The attitudes of Swedish viewers regarding the quality of translation in audiovisual media

Essay in English

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Abstract

In this study I have evaluated the answers from 39 informants regarding their attitudes towards the translations of English-language movies and TV series into Swedish. In addition the informants also answered questions on how they perceive their own proficiency in English. The ages of the informants range from 12 to past retirement age. The informants have different backgrounds in terms of education, but all of them have Swedish as their native language.

This study shows that there is a certain level of discontent, amongst viewers in Sweden, when it comes to the quality, of subtitling and dubbing in audiovisual media. Due to these findings I ultimately argue that the area of audiovisual media is in need of further research and possibly improvements as well.

Keywords

Audiovisual media, translation, subtitling, dubbing, quality, attitudes, Sweden, viewers, questionnaire.
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1. Introduction and aim

In Sweden, English is a major foreign language, almost to the extent that it could be called a second language; it is one of the core subjects in Swedish schools and Swedish citizens are exposed to it on a daily basis through various media sources such as radio, TV, film and the Internet. With this context in mind, maybe it comes as no surprise that people in Sweden often believe themselves to be very fluent and proficient when it comes to the English language, and tend to complain about the faulty translations on TV and in films. Comments about poorly executed subtitles and bad dubbing on TV and the essence of jokes that are lost in movie translation are very common in my family and within my group of friends, for example.

However, when it comes to actual research regarding the attitudes of Swedish viewers towards subtitles, dubbing and screen translation quality - in regards of linguistic accuracy and recognition of popular culture references - there is nothing to be found. There are some books and essays regarding the difficulties of translation in audiovisual media, but no one has ever published any kind of market research in Sweden, as far as I know. The question is how satisfactory the subtitling of English visual media is (according) to Swedish viewers. Schröter (2005) claims that “subtitles made in Europe are usually of a high quality and give little reason for the audience to complain” (p.45). However, to judge from the results of my study there seem to be opposing voices.

In this essay I will focus on the English language as a source language in TV series and movies and how it is translated and subtitled into Swedish. I am mainly interested in finding out what the attitudes are, in a small but reasonably representative segment of the Swedish population, when it comes to the quality – regarding accuracy in Swedish translations as well as accuracy in the translation of jokes - and to some extent the attitudes towards dubbing in Sweden. Furthermore, I will try to gauge how much of the source language dialogues are actually comprehended by Swedish viewers, according to their own estimates, when watching a movie or TV series.

In the present study, my goal is to map out, with the help of a questionnaire, the informants’ attitudes towards Swedish subtitles as well as their estimated comprehension of audiovisual material in English and, if possible, to see whether there is a correlation with the informants’ level of English studies, and their own perception of their proficiency in English.
The results, particularly those regarding the viewers’ perception of subtitling quality, should be of interest to all translation services dealing with audiovisual media today. Basically, if the audience is not satisfied, they will look for other viewing alternatives than regular TV and cinema when watching TV series and movies, and with today’s Internet and virtual markets, there are many such alternatives.

1.1 Research questions

- What are the attitudes, amongst a number of Swedish informants, regarding the quality of the Swedish translations, subtitles and dubbing in English-speaking movies and TV series?
- Is there a correlation between the informants’ attitudes and social variables such as age, gender and level of education?
- How do the informants rate their own a) comprehension and b) proficiency?

2. Background

2.1 Translations in audiovisual media

The precursors of subtitles were handwritten or printed explanatory texts which were filmed and inserted into silent movies by interrupting the action for a few seconds. These were called *intertitles*, rather than *subtitles* (Gottlieb, 2002). However, with the first Hollywood sound films and the suddenly much greater problem of international distribution, some attempts were made to remake the original English-language movies into different languages. These attempts proved to be both artistically questionable as well as very expensive, and the audiences did not respond well to them (Schröter, 2005). Subtitling proved to be a more satisfactory solution and Sweden has always been one of the leading countries when it comes to developing subtitles (Schröter, 2005). However, as Gottlieb (2002) points out, the first film with subtitles was an American film with French subtitles:
The first attested showing of a sound film with subtitles was when *The Jazz Singer* (originally released in the US in October 1927) opened in Paris, on January 26, 1929, with subtitles in French. Later that year, *Italy!* followed suit, and on August 17, 1929, another Al Jolson film, *The Singing Fool*, opened in Copenhagen, fitted with Danish subtitles. (p. 216).

