

A Corpus-based Study on the Effectiveness of Subtitling from English into Sinhalese: With Special Reference to the Film ‘Purahanda Kaluwara’ directed by Prasanna Vithanage

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ABSTRACT:-Subtitles which provide a clear understanding for the foreign audience play a major role in the field of translation. The effectiveness of subtitles is controversial. The purpose of this study is to discuss the effectiveness of subtitles referring to the well-known movie “Purahanda Kaluwara” directed by Prasanna Vithanage and its English subtitles. In this regard, the aforementioned movie and its English subtitles were comparatively analyzed by using the content analysis method. In conclusion of this study, it was investigated that the subtitles included in the movie ‘Purahanda Kaluwara’ are effective for the foreign users to have a clear understanding about the movie. The translator has faced difficulties to create subtitles for this movie because of linguistic, cultural, and technical barriers. The subtitle translator has used different strategies such as paraphrasing, cultural substitutes, adaptation, and equivalence. The translator has taken a great attempt to provide effective subtitles for this movie. However, in certain aspects the translator has not been able to overcome certain issues because of the cultural limitations and technical limitations. This research proposed that these facts should be considered to make appropriate editing to the subtitles of the movie ‘Purahanda Kaluwara’ in the future.

Keywords: Effectiveness, Movie, Subtitle, Translation Methods

I. INTRODUCTION

Translation is a process which enables effective communication between different people without focusing on a second language to be learned. As an impact of the importance of translation, the term ‘translation’ is a commonly used word by the whole world. High quality, accurate, and consistent translations done by professional translators are powerful enough to bind the whole world together by avoiding misinterpretations. The word ‘Translation’ is filled with different definitions and perspectives which leads to different connotations. The general meaning of translation is the ‘conversion of something from one form or medium into another’ [1]. According to the translation theorist, Peter Newmark, translation is the ‘rendering the meaning of a text into another language in the way that the author intended the text’ [2].

The concept of translation paves the way to the globalization. The quality language translation process which focuses on converting documents from one language (Source Language) to the other (Target Language) aims to bridge the communication barrier of different communities. The ultimate need of translation process has created the path way to translation industry including translation scholars and theorists. The process of translation appears to be an easy task but it is a combination of dissimilar activities to produce a high quality and consistent output. Therefore, qualified translators who have a good knowledge in both source language and the target language engage in the translation process. The responsibility of the translators is to produce a quality outcome by concerning about accuracy, completeness, cultural background, and political context of both communities. The concept of translation is centralized on different sub categories of translation. Among them, subtitling is a major category of Translation Studies. Though subtitling is a major aspect in Translation Studies, subtitling is largely ignored in Translation Studies. Even some scholars are unaware that subtitling is a part of Translation Studies. For instance the scholar, Fawcett once pointed out, — ‘in view of the synchronization requirement some have even questioned whether it should be considered a type of translation at all’ [3]. Subtitling is generally defined as the process of adding text to any audio-visual media to express the message that is being spoken which is a powerful translation mechanism used in mass audio-visual communication such as film and communication. Shuttleworth and Cowie define subtitling as ‘the process of providing synchronized captions for film and television dialogue’ [4]. O’Connell defines subtitling as ‘supplementing the original voice sound track by adding written text on the screen’ [5]. Effective subtitles are powerful enough to bring out the exact inner mind set of the original writer to the foreign viewer. The main role of subtitling is to facilitate an access

for the foreign viewers on audiovisual product in a foreign language. The space and time constraints inherent in the subtitling process, the visual conventions, and the shift of modes from speech to writing have created new challenges to subtitling over traditional translation. Subtitling differs from other categories of translation because of its unique characteristics in his book [6]. 'The problem of subtitling', mentioned four main differences between translating written texts and subtitling.

- 1- The reader of translated text does not compare the source text with the target, while in the subtitle, this comparison happens automatically especially if the viewer speaks the source language.
- 2- The translator of written text has more space to add explanations, footnotes, etc. When there is something difficult in the source text while the translator cannot do this.
- 3- The inter-textual translation involves translation from written text to written one, but subtitling involves the translation from spoken language into written text.
- 4- In subtitling, extended messages have to be condensed to subtitling requirements which written texts have more space to present them.

