Assessment: Multimodal Translation

Contents

1. Introduction / Brief

As someone who can struggle with processing audio information, I find additional information streams very useful, be it subtitles or having clear line-of-sight to a speaker's lips, and so I am somewhat personally familiar with utilising strategies to respond to physical, mental or situational disabilities in order to enjoy film and television.

　　　　For the purposes of this assignment, I paid particular attention to d/Deaf and Hard-of-Hearing viewers (d/D/HoH), choosing to supply SDH (Subtitles for the Deaf and Hard-of-Hearing) to two *Looney Tunes* (1930-1969) animated shorts: *Robin Hood Daffy* (2009/1958) and *Birds Anonymous* (2009/1957), in line with the fabricated situational brief below:

Brief

Recognising that their provision in the past for accessible captions was lacklustre and that modern times have warranted new approaches, Warner Brothers have created a competition requiring competitors to caption some of their older catalogue of shows and animated shorts (ranging anywhere from 5-10 minutes long). The winners for each short will receive both a monetary prize and a free, exclusive tour of the Warner Brothers' studios in California. Competitors may select up to three shorts to caption and enter into the competition, with further incentives offered for any shorts that have a lack of entries.

The following sections look at how I chose to respond to the needs of the brief, some of the decisions and challenges I faced, and further thoughts on the future of captioning and media accessibility research.

2. Creativity / Guidelines

As the situational brief gave me free reign over how to caption my chosen shorts, I decided for a more creative approach than the standardised guidelines such as those used by Netflix or the BBC. This was in order to better represent the full spectrum of communicative codes in the shorts, while still keeping in mind the viewing culture of the audience (McClarty, 2014, p.593). Additionally, common conventions found in captioning guidelines typically reflect out-dated models based on analogue television media consumption (Sevakis, 2017) while making the presumption that subtitles are detrimental to the viewing experience and so should be made as unobtrusive as possible (Zdenek, 2015, pp.61-62). This can include an over-focus on dialogue and a resistance to displaying Non-Speech Information (NSI) such as sound effects and music identification, which are the least captioned sounds (ibid, p.45). My aim, therefore, was to attempt to intuitively display diegetically relevant sound information by using particular graphics-based choices, a consistent approach to presentation, and emotively relevant descriptions, which will be discussed in Section 3.

　　　　Before starting the project, I looked into what could be considered 'creative subtitling' so as to better inform my own creative choices. For example, the study conducted by Rashid et al. (2008, p.507) – which looked at how subtitle animation and graphics could be used to display emotion from sound – separated captions into three groups:

- **Conventional Captions**, which exist passively at the bottom of the screen,

- **Enhanced Captions**, which use animations and graphics but remain at the bottom of the screen also,
- and **Extreme Captions**, which placed animated captions dynamically around the screen.

I also looked at bottom-up approaches – that is, viewer/community created captions, also known as 'fansubbing' – which differ from 'professional' subtitles in that they are most often produced voluntarily and without monetary compensation (Dwyer, 2017, p.136). Although, as Josephy-Hernández (2017, p.100) points out, the results can vary drastically in quality of viewing experience, fansubs also have the potential to respond actively and quickly to the needs of the audience and tend to utilise new and modern technologies and techniques where otherwise 'professional' subtitles can be limited by top-down, producer-centric traditions. In my own experience, I have found that the quality of subtitles has not been affected as to whether they are 'amateur'/volunteer or 'professional'/paid in origin, but by the attention to detail that the diegetic sound information in a programme has been provided. As Dwyer points out in her study, "[w]ithin [the fansubbing] environment, authenticity is associated with emotional sincerity rather than textual fidelity" (2017, p.182); viewers, then, may respond better to a sensitivity to emotion than a passive recreation of a script to provide sound information, even at the expense of being more intrusive to the viewing experience.

Indeed, Dwyer notes that "[i]nstead of approaching translation as unwanted interference, fansubbers respond proactively towards perceived failings, transforming limitations into possibilities and proposing a course of creative reinvention" (ibid, p.135). As McClarty also proposes, a creative, stylistically synchronous approach to subtitling potentially interferes less with the viewer experience as it actively reflects onto the film rather than attempting to be as separate and invisible as possible (2014, p.599). That being said, both Dwyer and McClarty are viewing subtitles from an interlanguage perspective, which is typically not combined with considerations for SDH – nonetheless, responding to emotion in the soundscape and dynamically presenting that on screen is still relevant to the current scenario. Furthermore, as the brief illustrates, I am working in the capacity of an amateur in that the shorts, once captioned, have no guarantee of payment or reward, and no industrial guidelines that I am required to adhere to (compared to if I were being commissioned by certain subscription-based streaming services). This suggests then that the project leans more towards fansubbing – that is, a bottom-up, viewer-centric rather than top-down, producer-centric approach – while focussing on the needs of d/D/HoH viewers.

3. Choices / Limitations

3.1. Graphics

The presentation of my captions was heavily informed by the study conducted by Rashid et al. Indeed, the researchers concluded that the participants preferred enhanced captions over extreme captions, as the ratio of positive to negative feedback was 3:1 compared to less than 1 for extreme captions, with respondents commenting on how well enhanced captions allowed emotions to be communicated (Rashid et al., 2008, p.516).

However, looking at the examples they provided of their extreme captions, I believe it was possibly execution rather than concept that was less popular to viewers – from ill-fitting placement, text art, and poor consideration of the film's colour palette, the text certainly proved to distract, whereas having an approach better grounded in cinematography and

graphic design may have produced extreme subtitles that were more responsive to emotion in the soundscape while remaining enjoyable for the viewer. In fact, an Ofcom report written in 2005 suggests that d/D/HoH viewers care less about the appearance (where visuals are not being obstructed) and speed of subtitles and more about ease of viewing.