There have been a number of technical processes employed for subtitling movies, but in modern subtitling, a process called Laser Etched Subtitling is most commonly used. It requires a computer-driven laser beam and the use of time coding. The latter means that the translator has time codes which guide him/her to where, when and how the subtitles will appear on the screen to fit with the spoken language. The technique implies that the translator has a limited number of characters for each frame, which in turn requires capturing the essence of what is said in the original language to the predetermined, limited amount of space for the target-language version.

The technical aspect of subtitling and dubbing is not the only difficulty a translator has to face, as Limon (2010) points out: “Translation Studies deals not only with the process and product of translation as a linguistic phenomenon, but also with translation as a form of intercultural mediation taking place in a specific social and cultural context” (p. 29). Before judging the work of the translator, therefore, viewers should keep in mind that the task of subtitling as well as dubbing might not be as easy as it seems. At the same time, as Bucaria and Chiaro (2007) insist, in modern audiovisual media it is also important for the translator to consider viewer expectations:

Indeed, in a world in which new technologies and digital supports now allow viewers to be ever more in control of the translation mode they prefer when watching foreign audiovisual materials it is extremely important to bring end-user perception and satisfaction into the picture. (p. 93)

Many viewers might not be aware of the process required before the subtitles appear on the screen in their living rooms. According to translator Diana Sánchez (2004), subtitling involves a number of alternative methods to choose from and, for any of these methods, extensive preparatory work is required. Furthermore, in her article, Sánchez (2004) also explains the extensive preparatory work that is essential, in any of these methods of subtitling,
before the movie or series reaches the viewer, especially when it comes to the verification of quality:

Regardless of the method, each project undergoes a two-step verification process.

First, the subtitle file is read by a native speaker without watching the video. This allows for easier identification of incoherence and mistakes in spellings or punctuation in the subtitles. It is preferable that the person carrying out this stage has not seen the video previously, to maximise the identification of incoherent phrases and minimise interference from the original. However, this is not always possible, especially in a small company where the employees usually carry out more than one part of the subtitling process for each project.

The second step in the verification stage is simulation. Here the film or programme is screened with the completed subtitles to check for any errors overlooked during the previous stages. (p. 10)

As Sánchez’s description of the subtitling process indicates, the movies and series interpreted by larger companies do actually go through a thorough verification process before they are broadcasted. But this may not happen to the same extent at smaller companies, due to a lack of resources; which could be one of the reasons some viewers react negatively towards translations in audiovisual media.

2.2 Research regarding quality in translation

Since the first subtitles, the general quality of both movies and their translations has improved tremendously. However, the interest in the quality of audiovisual translations and in conducting quality controls did not really surface until the late 1980’s, and according to some researchers the research within the field of translations has still not reached its full potential. Cattrysse (2001) claims: “Thoughts on language in the media are of quite recent origin. Since 1995, the number of conferences and other events dealing with language transfer in TV, radio, cinema and video has increased, and yet if you consult journals…and catalogs…the feeling is that specialized studies are rather restricted.” (p. 9).

One problematic aspect of researching translation quality and the perception of translation services is what approach and perspective to adopt. However, no matter what
approach/perspective is chosen, it is important to conduct these kinds of investigations in order to be able to improve the quality of translation services in for example audiovisual media. Chiaro & Nocella (2004) conducted a survey among 286 interpreters across five continents, regarding the quality of interpretation, through questions distributed via the Internet. Even though Chiaro & Nocella investigated the area of interpretation, the same conclusions can be drawn within the area of translation, and in their research they suggest that “interpreting is a service which, like any other service, by definition can be analyzed from three different perspectives, namely: 1. the supplier of the service, 2. the client/customer or user of the service, and 3. the service itself” (p.4). At the same time, some researchers, not only in the world of translations, would claim that the most important perspective is that of the audience. According to Hague, Hague & Morgan (2004):

> People hold opinions or beliefs on everything from politics, to social precepts, to the products they buy and the companies that make or supply them. These attitudes are not necessarily right, but this is hardly relevant since it is perceptions that count. People’s attitudes guide the way they act. (p.103)

The statement implies that no matter how satisfied the supplier of the service is or how great the service itself seems to be, if the customer is not satisfied in the end, the quality of the service is not up to par.