All translation types have their own challenges and difficulties. To provide effective subtitles the translator has to face formal (quantitative) and contextual (qualitative) restrictions. In certain circumstances, it is controversial whether subtitles are effective in audiovisual formats. Vague subtitles filled with inappropriate words and statements change the whole idea behind the audiovisual product. Anyway, compared to the other translation categories, subtitling is a complicated task because subtitles are limited in space and time. The translation of the dialogue or the conversation should be cut down to fit in the correct time duration of the movie. Certain most common translation techniques cannot be used in subtitles for an instance footnotes cannot be used in subtitles. Therefore, the translator has no space to provide further classifications for the foreign viewer, everything should be included in one or two lines. Therefore the subtitle translator should use more effort and time to provide a quality outcome compared to the other translation categories. The challenges that the subtitling process undergoes can be classified into three main types.

1. Technical Challenges
2. Cultural Challenges
3. Linguistic Challenges

1. Technical Challenges

According to Leppihalme and Cintas and Remael, this can be considered as the conspicuous type of challenges in subtitling process which causes some limitations on the work of the translator contrasting to the translation of written texts [7].

There are four major technical challengers in the field of subtitling. They can be named as follows:

- I. **Text length vs screen width**
- II. **Text length vs dialogue speed**
- III. **Multiple speakers**
- IV. **Font choice**

I. **Text length vs screen width**

As the translator has to create subtitles which fit to a fixed space, it's a difficult task for the translator to bring out the whole idea which was spoken in the original language. The length of the written text varies from language to language. Text expansion is an issue in the process of subtitling because the text length should be compatible with the screen width.

II. **Text length and dialogue speed**

If the text length and dialogue speed are higher, it becomes difficult for the audience to read the content as it's beyond the reader's capacity to read a content.

III. **Multiple Speakers**

This aspect can be seen in most of the audio-visual contents. When multiple speakers are speaking concurrently, it becomes difficult for the subtitle translator to manage screen space and pacing. Not only that, the translator should be creative enough to manage the limited time frame to give a clear understanding for the foreign viewer. Especially things get trickier when the subtitle translator has to deal with fast-paced conversations, arguments or debates between large numbers of people.

IV. **Font Choice**

In the field of subtitling, the priority should be given to make sure the text is suitable for different screen sizes at a reasonable distance. Text size is a major aspect to be concerned because the text should be visible for the audience irrespective of the screen size. The movie should follow standard measurements and methodologies when selecting the font size and the font face.

2. Cultural Challenges

Cultural bound elements present an extra challenge for the translator. The differences between cultural norms of different countries rise up through using language and translating from one language to another, especially during subtitling because it deals with audiovisual materials. All of this can be represented through the adopted style of the translator. The translator should concern about traditional norms and perspective of both cultures in order to provide a meaningful and successful outcome.

3. Linguistic Challenges

Famous theorists Cintas and Remael shed the light on the linguistic challenges which are faced by the translators and state that the linguistic choice in subtitling is not random, in other words, characters in audiovisual programs or films convey certain effects through their grammar, syntax, lexicon, annotation, etc. which carries connotative meaning in addition to the denotative one [8]. Every language has its unique characteristics. The sentence pattern, structure, positioning of adjectives, adverbs are different from each language to the other. Therefore it is the responsibility of the subtitle translator to understand the linguistic differences between source and the target language and translate source language content without changing the structure of the target language.

As there are mainly three types of subtitle challenges namely technical challenges, cultural challenges and linguistic challenges the subtitle translator should overcome those challenges to provide effective subtitles for the foreign viewer.

II. METHODOLOGY

The present study was basically a corpus based qualitative research in which content analysis technique was used. Both primary and secondary data were used to gather information for this research. Sinhala movie named 'Purahanda Kaluwara' directed by Prasanna Vithanage and English subtitles used in the particular movie are analyzed to find solutions for the subjected research problem. This selected novel was awarded as the best film in Amiens International Film Festival held in 1999, best film in Sarasaviya Awards held in 2001, and awarded in Fribourg International Film Festival held in 1999 for the excellent and sensitive cinematographically treatment of a delicate subject and a human tragedy. Apart from these awards many other awards were given for this movie for its exceptional characteristics. It was release in 1997. 'Purahandakaluwara' is a movie directed and written by Prasanna Vithanage. Veteran actor Joe Abeywickrama, Naayana Hettiarachchi, Kumara Karunanda and Mahendra Perera play the major roles in this movie. Cinematography is done by M.D. Mahipala. This movie reflects the rural lifestyle, poverty, and the mindset of a soldier's father using colloquial language and dialects. The movie which is displayed on YouTube has been used to analyze data. As for the secondary data, e-books, previous research papers, and lecture notes related to the main concept of this study, online and printed dictionaries were referred. In order to analyze the collected data, translation methods proposed by different translation theorists such as Fawcett, Tornqv is, Shuttleworth and Cowie, were studied and used.