This need for well-considered graphic design and to create subtitles that are not just accessible, but comfortably so for viewers, persuaded me to adjust my original plan of dynamically using colour and animation to display sound information, and instead use plainer static text and white-black colour contrast. This was despite having chosen software (Aegisub) and a file format (Advanced Substation Alpha, .ASS) that would allow me to include more complex graphics for subtitles (for discussion of different subtitle file types, see Zarate, 2021, pp.60-62). I judged this prudent however, as although in a professional environment it is important to be able to learn and apply new skills, it is also important to recognise and respond to one's own limits, and my artistic talents would have been a hindrance rather than a help in designing truly extreme creative subtitles that are stylistically synchronous to the shorts.

Despite this, I still manipulated font size, boldness, and placement for both diegetic and slap-stick comedic effect (see Figures 1-2 below), and so could potentially still categorise the SDH as 'extreme captions' – however, this instead suggests limits for these labels insofar as how they define the degree of 'extremeness' or extent of departure from established captioning norms.

Figure 1 – From *Birds Anonymous*, NSI is moved away from bottom placement so as to draw particular attention to the sound effect and enhance the slap-stick impact of the comedic violence.
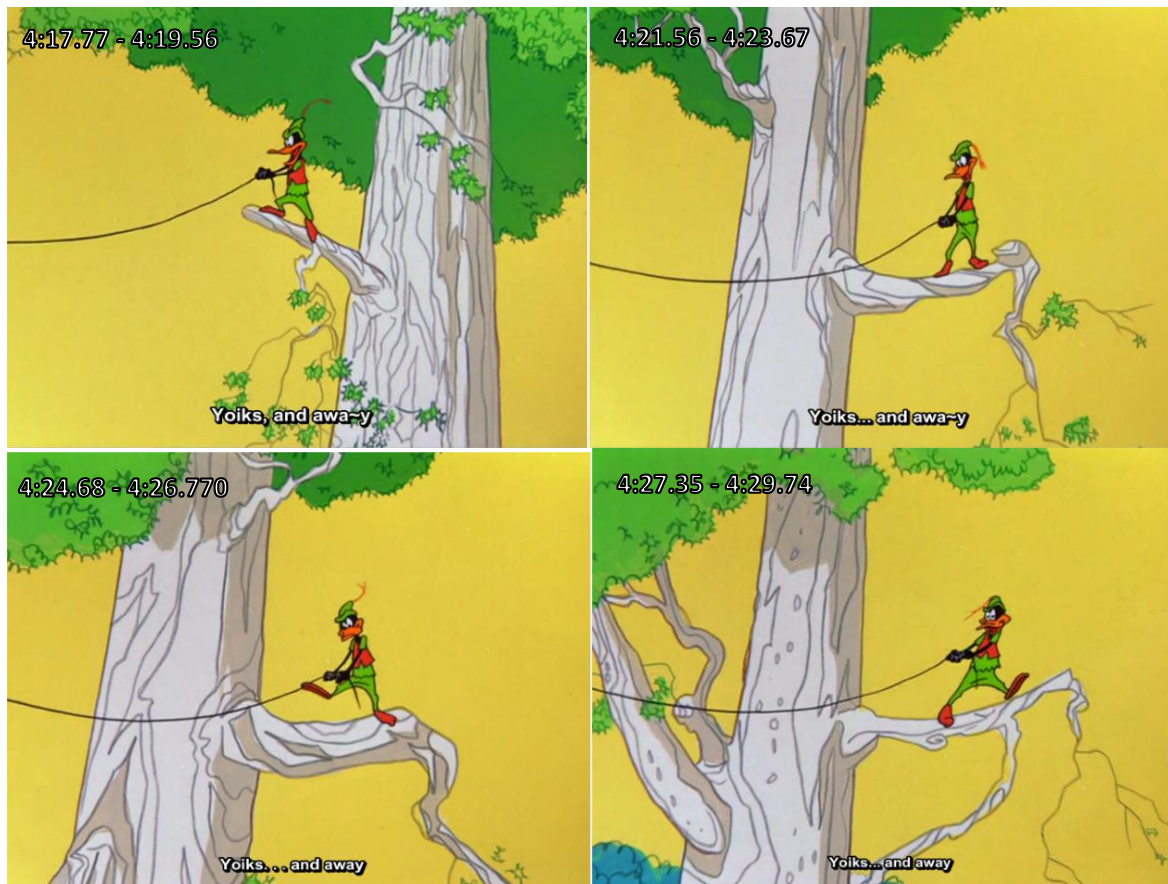
Figure 2 – From *Robin Hood Daffy*, Daffy shouts as he swings from trees, only to hit the next one in the row. After each reattempt, his cry progressively gets weaker and harder to get out; the change in volume and force is shown here by diminishing font size and applying/removing bold font.