Chiaro (2007) did a small-scale market study in Italy, regarding the audience perception and interpretation of “Verbally Expressed Humour (VEH) when it is translated for the screen and how far translation might have an impact on individual Humour Responses (HR)” In this study Chiaro states that:

> …audience feedback on what have presumably been difficult translations can surely help the Screen Translation (ST) industry improve quality standards in all areas and not just those relative to VEH. In other words, if research on audience perception can help shed light on an especially complex area of ST with a view to improving quality, by default, it should also help improve quality in less demanding areas too (p.138).

Also Heulwen (2001) argues for the importance of quality controls within the subtitling services, and even though his research was conducted in Wales, the outcome should apply to all modern subtitling contexts: “Of all the clients, viewers and their expectations are the most
important. A viewer must be able to follow the subtitles with ease and be able to have faith in their contents” (p.152). In a screen translation context, if the audience is not satisfied, they have the option to look for other alternatives, now more than ever. However, in connection with another market study regarding the audience’s perception of subtitling in Finland, Tiina Tuominen (2011a) points out that “[m]any informants commented that they do not read subtitles carefully, only glance at them quickly. Therefore, some elements of information can easily be missed” (p.198), which indicates that viewers’ comments might not be fully reliable at all times. This, too, is an important fact to take into consideration when conducting investigations regarding the quality and function of subtitling.

In another empirical study done by Touminen (2011b), she had three different focus groups discuss a movie they had watched. The focus of this study was the reception process as a whole and the informants’ attitudes regarding the viewing of subtitled films. Touminen’s findings suggest that it is hard for an informant to be absolutely true to his/her own original views as well as fully reliable, from a researchers point of view, when discussing attitudes within a group of people with different points of view:

The focus group discussions were defined by a mild, polite tone. No harsh criticisms of subtitles or subtitlers were made, and statements were cautious and humorous rather than strong or extreme. When conveying a negative view, informants tended to express confusion and suggest that some of the responsibility could be theirs and thus absolve the subtitles and the film of part of the blame for comprehension problems. (p 316).

However, the comments given by the informants in the focus groups did confirm that some faulty translations do affect opinions on subtitle quality:

The exchanges demonstrated that if the translation of an obscene or slang expression is less than credible in a viewer’s opinion, this can affect that viewer’s opinion of the translation. Similarly, noticeable omissions are something viewers may discuss and criticize, and omissions can therefore affect opinions on subtitle quality. (p 286-287)

Furthermore, faulty translations may not only be a slight nuisance for a viewer but could actually change the way a language is used today, as well as in the future. This is a tendency
that can be detected in the area of dubbing as well. Bucaria and Chiaro (2007) describe their findings as follows:

One significant factor which has emerged from this study is that while on the one hand the general public in Italy appears to be becoming more familiar with cultures other than its own partly as a result of the pervasiveness of dubbed TV, on the other hand this familiarity is often distorted, or at least slightly off target. At the same time, however, it is undeniable that such massive exposure to dubbese appears to be numbing people’s sensitivity to what is and is not real spoken Italian. (p 115)

Previous research relevant to this study is heterogeneous, in the sense that it is conducted with various aims and in different countries. However, the findings suggest that faulty translations have a negative effect on viewers, both immediately and in the longer run, and this is one of the reasons why research in this field, including the attitudes of viewers in Sweden, is so important.

3. Material & method

3.1 The questionnaire

The data for this study was obtained through a questionnaire (see appendix) that was created with the help of an online survey tool and made available on the Internet and to some extent via email. Since the questionnaire was aimed at native speakers of Swedish, the questions were written and answered in Swedish in order to minimize the risk of misinterpretations and to make it easier for the 39 participants to describe their thoughts and attitudes as honestly and accurately as possible. The questionnaire was, from the start, sent out to friends, colleagues and family, who then passed it on to their friends, colleagues and families.