III. RESULTS AND DISCUSSION

The collected primary data were analyzed by using the content analysis method under the following sub-sections in order to realize the translation methods used in the movie 'Purahanda Kaluawa' in the context of subtitling to provide effective subtitles. The below mentioned categories can be considered as the most important situations where the translator has tried to overcome subtitling challenges and provide effective subtitles for the target audience.

As subtitling is a large area which combines different technologies and concepts, basically there are different areas to be focused on to provide effective subtitles for the foreign viewer.

Mainly, the subtitle translator should focus on cultural aspect, linguistic aspect and technical aspect to overcome challenges and reflect the real intention of the original creator to the foreign viewer. If the subtitle translator fails in any section the effectiveness of the subtitles will be tarnished.

1. Translation of Cultural Elements

i. Title of the Movie

The title of a movie can be considered as the most powerful element of a movie because the title is the basic element which provides an impression for the audience about the whole content of the movie. In this movie the writer has used 'Purahanda Kaluwara' as the title of the movie. The title of the movie is the summarized version of the whole story. The importance of accurately converting the title is seen as,

'Literal translations of titles will often fail to grab the prospective audience for the book. Sometimes a complete change is required to make the book saleable in English-speaking countries, and difficult decisions may have to be made. Ultimately, the title is a commercial decision on which the publisher will have the final say, but creating a bland new title in order to avoid alienating readers is not good practice. So literal translations are often a dreadful mistake when it comes to titles, and editors and translators must be prepared to be creative.' [9]

It is the responsibility of the translator to give the same impression provided by the writer, to the target audience. Therefore the translator has clearly understood the exact meaning of this title. The translator has used 'Death on a Full Moon Day' as the title of the movie which gives an impression of the whole movie. Though the Sinhala title 'Purahanda Kaluwara' and English title used 'Death on a Full Moon Day' are not similar or equivalent both of these titles bring up the summarized version of the whole story in an interesting and attractive manner.

ii. Translation of colloquial terms

Colloquial terms are generally known as the words and expressions used in day to day conversations. According to the oxford dictionary colloquial terms are 'used in conversation but not in formal speech or writing synonym informal' [10].

Colloquial terms and expressions are used in literal works to provide the naturalness of the situation and the lifestyle. Therefore the original writer has used numerous colloquial terms and expressions to highlight rural lifestyle of Sri Lankan people.

- SL: 'නංගිගෙ වැඩ කටයුතුන් පිළිවෙළක් කරන්න බලාගෙනමයි' - *nangigev aḍakaṭayutut piḷivelaḥ karanna balāgenamayi* (Minute - 18.10)

TL: 'And attend to your wedding'

The expression called 'වැඩ කටයුතුන් පිළිවෙළක්' is highly filled with day-to-day conversational tone. It is an expression which is hardly used in the written format which highlights the naturalness of feelings. By deeply analyzing both Sinhala and English language, a similar format cannot be found in English language to replace this meaning. Therefore the translator has totally changed the sentence pattern and used a different sentence which is easily understandable for a target language speaker. The translator has used the translation technique called 'paraphrasing' to provide a clear understanding for the foreign viewer because in Sri Lankan context the word 'පිළිවෙළක්' is used to refer a wedding. The subtitle translator has accurately translated the sentence with a deep understanding about Sri Lankan context and the usage of words.

- SL: 'උන්ගෙන් බරගන්න ගිහිල්ල' - *unget bara gānak gihilla* (Minute - 11.43)

TL: 'The rebels were also badly hit'

The term 'උන්ගෙන් බරගන්න ගිහිල්ල' is highly colloquial. The speaker does not mention to whom the word 'උන්' is referred. Therefore it can make misinterpretations for the target audience if the translator also referred it as 'them'. To overcome that issue, the translator has used the word 'rebels' which gives the exact idea of 'උන්' to the target audience. In this context the translator has used paraphrasing technique and used his own words to avoid from misinterpretations.