3.2. Symbols

Alongside effective presentation, ensuring quality of the SDH was also a concern. In the hierarchy of subtitling needs proffered by the 2005 Ofcom report, alongside good English, speaker identification and correct timings, consistency was reported as a mainstay of what was considered 'quality' in subtitles. This is where guidelines from larger corporations can be useful, as they establish the subtitling norms which modern audiences are used to. As McClarty comments, audiences are trained to accept subtitles as dialogue (2014, p.598); furthermore, eye-tracking studies have suggested that reading subtitles is less a matter of responding to the on-screen stimuli but rather "heuristics informed by global task constraints" or, simply put, is informed by habit (Kruger et al., 2022, p.212). With this in mind and taking inspiration from Zdenek (2015) and Zarate (2021) who compare how symbols are used on and by various different platforms – albeit from UK and US standpoints respectively – I created a short guide for myself of symbols/codes I had encountered the need for. This aimed to create 'norms' to which the viewers – with demographics covering potentially large geographic areas, education, and age – have the chance to intuitively become accustomed, either based on what they have seen before or developed by repetition over the course of the shorts:

- Speaker ID:	[top line]
- Intonation:	[before speech]
- Sound effects:	[stand alone or in amongst speech]
- Localised/ slapstick sound effects:	*asterisk*
- Denoting music:	beam note, beam note (new line), (close line) beam note
- Denoting singing:	quaver, quaver (new line), (close line) quaver

**Figure 3** – Copy from project notes, a brief guide for consistently displaying NSI.

In addition to this, I retained general rules for displaying sound that was continuous, one-off, or off-screen (Zdenek, 2015, p.40) and used italics for radio/television dialogue, off-screen, diegetic dialogue, and one-off emphasis/stress placed on a word (Zarate, 2021, p.47). I also avoided the use of capitalisations where not grammatically or emphatically relevant, as long strings of capitalised letters have proven to be harder to read (ibid, p.68).

3.3. Descriptions

The point of creating a consistent system of symbols/codes is not only to make the reading experience easier and more comfortably accessible, but also so that, with the use of symbols such as quavers and parentheses, NSI can be made more readily available to a d/D/HoH audience without drastically increasing the character-per-second rate to read each subtitle. Also necessary is concise description, with a focus on qualifying emotions rather than the state of a sound (Zarate, 2021, p.72) – partly because visuals will often provide that information but also because sounds that are off-screen or counter-intuitive require further explanation without taking over a viewer's ability to make their own inferences. This can be decidedly difficult, as sound information will illicit different emotional responses in different people. Zdenek notes however that captioners are, in the first place, "ideal readers" who act as "rhetorical proxy agents" for d/D/HoH viewers (2015, p.xvi). As translation, interlanguage or audiovisual, is arguably a transformative process in the first place, I agreed with Zdenek's position and opted to qualify diegetically relevant, emotive NSI (see Figures 4-5), although I will admit to having been restrained in doing so.


Figure 4 – From *Birds Anonymous*, the music starting graceful and gradually gaining pace displays Sylvester's restlessness as he battles with his bird addiction while trying to go to sleep. It was tempting to label the music as 'dreamlike' but I still wished for the viewer to try and make their own judgement and so limited the description.
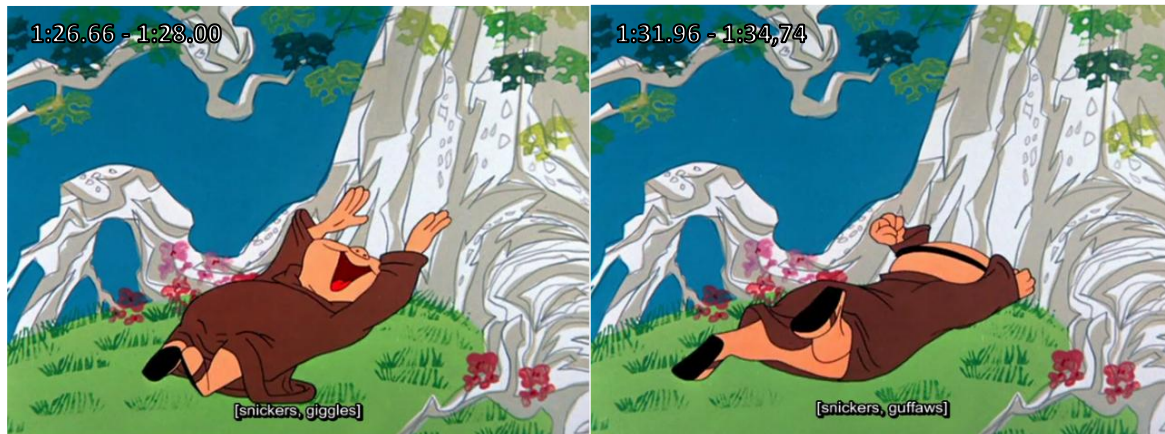
Figure 5 – From *Robin Hood Daffy*, rather than using emotive qualifiers, I opted for more descriptive verbs to capture the liveliness of Porky's (the Fat Friar's) laughter. The change in verb between scenes also allows, through contrast, to increase the intensity of his laughter where the visuals may not fully encapsulate the relationship between the sound and the action.