At one point I considered taking a different approach to this study, by having the informants watch English-speaking movies and answer questions in interviews regarding the English-Swedish translation choices. However, I decided that a questionnaire would be advantageous with regard to quantity: more informants would be able to participate in the study and I would thus be able to arrive at a more accurate impression of what the attitudes to subtitling in
Sweden are. I also expected to receive more accurate and honest answers from the informants if they were allowed to remain anonymous, which could only be the case in connection with a questionnaire. However, in relation to research based on questionnaires, one should keep in mind that “self-evaluations are not perfectly reliable, and further confirmation is often needed to put their assertions in the proper context” (Tuominen, 2011b, p 197).

The questionnaire comprised 19 questions in total. Some of these were designed to reveal some background information about the informants: their age, level of education in general and level of education with regard to English, as well as gender. The major part of the questionnaire, however, consisted of a series of questions on how often the informants watch films and TV series with and without subtitles, and why they choose to watch one and/or the other. For example, in questions 4-13, the informants were asked about their attitudes towards subtitling and dubbing, as well as the treatment of jokes in English-Swedish translations.

Furthermore, towards the end of the questionnaire, there was a series of five questions regarding the informants’ estimates of their own ability to speak and understand the source language. These questions targeted the following aspects of communicative competence: writing ability, hearing comprehension, reading comprehension, grammar awareness and speaking ability.

### 3.2 Informants

The participants’ answers were collected in the form of paper copies of the questionnaire, electronic copies submitted via email, or via the online survey tool mentioned before. The data collection took place during a period of five weeks. The comments given by the informants in response to the open questions were an important part of the study. Those comments, some of which are quoted in the results section below, were carefully read and translated, by myself, from Swedish into English.

It was considered desirable for the informants to fulfill three criteria. The first two were that their native language was Swedish and that they lived in Sweden. The reasons for these criteria were the following: 1. the questionnaire was distributed in Swedish, to keep it as simple and comfortable as possible for the informants to understand everything and express themselves freely; 2. the aim of the study was to map out people’s experiences of and attitudes to the current Swedish situation, and therefore no participants living elsewhere could
be included. The third requirement was that the informants had to be over the age of 12, as it was important that they had some education and level of understanding regarding the English language. However, since it was theoretically possible that some informants would estimate their English proficiency to be very low, despite their education, I had to take this into consideration and therefore I provided the opportunity for them to explain that circumstance in their own words; hence the open-ended supplementary questions (questions 5, 7, 9 and 12) of the questionnaire.

Although these criteria and guidelines were explained to the informants in the initial stages of the distribution process, the questionnaire can, in theory, have been completed and submitted by informants who do not fulfill all the criteria for participation. As the questionnaire was passed on to new participants without my immediate involvement, some of the guidelines might have been lost. However, in the evaluation of the answers, I proceeded as if the guidelines and restrictions were observed by all participants, due to the fact that the small percentage of possible exceptions (if any) would not make a significant difference for the total outcome of the study. Also, to be able to answer the questionnaire, the informants had to be quite proficient in Swedish, even if it is not their first language, and therefore the topic and the questions can be assumed to be relevant to them. In total, 39 people completed and returned the questionnaire.

It was considered desirable to get as much variety regarding the age and education levels of the informants as possible, in order to gain a broad impression of what the attitudes of the general public, to film translation are. Obviously, the questionnaire answers of 39 informants cannot be equated with the attitudes of the approximately 8 million native speakers of Swedish living in Sweden. However, the informants are, hopefully, sufficiently representative to provide an estimate of what the result might have been if the questionnaire had in fact been answered by a much larger number of informants.
4. Results

The results are based on the data collected via the questionnaire (see appendix and section 3.1). Among other things, the 39 informants’ attitudes, as expressed through their answers, will be correlated with their age, education and gender.

4.1 Informants

While it was largely outside my control once the questionnaire started to be distributed freely, I had confidence that there would be a certain diversity among those who answered, in order for me to be able to see if there are any differences in attitudes depending on the informants’ education level, gender and age. This is of course a small-scale study; yet it is still possible to see a pattern in the answers I gathered.