- SL: 'උඹ හිතුවද බොල මට අංසබාගෙ කියලා' - *uṁba hituvada bola maṭa amsabāge kiyalā* (Minute - 4.00)

TL: 'Why? Do you think I am paralyzed?'

In this context, the translator has translated this term as 'Why? Do you think I am paralyzed?' which gives a similar meaning for the same expression. The translator has used an equal English term for the word 'අංසබාගෙ'. Rather than using paraphrasing or any other translation technique, the translator has used the translation technique called equivalence to give a better understanding for the target reader because the word 'paralyzed' is understandable for the foreign viewers.

- SL: 'පොඩ්ඩක් මෙහාට ආවනං' - *poḍḍak mehāṭa āvanam* (Minute - 32.38)

TL: 'Please come with me'

The term 'පොඩ්ඩක් මෙහාට' takes the conversation tone. The realistic rural lifestyle is visualized by using this expression. In this context the translator was unable to find a term or an expression to highlight Sri Lankan culture. Instead of finding an equal term the translator has used an English expression which highlights English culture. The word 'please' furthermore highlights the English culture which is very rarely used by Sri Lankan rural people.

- SL: 'වේසකම' - *vēsakama* (Minute - 35.58)

TL: 'Selling herself'

The translator has used the term "selling herself" for the word called "වේසකම". The translator has used the translation technique called paraphrasing to give a better understanding for the target language audience. වේසකම is an aggressive informal word used in conversations. Comparing with English language, in this context the translator can use an informal aggressive English word to give the same impression for the audience rather than describing the meaning of the Sinhala word.

- SL: 'මම කනාවේ' - *mama kanāve* (Minute - 49.12)

TL: 'I'm sightless'

Here, the translator has used an equal English term for the word 'කනාව'. 'කනාව' is an informal word used in Sinhala language mostly in day to day conversations. As it is difficult to find an equal informal English word to this word the translator has used the general word called 'sightless' which is used in both formal and informal contexts in English Language.

- SL: 'මේ අවුකාෂ්ටකයේ' - *mē avukāṣṭakayē* (Minute - 4.38)

TL: 'In this drought?'

'අවු' and 'අවුකාෂ්ටකය' can be considered as similar words but the expressiveness is different. The word 'අවුකාෂ්ටකය' is highly expressive compared to the word 'අවු'. The translator has used the word 'drought' which is different from the meaning of 'අවුකාෂ්ටකය' but its expressiveness is equal to the expressiveness of the word 'අවුකාෂ්ටකය'. The translator has used a totally different word to replace the word 'අවුකාෂ්ටකය'.

- SL: 'සහනාදාරය' - *saṇāḍāre* (Minute - 40.48)

TL: 'Money'

In this context the translator has used a more general and less expressive word to express the meaning of 'සහනාදාරය'. 'සල්ලි' is the equal term for 'Money', but the word 'සහනාදාරය' has a different meaning. 'සහනාදාරය' means a sum of money granted by the state or a public body to help an industry or business keep the price of a commodity or service low, but the translator has failed to use the English word 'subsidy' than using the word 'money' [11]. Therefore the word 'money' is not capable enough to express the real value of 'සහනාදාරය' which is generally given to poor people and a return back is not expected. The translator should have used the word 'subsidy' or different word to give the exact meaning of this money.

- SL: 'අනේ ආහුබොවං ඕකට අනගහන්න මට බැහැ' - *anē āhubovam̃ bkaṭa atagahanna maṭa bāhæ* (Minute - 33.17)

TL: 'Then I don't want it'

This Sinhala phrase highlights the speaking pattern of Sri Lankan rural culture. The word 'ආහුබොවං' emphasizes the naturalness of the communication. An equivalent term or a similar expression cannot be found in English language and therefore, the translator has used a less expressive term. The English subtitle 'Then I don't want it' has an aggressive tone which is not included in the Sinhala phrase. The translator has tried to show the rural lifestyle and rural conversation tone where the speaker is not talking with anger. The translator has failed to express it in the English subtitles and it has created misinterpretations because the phrase 'Then I don't want it' is filled with aggressive tone and disrespect.