I remained, however, cognisant of the difficulties of switching from oral to written codes and agreed with Zdenek that less is often more and that the captions should not detract from the story or the characters (2015, p.123). This is particularly evident in Figures 6-7, where I refrained from adding NSI captions as I found them distracting or confusing when test-watching the shorts with SDH enabled and the audio-track disabled (a useful practice for accessible captioning, but an albeit time-consuming one that may not be viable during a time-sensitive, professional commission).
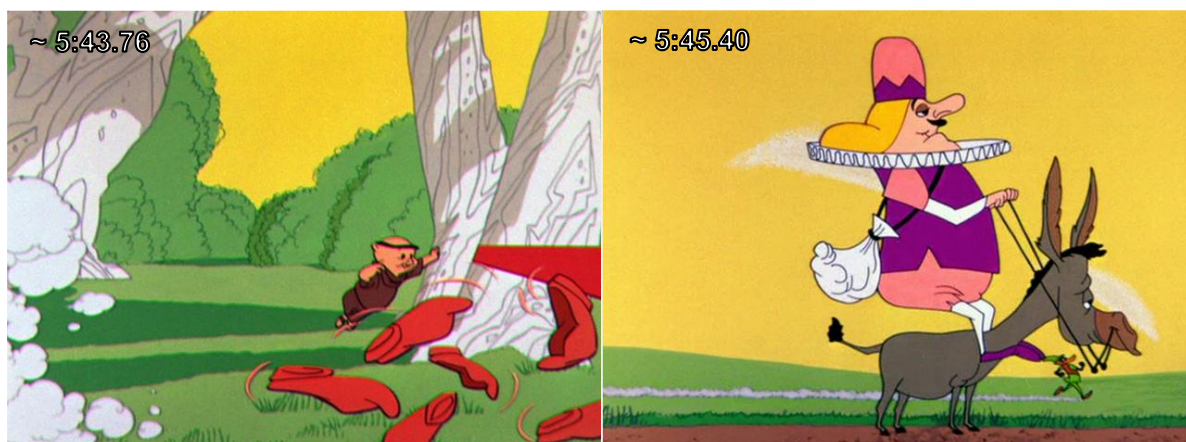
Figure 6 – From *Robin Hood Daffy*, these two scenes encapsulate the metaphor "shot off like a rocket" with the first sound [left] being a gun shot and the second sound [right] being that of a jet engine. This may be odd to a profoundly deaf audience, and because the relationship between action and sound is typically stronger than action and dialogue (Zarate, 2021, p.75), I opted out of including NSI.

Figure 7 – From *Birds Anonymous*, I originally captioned Sylvester licking his lips [left] and then slurping [right] but on my soundless watch through, found that the NSI was redundant and judged that the viewer's time was best spent watching Sylvester's face for as long as possible to gain that information.

4. Research / Development

As asserted in Section 2, there are different benefits to choosing a bottom-up approach compared to a top-down approach. Not only do situationally creative approaches tend to utilise modern digital viewing habits and respond to current audience requirements – which informed my own choices as exampled in Section 3 – but a fansubber may be more emotionally invested in providing accessibility for a favourite show than a professional who has received the least amount of money and time possible to produce captioning for a company that may or may not have a strong inclination towards d/D/HoH accessibility outside of what is legally required of them.

To me, this begs the questions of how much impact the professional environment has on the quality of captions and SDH in film, especially compared to a volunteer-based business model such as the streaming service 'Viki' which Dwyer (2017, p.167) uses as a case study for fan/community subtitling. That is to say, how much does the professional, practical environment impact accessibility provision and where can change be applied to improve not only the quality of the work environment, but the quality of the work itself?

Furthermore, what can be learned from defying current norms, or taking a more creative approach so as to provide not only accessibility, but more comfortable accessibility for d/D/HoH viewers and tapping into audiences that would normally avoid film/TV as too much of a hassle to engage with? Thoughts such as these require further studies such as the Ofcom 2005 report on d/D/HoH viewer preferences and the creative subtitling study conducted by Rashid et al., so as to work out how people of different abilities can come together and make media of all genres more accessible to everybody.

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London: Warner Bros.

'Birds Anonymous', (2009) *Looney* Tunes. First transmission 1957 [DVD].
London: Warner Bros.

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5.3. Further Reading

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6. Appendix

6.1. Video Shorts

> **Note:** *In order to make the captioned videos I used for this assignment available, I created a Dropbox account using my student number (2547690). The links below provide access to the videos, and they can be watched on a browser or downloaded as needed. Additionally, I hard-coded the subtitles to make accessing them simpler, so the videos have open captions.*

6.1.1. *Robin Hood Daffy* Video Link

Robin Hood Daffy [OC]: https://www.dropbox.com/scl/fi/x0zvkz7e0ww6hno7mdtqv/Robin-Hood-Daffy-OC.mp4?rlkey=in5ujdh7ahrocsckqb3463o76&dl=0 (Uploaded: 29 July 2023)

6.1.2. *Birds Anonymous* Video Link

Birds Anonymous [OC]: https://www.dropbox.com/scl/fi/f0tif6xdlqfw39xeowsjx/Birds-Anonymous-OC.mp4?rlkey=15bin3es5jc7djw869x7c7jl1&dl=0 (Uploaded: 29 July 2023)

6.2. Scripts

> **Note***: To make the scripts easier to read, I exported them as .SRT files and not .ASS files. The below scripts contain non-standard spellings and misspellings that are intentional. Additionally, anything contained between two asterisks has been moved to a non-standard subtitling position (typically next to the object making the sound). Finally, subtitles that appear to have been repeated across two-or-more numbered lines denote dialogue and/or NSI which have been displayed concurrently on screen.*

6.2.1. *Robin Hood Daffy* SDH Script

1
00:00:12,140 --> 00:00:13,140
[Thunk]

2
00:00:14,440 --> 00:00:15,440
[Thunk]

3
00:00:22,290 --> 00:00:23,290
[Thunk!]

4
00:00:27,590 --> 00:00:28,590
[Thunk...]

5
00:00:37,220 --> 00:00:37,300
♪ Ohhhhhhh

6
00:00:37,300 --> 00:00:37,400
♪ Ohhhhhhhh

7
00:00:37,400 --> 00:00:37,500
♪ Ohhhhhhhhh

8
00:00:37,500 --> 00:00:37,540
♪ Ohhhhhhhhhh

9
00:00:37,540 --> 00:00:37,620
♪ Ohhhhhhhhhhh

10
00:00:37,620 --> 00:00:37,700
♪ Ohhhhhhhhhhhh

11
00:00:37,700 --> 00:00:37,780
♪ Ohhhhhhhhhhhhh

12
00:00:37,780 --> 00:00:37,880
♪ Ohhhhhhhhhhhhhh

13
00:00:37,880 --> 00:00:37,980
♪ Ohhhhhhhhhhhhhhh

14
00:00:37,980 --> 00:00:38,020
♪ Ohhhhhhhhhhhhhhhh

> **Note:** *Lines 5-56 dynamically represent the extended note, with an 'h' being added roughly every 50-100ms so as to give the illusion of the subtitle 'moving' with the sound.*