The aim to have a broad range of informants in terms of age and level of education was achieved in the sense that most categories are represented in the study (see Figures 1-3). However, the majority of the people who answered the questionnaire were within the age range of 15-44 (see Figure 1). Furthermore, I did not receive any answers from anyone belonging to the group of gymnasiet ongoing, i.e. those currently studying at the Swedish equivalent of upper secondary school.

Regarding the general level of education (see Figure 2), most of the informants had finished gymnasiet (the Swedish equivalent of upper secondary school) or had a higher education. As to the level of education regarding the subject of English (see Figure 3), the vast majority of the informants had pursued studies of the language up to gymnasiet only. Taken together, the outcome regarding the informants’ backgrounds was satisfying since almost all groups were represented, even though there was an uneven distribution of the number of informants for each variable, and a lack of informants for gymnasiet ongoing.
4.2 Hours of TV and films watched with/without Swedish text

The aim of questions 4 and 6 was to get at the number of hours per week that the informants were watching English-language movies and TV series with and without Swedish subtitles.
(see Figures 4 and 5) and also why they chose to watch one version or the other. Their personal attitudes towards Swedish subtitling in English-speaking movies and TV series were the focus of questions 5 and 7.

Figure 4: Hours of English-language TV series or movies watched weekly, with subtitles

Figure 5: Hours of English-language TV series or movies watched weekly, without subtitles

In question 5, the informants were asked why they do/do not watch English-language movies or TV series with Swedish text, and in question 7 why they do/do not watch movies or TV series without Swedish text. Some of the answers to the latter question show quite clearly that audiovisual translation is a matter that generates strong attitudes amongst viewers in Sweden. The explanations given by those who rather watch film and TV shows without Swedish text include the following (in translation):

”The translation is often bad.” (female, age 55-64)
"I do not get the same message through a translation, the characters and the situations are connected to certain words that are used for a reason, the translation usually erases that aspect.” (female, age 25-34)

“Pointless, when the text removes a part of the viewing experience and also a part of the message is often lost in translation.” (male, age 15-24)

Some informants pointed out that they watch series with subtitles due to the fact that that they do not have a choice if they want to watch films and/or series via the traditional media TV and cinema, since they are in fact subtitled there. However, a few of the informants stated that their level of English comprehension is too low and therefore they need the subtitles to understand the dialogue. Although no clear difference in attitude was detected-regarding gender, the two respondents aged 12-14 years - perhaps for obvious reasons - seemed to have a particularly positive attitude towards subtitles. Some of the answers from those who do watch films and TV shows with Swedish subtitles were:

“Because I am comfortable with the text.” (female, age 12-14)
“To learn more words and get a larger vocabulary.” (female, age 12-14)
“Because of interesting documentaries or movies which are subtitled.” (male, 45-54)

4.3 Comprehension of the source language and attitudes towards accuracy in the Swedish translations

The informants were also asked how much of the source language they understand when watching English-speaking films or TV series. Surprisingly enough, a great majority of the informants – regardless of age, gender and education – claimed to understand almost everything or even, in some cases, everything in the source language (see Figure 5).

The attitudes towards the accuracy of the Swedish translation compared to the English spoken dialogues varied. A majority of the informants were very negative towards the Swedish subtitles and claimed that they believed that the Swedish translations are very seldom accurate (see Figure 6). Here, too, the answers of those aged 12-14 were generally more positive towards the quality of the translations, when compared to the other age groups. No differences were found in regards to gender and attitudes.
At first glance, the numbers in Figure 6 could be seen as reflecting a generally positive attitude, as approximately fifty percent of the informants stated that they perceive the Swedish translations to be almost always accurate. However, since the other half of the informants actually stated that they experience the subtitles to be inaccurate about half the time or more, these numbers should in fact be seen as pointing in the other direction: one can draw the conclusion that many Swedish people seem to have limited or even very limited trust in the subtitles that are provided in modern audiovisual media.