- SL: 'අපි ගිහිල්ල එන්නම්' - *api gihilla ennam* (Minute - 56.13)

TL: 'Good Bye'

This is a Sinhala colloquial term which is frequently used in day-to-day speaking. The translator has used a cultural substitution in English subtitle. Similar to the phrase 'අපි ගිහිල්ල එන්නම්', in English language 'Good Bye' is a commonly used type of greeting. Therefore, in this context the translator has used a cultural substitute.

iii. Proper Nouns, Kinship Terms, and Personal Pronouns

Basically, Sinhalese proper names, Kinship terms, and personal pronouns have been translated into English by using the methods of Borrowing and Paraphrase, or with combination of both of these methods. Most of the subtitling challenges can be overcome by using these two translation techniques. In this movie both of these translation techniques have been used to overcome subtitling challenges. For examples,

- SL: 'සුන්දරා' - *sunnadā* - (Minute - 28.25)

TL: 'Sunanda' - (Borrowing)

- SL: 'ග්‍රාම-සේවක මහත්තයා' - *grāma sēvaka mahattayā* - (Minute - 40.44)

TL: 'Gramasevaka' - (Borrowing + Omission) 'Mahaththaya' has been omitted

- SL: 'සෝමෙ ලමයෝ' - *sōmē lamayō* - (Minute - 4.31)

TL: 'Somay' - (Borrowing + Omission) 'Lamayo' has been omitted

In some instances it's difficult to translate certain personal pronouns and proper nouns used in Sinhala language because of the unique characteristics of Sinhala language.

In some instances it's difficult to translate certain personal pronouns and proper nouns used in Sinhala language. In Sinhala language there are different personal pronouns which can be used in different situations and contexts. 'නුඹ', 'ඔබ', 'තෝ', 'උඹ', 'උඹලා', 'නමුසෙලා' are different personal pronouns used in Sinhala language. Mostly words like 'තෝ', 'උඹ', 'උඹලා', 'නමුසෙලා' are used to address someone who is very close or someone whom we dislike or someone whose social class is low. Unfortunately in English language there's only one personal pronoun which is called 'you' to address all these variations. Therefore, the word 'you' fails to preserve the cultural aspect and naturalness of Sinhala conversations. In this movie the translator has used the single word called 'you' to address 'උඹ', 'උඹලා' and 'නමුසෙලා'. Similarly the translator has used the word 'she' for 'ඒකි'. 'ඒකි' is a word which is used to address someone who is very close or else to show anger. The naturalness of the conversation is build up using this word but the translator has translated that word in to English as 'ඒකි' because of the differences between both of the languages.

It is difficult to translate proper nouns which are related to the religion. Therefore, the translator has failed to express the respect and the politeness filled with those terms.

- SL: 'උපාසක මහත්තයෝ' - *upāsaka mahattayō* - (Minute - 25.21)

TL: 'Vannihami'

In Sinhala language ‘උපාසක මහත්තයෝ’ is a polite and respectable term mostly used by Buddhist monks to address Buddhist devotees. As this word is highly linked with Sri Lankan culture and tradition the translator has failed to find a word which provides the same impression for the foreign viewers. Therefore, the translator has used a more general and less expressive word in this context.

iv. Terms related to Religion

Sri Lanka is a country which is highly bounded to cultural and religious aspects. The most popular religion in Sri Lanka is Buddhism. As most of the people live in Sri Lanka are Buddhist, the Buddhist culture is linked with Sri Lankan culture. Religious terms and expressions are highly used in day to day conversations. Therefore, the writer has used different religious expressions and terms to highlight the naturalness of the story. It has become a challenge for the translator to provide effective subtitles.

- SL: ‘පෝය’ – *pōya* - (Minute - 39.35)

TL: ‘Full Moon’

‘පෝය’ is a Sinhala word which is related to Buddhist culture. When subtitling this word, the translator has used the Literal Translation technique. The translator has taken the meaning behind the word ‘පෝය’ and subtitled it as ‘Full Moon’ which implies the real meaning of the word ‘පෝය’. Therefore, it makes easy for the foreign viewers to understand it clearly.

- ‘පිංකම’ – *Pinkama* - (Minute - 55.59)
- ‘දානෙ’ – *dāne* - (Minute - 41.53)

Almsgiving

According to Buddhism ‘පිංකම’ and ‘දානෙ’ have different connotations but the translator has used the word ‘almsgiving’ in both situations because it is difficult to find two separate equivalent terms for these words.

v. Cultural and Traditional words

Sri Lanka is a country which inherits a rich culture linked with traditional terminologies. In Sinhala language there are various words, terms, and expressions which are unique to the Sri Lankan culture including words related to festivals, culinary items, and foods.

