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Grammatical compression in film translation

Nowadays translators have employed various translation strategies in order to produce an adequate translation and keep international communication in a sufficient fashion. This paper deals with one translation strategy called compression which was examined in both documentary and science fiction film translations. Compression as a translational strategy involves leaving out the target text elements present in the source text to retain the content of the words rather than preserve the structural adequacy of the text format. The degree of compression is constantly increasing in contemporary translations, for due to the intensive lifestyle, the necessity to convey informational content as quickly as possible arises. Compression is widely employed in subtitling because of both the requirement to provide a very short target text by employing a restricted number of symbols allowed to be used per one subtitle, and necessity to express only the main idea of the utterances. Taking linguistic aspects into account, this translation strategy comprises either grammatical or lexical ways to shorten the text without destroying its meaning. This paper presents the grammatical means of compression observed in film subtitling by shifting the primary focus on syntactical and morphological alternations found in both documentary and science fiction film-genres. In order to examine which genre contains a higher degree of grammatical compression, subtitles from the documentary film *Zeitgeist* and science fiction film *Avatar* were studied and scientific findings may be presented.