4.4 Attitudes towards dubbing

Regarding dubbing, the informants stated that they either do not watch dubbed movies and TV series at all, or that they only watch them 0-3 hours per week (see Figure 7).
The reasons for not watching dubbed film and TV series varied; some of the comments were as follows:

“Dubbing is ghastly! First of all it sounds silly when an actor in, for example, an American movie speaks French, but the main argument against dubbing is that you don’t get a chance to learn the language you hear.” (female, age 45-54)

“It’s annoying, it fits better with cartoons.” (female, age 25-34)

“First of all dubbed films sound totally weird, and second of all the timing between what is said and how the lips move is often out of sync, which bothers me enormously. Furthermore a certain part is sometimes written for a specific actor so it becomes completely wrong when the voice is replaced.” (male, age 25-34)

Though the reasons for not watching dubbed films and TV series varied, it was quite clear that all the informants were fairly negative towards dubbing. However, there were a few answers that showed a different attitude regarding children’s movies and cartoons. As in connection with subtitles, two of the positive answers came in fact from the two informants aged 12-14. No differences were found in regards to gender and attitudes.

4.5 Jokes lost in translation

In question 13, the informants were asked how often they think that the interpretation of jokes is accurate in the translation from English to Swedish.
Here, too, the majority of the answers indicated a rather negative attitude towards translation quality; most of the informants considered jokes in films and TV series often (or even almost always) to be inaccurately translated (see Figure 8).

### 4.6 Informants’ attitudes towards their own proficiency

Regarding the informants’ attitudes towards their own proficiency in English, the majority thought very highly of their own abilities. In fact, in connection with only one of the proficiency aspects asked about, normal level got the highest number of ticks: grammar knowledge (see Figure 9). Regarding the other four aspects (speaking, reading, writing, hearing), the common belief amongst the informants seems to be that they possess a high level of proficiency in English. Some even stated that they believe their proficiency in English to be on the same level as their proficiency in Swedish, which is quite remarkable (see Figure 9).
5. Discussion

As people answer questions about their attitudes regarding the quality of Swedish translations in English-speaking movies and TV series, strong opinions seem to surface. Swedish people are taught English in school from an early age, and I believe that may be a reason for the strong attitudes expressed in this study towards translation and dubbing in audiovisual media. It seems that people in Sweden believe themselves to be very fluent and proficient in English. Even though English is not their first language, Swedish people tend to believe that they know and comprehend it almost as well as Swedish. The present study confirms this theory, even though it is clear that evaluating attitudes is not a simple process and hardly one hundred percent reliable (since some informants may not pay full attention when answering a questionnaire and some may not be fully honest regarding their own level of proficiency, for example).

Obviously, 100% viewer satisfaction is impossible to aim for, but apart from the attitudes towards their own ability and comprehension, one cannot disregard the fact that the majority of the informants stated that they are not happy with the Swedish translations of TV series and films today. Complaints about the faulty translations on TV and in films and comments about the poor quality of subtitling in general and about jokes lost in translation in particular occurred amongst all age, gender and level-of-education groups. On the other hand, as Bucaria & Chiaro point out (2007), “if an end-user doesn’t get a joke or hears an expression which jars, something can indeed be done. And that something entails improving quality” (p. 115). So what it all comes down to is if the audience is not satisfied, they will look for alternatives to watching series and movies on TV or in cinemas, especially on the web, where choice and accessibility are much greater.

6. Conclusion

The main aim of this study was to gauge attitudes of Swedish native speakers towards the subtitling of English-language movies and TV series in a systematic manner, and to detect any patterns when it comes to different groups in terms of education, age and gender. The findings show that discontent was apparent within all age, gender and level-of-education groups, even though those aged 12-14 seem to be more positively inclined towards subtitles than those with a higher education and age. This exception is very likely related to the,
presumably, rather limited education and proficiency in English that adolescents have compared to older viewers. Regarding gender, there were no obvious differences in views or attitudes within this area.

Overall, then, one can clearly see that there is in fact an alarming degree of discontent as well as a low level of trust amongst the Swedish audience when it comes to English-language movies and TV series with Swedish subtitles. On the basis of these findings, it is possible to conclude that the area of audiovisual media is in need of further research and improvements when it comes to subtitling and to some extent dubbing as well.