- SL: ‘කොරහා’ – *Koraha* - (Minute - 15.43)

TL: ‘Basin’

‘කොරහා’ is a traditional cooking equipment used in Sri Lankan culture. It's a unique symbol of Sri Lankan culture. Therefore finding the exact English term for ‘කොරහා’ is not an easy task because there's no English word for ‘කොරහා’. Therefore the translator has used a cultural substitution in this context. ‘Basin’ is a popular word used in English culture. Therefore the translator has used that word in the subtitles instead of using the same word ‘කොරහා’ in subtitles.

- SL: ‘වතුර බුලියක්’ – *vatura būliyak* - (Minute - 3.56)

TL:----- (omitted)

In this context the writer has used the word ‘බුලියක්’ to show the naturalness of the conversation but the translator has omitted that word in English subtitles. Though the word ‘වතුර බුලියක්’ is omitted in the subtitles, the translator could have used the word ‘Water Can’ to give a better understanding for the foreign viewer.

vi. Simile

Simile is a literary technique used in literal documents and other literal contents which provides the similarity between two or more elements. In this context, the writer has used similes to express the ideas to the audience. Furthermore, smiles improve the quality of the movie.

- SL: ‘හානේ වතුර නාලන දියකාවෙක් වගේ’ – *hānē vatura nāgena diyakāvek vagē* - (Minute - 15.43)

TL: ‘My goodness you’re soaking wet’

The source language writer has used a simile in this context. As the word ‘වගේ’ is used here, it clearly shows that the writer has used a simile to give a visual imagery to the audience. The translator has not used the same simile or a simile which is related to the context. Rather than using a simile the translator has used the paraphrasing technique. The translator has got the idea of the phrase and written it by using his own words.

- SL: ‘එළිවෙනකන් කනේ නිබ්බ වගේ’ – *eḷi venakan kanē thibba vagē* (Minute - 39.48)

TL: ‘It went on till dawn’

In this context, the writer has used a simile to provide the auditory image but the translator has not used a simile to express the same idea to the target audience. Instead of that the translator has used paraphrasing technique and omitted the simile in this context which toned down the cultural sense included in the movie.

2. Time Management in Subtitles- text length, dialog speed and screen width

Time Management is an important factor in the field of subtitling. The subtitle translator should focus on the dialogues used in the movies parallel to the text length, dialogue speed and the screen width. The subtitle translator has a limited number of space to translate the spoken words and phrases into the target language. Complex sentences and large number of words cannot be used in a single time frame. Therefore the translator should be capable enough to translate the spoken dialogues in a limited time frame.

- SL: ‘ඒකා ලියුම් කඩදඹියකුත් එවල නිබුණු ලහදීම එනවා කියලා’ - *ēkā liyūm kaḍadahiyaḱuth evala thibūṇa laṅgadima enavā kiyalā*

TL: ‘My son even sent a letter. He said he'll be home soon’ (Minute - 33.46)

In this sentence, the subtitle translator has become capable enough to translate the Sinhala phrases into English in a meaningful manner with a special attention to the screen width. The translator has managed to create subtitles which are suitable for the screen length.

Similarly, the subtitle translator has to translate and display subtitles without confusing dialogues between a large gatherings. The subtitle translator has to deal with words, time limit, and the text length. The subtitles should follow with the direct spoken words otherwise the subtitles will mismatch with the source content and provide ambiguity and misunderstandings.

3. Handling Linguistic Aspects

Language is a combination of linguistic aspects. Common features of a language can be reflected through linguistic aspects of the language. In this situation the translator has to deal with two different languages namely Sinhala language and English language. Sinhala language and English language are two different languages which use totally different patterns. For an instance Sinhala language uses SOV (Subject Object Verb) structure whereas English language uses SVO (Subject Verb Object) structure.

The subtitle translator should have a deep concern about how to translate adjectives, adverbs, idioms and proverbs without harming the linguistic formulation of the relevant language.

- SL: ‘හානේ වතුර නාගෙන දියකාවෙක් වගේ’ - *hānē vatura nāgena diyakāvek vagē*’ - (Minute - 15.43)

TL: ‘My goodness you’re soaking wet’

In this situation a simile is used in Sinhala language to convey the mindset of a small child and the joy and cheerfulness of a small child during a rainy day. The subtitle translator has not translated the same sentence into English language by including a simile such as “you are soaking like a duck”.