15
00:00:38,020 --> 00:00:38,100
♪ Ohhhhhhhhhhhhhhhh

16
00:00:38,100 --> 00:00:38,180
♪ Ohhhhhhhhhhhhhhhhhh

17
00:00:38,180 --> 00:00:38,260
♪ Ohhhhhhhhhhhhhhhhhhh

18
00:00:38,260 --> 00:00:38,360
♪ Ohhhhhhhhhhhhhhhhhhhh

19
00:00:38,360 --> 00:00:38,460
♪ Ohhhhhhhhhhhhhhhhhhhhh

20
00:00:38,460 --> 00:00:38,500
♪ Ohhhhhhhhhhhhhhhhhhhhhh

21
00:00:38,500 --> 00:00:38,580
♪ Ohhhhhhhhhhhhhhhhhhhhhhh

22
00:00:38,580 --> 00:00:38,660
♪ Ohhhhhhhhhhhhhhhhhhhhhhhh

23
00:00:38,660 --> 00:00:38,740
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhh

24
00:00:38,740 --> 00:00:38,840
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhh

25
00:00:38,840 --> 00:00:38,940
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhh

26
00:00:38,940 --> 00:00:38,980
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhh

27
00:00:38,980 --> 00:00:39,060
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

28
00:00:39,060 --> 00:00:39,140
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

29
00:00:39,140 --> 00:00:39,220
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

30
00:00:39,220 --> 00:00:39,320
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

31
00:00:39,320 --> 00:00:39,420
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

32
00:00:39,420 --> 00:00:39,460
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

33
00:00:39,460 --> 00:00:39,540
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

34
00:00:39,540 --> 00:00:39,620
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

35
00:00:39,620 --> 00:00:39,700
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

36
00:00:39,700 --> 00:00:39,800
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

37
00:00:39,800 --> 00:00:39,900
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

38
00:00:39,900 --> 00:00:39,940
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

39
00:00:39,940 --> 00:00:40,020
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

40
00:00:40,020 --> 00:00:40,100
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

41
00:00:40,100 --> 00:00:40,180
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

42
00:00:40,180 --> 00:00:40,280
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

43
00:00:40,280 --> 00:00:40,380
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

44
00:00:40,380 --> 00:00:40,420
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

45
00:00:40,420 --> 00:00:40,500
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

46
00:00:40,500 --> 00:00:40,580
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

47
00:00:40,580 --> 00:00:40,660
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

48
00:00:40,660 --> 00:00:40,760
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

49
00:00:40,760 --> 00:00:40,860
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

50
00:00:40,860 --> 00:00:40,900
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

51
00:00:40,900 --> 00:00:40,980
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

52
00:00:40,980 --> 00:00:41,100
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

53
00:00:41,100 --> 00:00:41,160
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

54
00:00:41,160 --> 00:00:41,220
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

55
00:00:41,220 --> 00:00:41,320
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

56
00:00:41,320 --> 00:00:41,540
♪ Ohhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh

57
00:00:41,540 --> 00:00:42,460
♪ Join up with me

58
00:00:42,460 --> 00:00:43,610
♪ so joyous and free

59
00:00:43,610 --> 00:00:45,540
♪ That's the way to o' Sherwood high

60
00:00:45,540 --> 00:00:46,810
♪ For I'm Robin Hood

61
00:00:46,810 --> 00:00:47,930
♪ and I'm very good

62
00:00:47,930 --> 00:00:49,970
♪ at avoiding the Sheriff's eye

63
00:00:49,970 --> 00:00:52,360
♪ So we'll trip along merrily

64
00:00:52,360 --> 00:00:54,670
♪ on the greensward so gracefully

65
00:00:54,670 --> 00:00:56,120
♪ to trip it, trip it

66
00:00:56,120 --> 00:00:57,210
♪ trip it, trip it

67
00:00:57,210 --> 00:00:59,810
♪ trip it up and down

68
00:01:00,300 --> 00:01:01,630
♪ To trip it, trip it

69
00:01:01,630 --> 00:01:03,360
Trip it, trip it, trip it trip it trip it

70
00:01:03,360 --> 00:01:04,250
trip it, trip it

71
00:01:04,250 --> 00:01:04,860
trip-- whoops

72
00:01:04,860 --> 00:01:06,000
trip it trip it trip it

73
00:01:06,000 --> 00:01:07,040
triptrip it, trip, trip it

74
00:01:07,040 --> 00:01:08,040
trip it, trip its!

75
00:01:08,040 --> 00:01:08,830
[SPLASH]

76
00:01:08,830 --> 00:01:12,100
♪ So tri-hip it up

77
00:01:12,100 --> 00:01:13,410
♪ and down

78
00:01:13,410 --> 00:01:14,720
<i>*laughter*</i>
♪ and down

79
00:01:14,720 --> 00:01:16,200
<i>*laughter*</i>

80
00:01:16,500 --> 00:01:19,000
[Laughing uncontrollably]

81
00:01:19,500 --> 00:01:21,500
[Chuckling continues]

82
00:01:25,300 --> 00:01:26,660
...

83
00:01:26,660 --> 00:01:28,000
[snickers, giggles]

84
00:01:31,960 --> 00:01:34,740
[snickers, guffaws]

85
00:01:35,220 --> 00:01:37,180
'Ho ho' and 'ha ha' eh?