Regarding future research, within the area of audiovisual translation in general and subtitling in particular, quality controls seem to be the best way of finding out whether or not the viewer is satisfied with the existing translation methods. As stated before, the most important perspective when it comes to quality is the perspective of the consumer, in this case the audience. As Hague, Hague & Morgan (2004) put it: “people’s attitudes guide the way they act” (p.103) and audiences in this case will turn to other options if not satisfied. The organizations providing subtitling and other translation services would benefit from their own as well as others’ investigations regarding the attitudes and expectations of their viewers.

In conclusion, with mine as well as other researchers’ findings as supporting evidence, I would urge the suppliers of subtitling and other translation services to conduct more in-depth research in order to improve the quality of translations in audiovisual media. Customer satisfaction research should mainly be done for the sake of the viewers, but also for the sake of the translating companies. Regarding further research it would be interesting to find out whether the critical attitudes that I have sensed are common in all social groups, or whether they depend more on people’s perception of their own proficiency in English, or might be limited to groups within a certain age range and/or with a certain level of education. Furthermore, research regarding the attitudes towards movies and series that have gone through thorough verification processes, compared to the attitudes towards those which have not, would be beneficial for the translation companies to consider.
References


Appendix 1

Frågeformulär rörande attityder gentemot svensk textning och dubbning i engelsktalande filmer och TV serier

1. Ålder: 12-14 [ ] 15-24 [ ] 25-34 [ ] 35-44 [ ] 45-54 [ ] 55-64 [ ] 65 eller äldre [ ]

2. Studienivå (kryssa i ett alternativ): Högstadiet pågående [ ] Högstadiet avslutat [ ]
   Gymnasiet pågående [ ] Gymnasiet avslutat [ ] Högskolan pågående [ ]
   Högskoleexamen [ ]

3. Studienivå inom ämnet engelska (kryssa i ett alternativ): Högstadiet pågående[ ]
   Högstadiet avslutat [ ] Gymnasiet pågående [ ] Gymnasiet avslutat [ ]
   Högskolan pågående [ ] Högskoleexamen [ ]

4. Hur ofta tittar du på engelsktalande serier eller film med svensk textning?
   Aldrig[ ] 0-3 timmar i veckan[ ] 3-6 timmar i veckan[ ] 6-10 timmar i veckan[ ]
   10 timmar eller mer i veckan[ ]

5. Beroende på ditt svar ovan, Varför tittar du/tittar du inte på engelsktalande serier eller film med svensk textning?

6. Hur ofta tittar du på engelsktalande serier eller film utan svensk textning?
   Aldrig[ ] 0-3 timmar i veckan[ ] 3-6 timmar i veckan[ ] 6-10 timmar i veckan[ ]
   10 timmar eller mer i veckan[ ]

7. Beroende på om ditt svar ovan, Varför tittar du/tittar du inte på engelsktalande serier eller film utan svensk textning?
8. Förstår du vad som sägs på engelsktalande filmer och serier utan att läsa den svenska texten?
Nästan ingenting[ ] Väldigt lite[ ] Ungefär hälften av gångerna[ ] I stort sett allt[ ] Allt[ ]

9. Tycker du att den svenska texten på engelsktalande filmer och serier är korrekt och stämmer överens med vad som sägs på grundspråket (engelska)?
Nästan ingenting[ ] Väldigt lite[ ] Ungefär hälften av gångerna[ ] I stort sett allt[ ] Allt[ ]

10. I dina egna ord, vad är din åsikt om hur den svenska texten stämmer överens med grundspråket (engelska) i serier och filmer?

11. Tittar du på dubbade filmer och serier?
Nästan ingenting[ ] Väldigt lite[ ] Ungefär hälften av gångerna[ ] I stort sett allt[ ] Allt[ ]

12. Beroende på om ditt svar ovan, Varför tittar du/tittar du inte på dubbade serier och filmer?

13. Tycker du att skämten förlorar sin poäng i översättningen och textningen från engelska till svenska när du tittar på filmer och serier?
Nästan ingenting[ ] Väldigt lite[ ] Ungefär hälften av gångerna[ ] I stort sett allt[ ] Allt[ ]