The subtitle translator has understood the linguistic differences between two languages and handled the situation wisely without harming the naturalness of the meaning.

4. Accuracy of word Translation

It is the responsibility of the translator to provide an accurate output for the target viewer. If the translator has understood the source content inaccurately, the output will make misinterpretations, which will tarnish the whole idea of the source language writer.

In this movie the subtitle translator has translated culture specific words accurately and appropriately such as;

- SL: දාන - *dāne* (Minute - 44.15)

TL: ‘Almsgiving’

- SL: ‘කොරහා’ - *korahā* (Minute - 15.43)

TL: ‘Basin’

In certain circumstances, the translator has missed the accurate meaning of certain words which have changed the specific meaning of it.

- SL: අයියේ - *aiyē* (Minute - 12.28)

TL: ‘Bandara’

All the time the younger sister of *Bandara* calls *Bandara* as ‘*Aiya*’ because in Sri Lankan culture there are common words to call elders which shows the respect and the bond between each other. The Translator has never used the word ‘*Aiya*’ or ‘Elder Brother’ in this movie. The subtitle translator has used the word ‘*Bandara*’ in every situation when ‘*Sumana*’ talks about his elder Brother. As the subtitle translator has used only the word ‘*Bandara*’, there's no chance for the target reader to realize that *Bandara* is *Sumana's* elder brother. It causes to interpret a contrast idea for the target audience.

5. Tone of the Movie in the perspective of Subtitles

Not only the first language viewer but also the second language viewer should understand the tone of the movie. Though subtitle translating focus on spoken words, the subtitle translator should concern about unspoken language as well. The tone of the movie is a powerful element to emphasize the situation or the feelings such as happiness, fear, danger. The subtitle translator also should try to bring out the tone of the movie to the foreign viewer as well. The tone of the word formation has to be changed according to the situation to provide the powerfulness of certain words and intention of the characters.

In this movie, the subtitle translator has translated *pirith* chanting into English by concerning the Pali meaning of the *Pirith*. It enables the foreign viewer to get a comprehensive idea and the broader meaning of blessings in Buddhist culture.

- SL: ‘යථාවාරිවහාපුරා - පරිපුරෙන්ති සාගරං’

ඒවමේව ඉතෝදින්තං - ජේතානං උපකප්පති’

yathāvāri vahāpurā – paripurenti sāgaram

ēvamēva itōdinnam - pētānam upakappati’

(Minute - 14.24)

TL: 'As swollen river carry water to the sea - so can the good of these deeds reach departed sin'
And enrich them on their journey –as rain water flows from mountains to valleys

However the subtitle writer has failed to translate the meaning of *manthra* uttered by the Shaman to give blessings for *Wannihami* which is a common ritual in Sri Lankan lifestyle. The foreign viewer has to realize the meaning only with the musical sound, tone, and the visual image.

6. Translation of Unspoken Language

In this movie, certain unspoken and ambiguous words are used to describe Sri Lankan colloquial words. As the Sri Lankan community is familiar with cultural and common colloquial terms the writer has used such words to reflect the naturalness and the realistic aspect of the movie. Such words and terms will not provide the accurate meaning for the foreign reader due to the uniqueness of language usage in different communities.

• SL: නංගිගෙ වැඩ කටයුතුන් පිළිවෙලක් කරන්න බලාගෙන - *nangige vāḍa katayutut piḷiveḷak karanna balāgenamayi* (Minute - 18.14)

TL: Attend to your wedding

Though the speaker does not directly say about a wedding, the hidden meaning of the word 'පිළිවෙලක්' in this context is wedding. Therefore, the subtitle translator has clearly understood the unspoken word and translated it without harming the real meaning.

IV. CONCLUSION

In conclusion of this study, it was investigated that the translator has used different techniques and methods to overcome subtitle challenges and provide effective subtitles for foreign viewers. Concerning the limitations and restrictions of subtitling compared to other translation categories, the translator has used translation methods such as paraphrase, borrowing, calque or loan translation, equivalence, and cultural substitution to overcome cultural challenges in subtitling. In some situations the translator has used omission and addition. At the same time the subtitle translator has concerned about time management, linguistic aspects, tone of the conversation, and unspoken words to create effective subtitles. The subtitle translator has concerned about different perspectives to provide a successful outcome for the subtitle viewers.

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