000, 15). The dialogue can have different functions in the screenplay: it can define a character, move viewers, lend credence to the scene, diverts, and at last inform (Wereśniak 2000, 16). Dialogue styles must be mixed, and each character should speak differently. The way character speaks, the rhythm, diction, and articulation, is a very important element building a character (Wereśniak 2000, 16). This is important for the translator, because in many cases the building of character relies on the use of language, that is, certain words, catch phrases, invectives, jargon, sentence structure, etc. A translator needs to pay close attention to these stylistic features to be able to recreate them.

Dialogues are built around conflict. Wereśniak says that they resemble throwing a hot coal that burns hands at each other. A character must always be pitted against another; there must be friction, an issue. If the characters just carry on and gab about nothing to kill time, it is a waste of time and money (Wereśniak 2000, 16). Costello suggests to

keep the dialogue short and to the point - thrust, parry, counter-thrust; argument, counter-argument. Questions are often answered with another question. The more action oriented the script, the less dialogue. Even character-oriented scripts should avoid too many large blocks of dialogue, or worse, monologues - break it up using action/scene description (Costello 2004, 113).

Young screenplay writers use too much dialogue, and their screenplays are waffly. They often think that the dialogue is good for everything. This is not true. Sometimes silence communicates more in the scene than any dialogue. To properly use dialogue one must master it, but there are only few that can, according to Wereśniak. Dialogues written by Quentin Tarantino at first seem verbose and wordy, but they are not. There is not even one line that is redundant. Wereśniak states that to write attractive and meaningful dialogue about nothing is the most difficult.

The dialogue is like music; like a musical composition, it has its own rhythm, melody and harmony, and one must know how to compose it. To write dialogues one must listen to the streets, be attentive how people speak and what they say (2000, 16-17). The qualities of a good screenplay writer – the knowledge of acting rhythm, creativity, imagination, and skills in using rhetorical devices – are also necessary for a good translator. When translating dialogue, a translator should have linguistic dexterity, should be sensitive to dramatic and cinematographic effect. The final screenplay translation should deliver the same artistic effect, have the same technical standards, and fulfill the requirements of the film industry.

Parentheticals

Parenthetical or Character Directions are written in parentheses under the name of the character. Used only when necessary for understanding the context of the dialogue, they should be kept to a minimum, to the point, descriptive and, as Costello writes, leave it to the actor to decide how to play the part (2004, 113). A Parenthetical includes an attitude, verbal direction, or action direction for the actor. They shade the meaning of the dialogue delivery.

(19a)	(zmienia temat)	(19b)	(changing the subject)
(20a)	(śmieje się)	(20b)	(laughing)
(21a)	(czyta gazetę)	(21b)	(reading from the newspaper)
(22a)	(poirytowany)	(22b)	(irritated)
(23a)	(ma łzy w oczach)	(23b)	(tears in her eyes)

The advice regarding Parentheticals also applies to the screenplay translation. A translator should take into account the conventional use of tenses in Polish and English language. A translator needs to remember about the present tense of the directions; all

the action takes place *here* and *now*, regardless of the setting. In most cases the Present Continuous Tense is used in Parentheticals where describing action direction.

Extensions

Dialogue Extensions are technical notes placed next to the Character Name. They explain the way the Character's voice is heard by the audience in the particular scene (Farnham 2011, 31). The Extensions include: 'O.S.' meaning Off-Screen, 'O.C.' meaning Off-Camera (used in TV scripts), and 'beat' that indicates a longer pause in the speech of the character. 'V.O.' meaning Voice Over is used both when the character whose voice is heard appears in the scene but does not open his mouth, or when a character that is not in the scene physically speaks the dialogue. It is often used to convey narratives, internal monologues, comments in thought, or telepathy. 'Contd.' (meaning 'Continued') is used when a character's dialogue has been interrupted by a Scene Description or a page division.

(24a)	(OFF)	(24b)	(O.S.)
(25a)	(O.S.)	(25b)	(O.S.)
(26a)	(OFF)	(26b)	(O.C.)
(27a)	(V.O.)	(27b)	(V.O.)
(28a)	(pauza)	(28b)	(beat)
(29a)	(CD)	(29b)	(Contd.)

It is worth noting that some vocabulary in Polish film industry has been borrowed from English language, modified in some way, naturalized, or shortened, and used extensively. These borrowings, illustrated by examples (25a), (27a), and naturalized borrowings, illustrated by examples (24a), (26a) and (29a), should be used in the target text.