14. Min egen hörförståelse, när det gäller det engelska språket är på
En låg nivå[ ] En genomsnittlig nivå[ ] En hög nivå[ ]
Samma nivå som mitt modersmål[ ]

15. Min egen läsförståelse, när det gäller det engelska språket är på
En låg nivå[ ] En genomsnittlig nivå[ ] En hög nivå[ ]
Samma nivå som mitt modersmål[ ]

16. Min egen grammatiska kunskap, när det gäller det engelska språket är på
En låg nivå[ ] En genomsnittlig nivå[ ] En hög nivå[ ]
Samma nivå som mitt modersmål[ ]

17. Min egen talförmåga, när det gäller det engelska språket är på
En låg nivå[ ] En genomsnittlig nivå[ ] En hög nivå[ ]
Samma nivå som mitt modersmål[ ]
18. Min egen skriftliga förmåga, när det gäller det engelska språket är på
En låg nivå[ ] En genomsnittlig nivå[ ] En hög nivå[ ]
Samma nivå som mitt modersmål[ ]

19. Kön: Man [ ] Kvinna [ ] Annan [ ]

Tack för din medverkan!

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Appendix 2

**Questionnaire regarding attitudes towards Swedish subtitling and dubbing in English-speaking movies and TV series**

1. Age: 12-14 [ ] 15-24 [ ] 25-34 [ ] 35-44 [ ] 45-54 [ ] 55-64 [ ] 65 or older [ ]

2. Level of studies (tick one box): Högstadiet ongoing [ ] Högstadiet finished [ ] Gymnasiet ongoing [ ] Gymnasiet finished [ ] University/College ongoing [ ] University/College degree [ ]

3. Level of English studies (tick one box): Högstadiet ongoing [ ] Högstadiet finished [ ] Gymnasiet ongoing [ ] Gymnasiet finished [ ] University/College ongoing [ ] University/College degree [ ]

4. How often do you watch English-speaking series or movies with Swedish subtitles? Never[ ] 0-3 hours per week[ ] 3-6 hours per week[ ] 6-10 hours per week[ ] 10 hours or more per week[ ]

5. Depending on your answer above, **Why** do you/do you not watch English-speaking series and movies with Swedish subtitles?

6. How often do you watch English-speaking series or movies without Swedish subtitles? Never [ ] 0-3 hours per week [ ] 3-6 hours per week [ ] 6-10 hours per week [ ] 10 hours or more per week [ ]

7. Depending on your answer above, **Why** do you/do you not watch English-speaking series and movies without Swedish subtitles?

8. Without reading the Swedish subtitles, do you understand the spoken language in English-speaking movies and series? Almost nothing [ ] Very little [ ] About half the times [ ] Almost everything [ ] Everything [ ]
9. Do you feel that the Swedish subtitles are accurate compared to the English spoken language in movies and series?
   Almost nothing [ ] Very little [ ] About half the times [ ] Almost everything [ ]
   Everything [ ]

10. In your own words, what is your opinion about how well the Swedish subtitles correspond to the spoken language (English) in movies and series?

11. Do you watch dubbed movies and series?
   Almost nothing [ ] Very little [ ] About half the times [ ] Almost everything [ ]
   Everything [ ]

12. Depending on your answer above, Why do you/do you not watch dubbed series and movies?

13. Do you feel that the jokes get lost in the translation and subtitling from English to Swedish, when you watch movies and series?
   Almost nothing[ ] Very little[ ] About half[ ] Almost everything[ ]
   Everything[ ]

14. My comprehension skills regarding the English language are on
   A low level[ ] An average level[ ] A high level[ ] The same level as my native language[ ]

15. My reading skills regarding the English language are on
   A low level[ ] An average level[ ] A high level[ ] The same level as my native language[ ]

16. My grammatical knowledge regarding the English language is on
   A low level[ ] An average level[ ] A high level[ ] The same level as my native language[ ]

17. My speaking skills regarding the English language are on
   A low level[ ] An average level[ ] A high level[ ] The same level as my native language[ ]
18. My writing skills regarding the English language are on
A low level[ ] An average level[ ] A high level[ ] The same level as my native language[ ]

19. Sex: Male [ ] Female [ ] Other [ ]

Thank you for your cooperation!

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