86
00:01:37,180 --> 00:01:40,550
I'll 'ho ho' and 'ha ha' you, Fat Friar

87
00:01:41,740 --> 00:01:43,760
With my trusty quarterstaff!

88
00:01:43,940 --> 00:01:46,670
Actually, it's a buck and quarter quarterstaff

89
00:01:46,670 --> 00:01:48,320
but I'm not telling him that

90
00:01:49,140 --> 00:01:50,170
Ho! Ha-ha!

91
00:01:50,170 --> 00:01:50,530
Guard!

92
00:01:50,530 --> 00:01:51,140
Turn!

93
00:01:51,140 --> 00:01:51,540
Parry!

94
00:01:51,540 --> 00:01:52,080
Dodge!

95
00:01:52,080 --> 00:01:52,690
Spin!

96
00:01:52,740 --> 00:01:53,190
Pah!

97
00:01:53,220 --> 00:01:53,980
Thrust!

98
00:01:53,980 --> 00:01:54,980
twang~

99
00:02:00,150 --> 00:02:01,040
snap

100
00:02:01,040 --> 00:02:03,040
Hmm, let's see now

101
00:02:03,040 --> 00:02:04,650
Something amiss here

102
00:02:04,650 --> 00:02:06,860
Hmm, I'll run through it

103
00:02:06,860 --> 00:02:08,370
Ha ho, ha ha

104
00:02:08,370 --> 00:02:09,600
Guard, turn, parry

105
00:02:09,600 --> 00:02:11,410
Dodge, spin, ha, thrust

106
00:02:11,610 --> 00:02:12,140
twang~

107
00:02:12,140 --> 00:02:12,500
Got it
twang~

108
00:02:12,500 --> 00:02:13,100
Got it

109
00:02:13,100 --> 00:02:13,620
snap

110
00:02:13,740 --> 00:02:14,740

Now then

111
00:02:14,740 --> 00:02:16,740
Ho! Ha ha! Guard, turn, parry

112
00:02:16,740 --> 00:02:17,920
Dodge, spin!

113
00:02:19,210 --> 00:02:20,710
[Splash]

114
00:02:24,780 --> 00:02:25,680
[Chuckles]

115
00:02:25,760 --> 00:02:26,760
[Snickers]

116
00:02:26,760 --> 00:02:28,760
[Chuckles]

117
00:02:29,490 --> 00:02:30,540
[Snickers]

118
00:02:31,980 --> 00:02:33,980
[Both laugh]

119
00:02:33,980 --> 00:02:35,980
[Guffawing]

120
00:02:37,780 --> 00:02:40,180
[Hysterics?]

Note: *Line 120, question mark is intentional →*
Captioner breaking in briefly as narrator as part
of fansubbing's 'creative reinvention'.

121
00:02:44,100 --> 00:02:45,600
...
[Cackles]

122

00:02:48,060 --> 00:02:49,760
Oh, knock it off

123
00:02:51,000 --> 00:02:52,640
How jolly can you get?

124
00:02:54,500 --> 00:02:56,560
<i>*continued mirth*</i>

125
00:02:57,720 --> 00:03:00,530
P-p-privy oh traveling clown

126
00:03:00,920 --> 00:03:04,030
C-c-couldst thou directest me to Robin Hood's hideout?

127
00:03:04,030 --> 00:03:07,980
I wouldst fain join me up with his band of j-j-jolly outlaws

128
00:03:08,560 --> 00:03:10,440
Look no further, good Friar!

129
00:03:10,440 --> 00:03:12,780
For I am he for whomst thou seeketh

130
00:03:13,140 --> 00:03:15,160
I am Robin Hood!

131
00:03:15,640 --> 00:03:16,640
Oh uh, c-c-cut it out

132
00:03:16,640 --> 00:03:17,950
I'm-I'm serious

133
00:03:17,950 --> 00:03:19,980
If you don't know where he is, just say so

134

00:03:20,080 --> 00:03:22,500
[Hood]
But honest and truly, I am Robin Hood

135
00:03:22,500 --> 00:03:23,540
bam~

136
00:03:23,540 --> 00:03:25,310
Sure you are

137
00:03:25,490 --> 00:03:26,270
twang

138
00:03:26,370 --> 00:03:28,270
Look, give me a chance, can't ya?

139
00:03:28,270 --> 00:03:29,580
I'll prove I'm Robin Hood

140
00:03:30,610 --> 00:03:32,550
See yon rich unwary traveler?

141
00:03:32,550 --> 00:03:34,580
[Hooves clop, bag clinks]

142
00:03:35,030 --> 00:03:36,340
I'll rob him of his gold

143
00:03:36,350 --> 00:03:38,380
and give it to some poor, unworthy slob

144
00:03:38,380 --> 00:03:40,040
That'll prove I'm Robin Hood

145
00:03:40,040 --> 00:03:41,360
Hmm? Prithee, hmm?

146
00:03:41,580 --> 00:03:42,860
[Coins clink]

147
00:03:44,480 --> 00:03:45,600
Now then, Fatso

148
00:03:45,720 --> 00:03:49,300
Watch, as I put a clothyard shaft through his wishbone

149
00:03:49,300 --> 00:03:51,450
[Friar]
I-I-I'm watching, jester

150
00:03:51,450 --> 00:03:53,450
[Clicks tongue and whistles]

151
00:03:54,580 --> 00:03:55,720
woosh

152
00:03:56,500 --> 00:03:56,730
zoom

153
00:03:56,730 --> 00:03:57,500
thwap

154
00:03:57,500 --> 00:03:57,960
[Clip, clop, clip, clop]
thwap

155
00:03:57,960 --> 00:03:59,000
[Clip, clop, clip, clop]

156
00:04:01,430 --> 00:04:04,420
Oh, I-I-I don't know <i>how</i> I could've doubted you

157
00:04:04,770 --> 00:04:07,080

Sh-shall we spend the gold all in one place?