Transition

The term Transition refers to transitions between scenes. Whenever there is a change of location or a shift in time, the screenplay writer can use scene Transitions. They are positioned justified to the right on the screenplay page. Since the main function of the Master Scene Screenplay Format is readability, scene Transitions should

be used with caution, and when they are absolutely important for the story. They will be included later in the Shooting Screenplay (aka Continuity Screenplay). Below we are presenting the most common Transitions used in Polish screenplays:

(30a) CIECIE DO:	(30b) CUT TO:
(31a) PRZENIKANIE:	(31b) DISSOLVE TO:
(32a) ŚCIEMNIENIE NA:	(32b) FADE TO:
(33a) ŚCIEMNIENIE:	(33b) FADE IN:
(34a) ROZJAŚNIENIE:	(34b) FADE OUT:
(35a) PRZEJŚCIE:	(35b) TRANSITION:

Shot

A Shot indicates “when the focal point within a Scene has changed” (2011, 33). Farnham suggests using Shots in the screenplay sparingly, since they are about directing and the screenplay is really about storytelling. A screenwriter should only use a Shot description if it is really necessary (2011, 33). Actually, the Shots are absent in the Master Scene Screenplay Format and after the screenplay has been green lit they are included in the Shooting Screenplay (aka Continuity Screenplay) under the guidance of the director.

We can divide Shots in the movie into two kinds: objective Shots, when the camera follows the Action from the perspective of the third person, and subjective Shots, called in Polish ‘subiekt’ (subject) and ‘POV’. They are used in Polish screenplays interchangeably, and for some authors ‘subiekt’ equals ‘POV’, although there is a significant difference between the two. In ‘POV’ the camera sees the events from the actor’s viewpoint, standing alongside him, so it still remains objective, but it “is as close as an objective shot can approach a subjective shot – and still remain objective” (Mascelli, 1965, 22), whereas a ‘subjective’ Shot refers to the Shot where the camera registers the image as if through the actor’s eyes. The Shots found in Polish scripts are:

(36a) (efekt subiektu lunety) ¹⁶	(36b) (the telescope subject)
(37a) POV Pawła:	(37b) Paweł’s POV:
(38a) POV kamery Tomahawka ¹⁷	(38b) Tomahawk’s camera POV

¹⁶ *Dziewczyna z Szafy* (2012)

¹⁷ *www.1939.com.pl* (2015)

A translator needs to know the specialized vocabulary and film terminology and the subtle difference between the two terms. Quentin Tarantino uses both ‘subject’ and ‘POV’ terms to differentiate between the two different camera shots, so they are definitely not the same term.

(39b) Shosanna, the camera subject, stands on boxes looking down into it.¹⁸

(40b) **WE SEE THE SCREEN AND THE AUDIENCE FROM MARCELS POV:**¹⁹

Consequently, while translating from English into Polish, a translator cannot use ‘POV’ as a translation for ‘subject’ and vice versa. In order to correctly translate specialized vocabulary, a translator needs to use the glossary of film terminology and find functional equivalents. Below we present more examples of terminology used in screenplays:

(41a)	ZBLIŻENIE	(41b)	CU (CLOSE-UP)
(42a)	DETAL	(42b)	ECU (EXTREME CLOSE-UP)
(43a)	PLAN BLISKI	(43b)	MCU (MEDIUM CLOSE-UP)
(44a)	PLAN ŚREDNI	(44b)	MS (MEDIUM SHOT)
(45a)	PLAN AMERYKAŃSKI	(45b)	MWS MEDIUM WIDE SHOT
(46a)	PLAN OGÓLNY	(46b)	LS (LONG SHOT)
(47a)	PLAN TOTALNY	(47b)	XLS (EXTREME LONG SHOT)
(48a)	PLAN PEŁNY	(48b)	FS (FULL SHOT)
(49a)	PANORAMA	(49b)	PAN TO (PANNING)
(50a)	WSTAWKA/WRZUTKA	(50b)	INSERT
(51a)	RETROSPEKCJA	(51b)	FLASH-BACK
(52a)	PRZESKOK AKCJI	(52b)	JUMP SHOT
(53a)	UJĘCIE NIEME	(53b)	MOS (MIT OUT SOUND)

Vocabulary

Movie production involves many groups of professionals: technical shooting crew, responsible for shot planning, sound recording, etc.; administrative shoot-

18 *Inglourious Basterds* (2009)

19 *Inglourious Basterds* (2009)

ing crew, responsible for logistics, actor management, props, etc.; performative artistic shooting crew: e.g. by actors; post-production crew, responsible for montage, sound effects, CGI (computer-generated imagery), etc.; post-editing crew, subtitling and dubbing crew. Each group searches for different information in the script, and has its own vocabulary connected to the aspect of the production for which it is responsible. Therefore, the translator needs to use functional equivalents within this special vocabulary group; this part of the translation belongs to a specialized translation type.