158
00:04:07,080 --> 00:04:08,700
[Drily] Ho ho, very funny

159
00:04:08,700 --> 00:04:10,500
Ha ha, it is to laugh

160
00:04:11,940 --> 00:04:12,990
[Yawns]

161
00:04:15,850 --> 00:04:17,160
[Clinking and clopping]

162
00:04:17,770 --> 00:04:19,560
Yoiks, and awa~y

163
00:04:20,220 --> 00:04:20,920
thump

164
00:04:21,560 --> 00:04:23,670
Yoiks... and awa~y

165
00:04:24,000 --> 00:04:24,610
thump

166
00:04:24,680 --> 00:04:26,770
Yoiks. . . and away

167
00:04:26,850 --> 00:04:27,350
thump

168
00:04:27,350 --> 00:04:29,740
Yoiks... and away

169
00:04:29,740 --> 00:04:30,360

thump

170
00:04:30,410 --> 00:04:31,960
<i>Zoiks, and away</i>

171
00:04:31,960 --> 00:04:32,010
<i>Yoiks... and away</i>

172
00:04:32,010 --> 00:04:32,420
<i>*thump*</i>
<i>Yoiks... and away</i>

173
00:04:32,420 --> 00:04:32,940
<i>Yoiks... and away</i>

174
00:04:32,940 --> 00:04:33,350
<i>*thump*</i>
<i>Yoiks... and away</i>

175
00:04:33,350 --> 00:04:34,020
<i>Yoiks... and away</i>

176
00:04:34,020 --> 00:04:34,430
<i>*thump*</i>

177
00:04:36,230 --> 00:04:37,590
[Growls] Why, you

178
00:04:41,900 --> 00:04:44,000
[Chopping continues]

179
00:04:44,980 --> 00:04:45,520
Now then

180
00:04:45,520 --> 00:04:47,660
Yoiks, and awa~y

> **Note:** *Lines 170, spell change is intentional and accurate to sound as Daffy gets progressively more disorientated.*

181
00:04:51,470 --> 00:04:52,470
crunch

182
00:04:54,420 --> 00:04:55,520
[clink, clink, clink]

183
00:04:56,260 --> 00:04:58,820
[Friar]
♪ In Scarlet Town, where I was born

184
00:04:59,070 --> 00:05:01,590
♪ There was a fair maid dwellin'

185
00:05:01,590 --> 00:05:04,810
♪ Made every youth cry welladay

186
00:05:04,810 --> 00:05:07,560
♪ Her name was Barbara Allen ♪

187
00:05:07,790 --> 00:05:10,090
[Hood]
C'mon, c'mon! I really got it made this time!

188
00:05:10,980 --> 00:05:12,150
Here w-we go again

189
00:05:14,980 --> 00:05:16,130
Aha!

190
00:05:18,240 --> 00:05:19,110
bang

191
00:05:20,180 --> 00:05:20,930
oomph

192
00:05:22,990 --> 00:05:24,500

[Friar]
I-I'm sorry, clown

193
00:05:24,500 --> 00:05:25,400
I-I enjoy your high jinks

194
00:05:25,400 --> 00:05:25,930
<i>*High pitch whistle*</i>
I-I enjoy your high jinks

195
00:05:25,930 --> 00:05:28,090
But I-I r-really musn't tarry longer
<i>*High pitch whistle*</i>

196
00:05:28,090 --> 00:05:29,480
[Hood]
Oh no...

197
00:05:29,860 --> 00:05:30,670
Thunk

198
00:05:31,460 --> 00:05:33,280
[Teeth gritted] Come back here

199
00:05:33,520 --> 00:05:35,520
[Clink, clop, clink, clop]

200
00:05:37,900 --> 00:05:38,570
fwip

201
00:05:40,080 --> 00:05:41,080
thwap

202
00:05:49,330 --> 00:05:50,910
Aha! Now!

203
00:05:51,200 --> 00:05:52,380

[Drawbridge slams]

204
00:05:52,380 --> 00:05:54,380
[Hooves clatter]

205
00:05:55,540 --> 00:05:56,720
[Door bangs]

206
00:05:57,520 --> 00:05:59,020
[Flutters]

207
00:05:59,600 --> 00:06:01,600
I'm sorry, b-but I can't join you

208
00:06:01,620 --> 00:06:04,240
I'm convinced you're just not Robin Hood!

209
00:06:04,370 --> 00:06:06,670
[Hood]
Never mind joining me, I'll join you

210
00:06:06,830 --> 00:06:08,600
Shake hands with Friar Duck

211
00:06:10,230 --> 00:06:10,980
twang~

6.2.2. *Birds Anonymous* SDH Script

1
00:00:27,940 --> 00:00:30,940
🎵 Orchestra sways gently 🎵

2
00:00:35,540 --> 00:00:37,160
[Music stops, door creaks]

3
00:00:39,580 --> 00:00:41,180

[Door creaks shut]

4
00:00:41,540 --> 00:00:44,540
🎵 Drums rumble softly 🎵

5
00:00:48,310 --> 00:00:50,310
[Blinds swish slowly]

6
00:00:53,350 --> 00:00:54,640
[Curtains whisk]

7
00:00:55,400 --> 00:00:57,400
🎵 Orchestra sways menacingly 🎵

8
00:00:57,760 --> 00:00:59,140
[Shutters click]

9
00:01:02,120 --> 00:01:04,400
[Tweety]
I thought I saw a putty tat

10
00:01:04,400 --> 00:01:05,940
[Cage squeaks]