Receivers of the screenplay

Looking at the screenplay as a text-type we noticed that it is a mixed text-type including technical terms and specialized language as well as metaphorical, highly elevated literary style of language. We decided to divide it into two layers: technical layer and literary layer. The screenplay as a text and each of its layers will have different receivers in the consecutive stages of filmmaking.

Receivers of the screenplay as a text can be divided into two groups. One group is limited to film professionals involved in the making of a movie. Some receivers from the professional group, such as gaffers, DOP (Director of Photography), focus puller, or make-up artist, will read it as a specialized text, while others, like actors or the director, will read it to act it out as a literary text.

The second group that does not belong to professionals is far greater and this is the audience of the movie. The audience will only have access to the literary layer of the screenplay, that is, the dialogues, but only after the film has been finished and enters distribution.

Claudia Sternberg identifies “three types of screenplay readers, the property reader, the blueprint reader and the reading stage reader” (Sternberg 1997, 47). The property reader is the producer of the movie; the blueprint reader interacts with the screenplay and transforms the screenplay into a film. The reading material stage belongs to non-professionals and researchers that read the text for study and pleasure (Sternberg 1997, 50).

Translation

The aim during screenplay translation is always equivalence on all possible levels. Without a clear understanding of how a screenplay text is constructed and how each

part of it corresponds to a future product, that is a movie, there can be no successful translation of the working screenplay. Since the screenplay is closely connected to a prospective cinematographic work and its purpose is clear, a translator needs to construct the potential movie in his or her mind. His task is to successfully communicate the allusions that the screenwriter included in the text and also communicate the potential movie in another language. As Martinez-Sierra similarly states,

a good translator of humorous texts has to have a good sense of humor (not that he or she should be a comedian); similarly, a good film translator should have a sense of the nature of scriptwriting (not that he or she should be a scriptwriter). (2012, 5)

Therefore, people responsible for screenplay translation should know the characteristics of film language (Ávila 1997, 78) and its function within a screenplay. Cattrysse and Gambier also stress the importance of the characteristics and functions of the text for the translator, to the point that “it might be useful for translators of screenplays to be trained, at least partly, in aspects of screenwriting” (2008, 39-40), because “it helps if a translator knows how and why a script was written the way it was before starting to translate it” (2008, 45-50).

Screenplay dialogue only resembles real-life dialogue, but is in fact fictive, and the translation process may destroy the illusion. A translator needs to know that screenplay dialogue relies on subtext, never expressing anything explicitly. Cattrysse and Gambier write that translation may change the effect of the fourth wall and by “conspicuous word choice, voicing, sentence construction” (2008, 14) concentrate attention on the dialogue itself. Therefore,

[a]s a consequence, readers/viewers can perceive the narrative act as more or less overt or covert. On the basis of this strategy, aesthetic pleasure can be equally reflexive, cognitive, conscious or just the opposite. (Cattrysse, Gambier 2008, 14)

Garcarz and Widawski state that in order to preserve the construction of the scene in a movie, the receiver of the translation must have the same number of implicatures and explicatures as in the original (2009, 43). A shooting Screenplay as a text having two layers, an artistic layer and a technical layer, should keep its features after the translation. All the meaningful elements in the source

text should be present in the target text, with no condensation or deletion of the dialogue, as no modifications of any kind should be applied at this point.

Conclusion

Knowing the structure of the screenplay and the style of the screenplay language may improve the quality of the translation and improve the chances of its success. Translation of the screenplay combines specialized translation and literary translation. A translator must be swift with words and be able to write good dialogues in the target language, and also know the technical terms included in the technical layer of the screenplay. A translator also needs to be able to shift from one style of language to another, from the style of concise, straight to the point, explicit description of the visual elements of the Scene to the metaphorical, emotional, implicit language of the Dialogues.

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