11
00:01:07,600 --> 00:01:08,760
[Blinds flap]

12
00:01:09,740 --> 00:01:12,200
I wouldn't do that if I were you

13
00:01:12,690 --> 00:01:14,240
If I were you

14
00:01:14,240 --> 00:01:16,240
I'd put him back

15
00:01:16,510 --> 00:01:19,790
It can only lead to self destruction

16
00:01:20,340 --> 00:01:22,900
It only takes one bird to start you

17
00:01:22,900 --> 00:01:25,450
and before you know it, it's two birds

18
00:01:25,450 --> 00:01:26,650
then three

19
00:01:26,650 --> 00:01:29,270
Suddenly, without realising it

20
00:01:29,450 --> 00:01:30,930
you're a victim

21
00:01:31,120 --> 00:01:32,820
Then, one day

22
00:01:32,990 --> 00:01:34,930
the end of the road

23
00:01:35,280 --> 00:01:36,230
[Gulps]

24
00:01:36,480 --> 00:01:38,870
If you really want to beat this

25
00:01:39,130 --> 00:01:40,210
Look us up

26
00:01:40,320 --> 00:01:42,220
We can help you

27
00:01:46,820 --> 00:01:50,780
[Orange]
Our new member has come to us for help

28
00:01:50,800 --> 00:01:53,080
Would someone volunteer

29
00:01:53,080 --> 00:01:57,200
to tell what B.A. has done for him?

30
00:01:57,720 --> 00:02:01,110
I was a three-bird-a-day pussy cat

31
00:02:01,150 --> 00:02:03,740
until B.A. helped me

32
00:02:03,740 --> 00:02:04,740
[Applause]

33
00:02:04,740 --> 00:02:08,860
Being on a bird kick cost me five homes

34
00:02:09,340 --> 00:02:12,510
B.A. helped me solve my problem

35
00:02:12,750 --> 00:02:14,140
[Applause]

36
00:02:14,780 --> 00:02:16,430
Fellow members!

37
00:02:16,430 --> 00:02:19,030
From now on, my motto is

38
00:02:19,300 --> 00:02:22,510
Birds is strictly for the birds

39
00:02:22,510 --> 00:02:25,180
[Applause]

40
00:02:26,960 --> 00:02:28,990
♪ Lum-tum, lum-tu-tum-tum

41
00:02:28,990 --> 00:02:30,530
♪ Lum-tu-tum-tum

42
00:02:30,530 --> 00:02:32,340
♪ Lum-tu-tum-du-dum-tum-tum-lum ♪

43
00:02:32,830 --> 00:02:35,730
Good morning, my little feathered friend

44
00:02:36,380 --> 00:02:37,180
I got it beat!

45
00:02:37,350 --> 00:02:39,680
My willpower is indomitab-ble

46
00:02:40,340 --> 00:02:41,160
[Tweety]
Dear diawy

47
00:02:41,160 --> 00:02:41,880
scribbles furiously
[Tweety]
Dear diawy

48
00:02:41,880 --> 00:02:41,930
scribbles furiously

49
00:02:41,930 --> 00:02:43,660
I know you won't bewieve this
scribbles furiously

50
00:02:43,660 --> 00:02:43,920
I know you won't bewieve this

51
00:02:43,920 --> 00:02:45,030
but today...

52
00:02:45,740 --> 00:02:48,200
[Sylvester]
Let's see what's cooking on TV

53
00:02:50,200 --> 00:02:51,680
[Italian presenter]
<i>After a basting</i>

54
00:02:51,680 --> 00:02:55,980
<i>You'll find your bird will a-come out a-good and brown</i>

55
00:02:57,290 --> 00:03:01,380
<i>Every succulent a-morsel will a-simply melt in your mouth</i>

56
00:03:01,380 --> 00:03:02,720
pants
<i>Every succulent a-morsel will a-simply melt in your mouth</i>

57
00:03:02,720 --> 00:03:03,210
<i>Every succulent a-morsel will a-simply melt in your mouth</i>

58
00:03:04,520 --> 00:03:08,090
<i>How easily the white a-meat slices, eh?</i>

59
00:03:08,140 --> 00:03:09,810
[Growls and roars]

60
00:03:09,810 --> 00:03:11,810
<i>Yum, yum!</i>

61
00:03:12,140 --> 00:03:13,020
<i>Doesn't that look--</i>

62
00:03:14,780 --> 00:03:16,740
🎵 Orchestra sways gently 🎵

63
00:03:23,480 --> 00:03:24,500
slaps

64
00:03:25,140 --> 00:03:27,060
[Breathing heavily] What's the matter with me?

65
00:03:27,060 --> 00:03:30,070
I...I gotta get birds off of my mind

66
00:03:31,260 --> 00:03:32,000
I know!

67
00:03:32,080 --> 00:03:33,390
I'll play the radio!

68
00:03:33,750 --> 00:03:35,840
Music will get my mind off of it

69
00:03:35,840 --> 00:03:36,520
[Click]

70
00:03:36,520 --> 00:03:38,340
<i>That was "Bye-Bye Blackbird"</i>

71
00:03:38,340 --> 00:03:39,600
<i>and now we'll play</i>

72
00:03:39,600 --> 00:03:42,140
<i>"When The Red-Red Robin Comes Bob-Bob-Bobbing Along"</i>

73
00:03:42,220 --> 00:03:42,850
[Click]

74
00:03:43,000 --> 00:03:44,140
I-I...

75
00:03:44,140 --> 00:03:46,140
I gotta stop myself!

76
00:03:49,500 --> 00:03:50,110
There!

77
00:03:50,550 --> 00:03:53,200
Now I won't be able to gets the bird

78
00:03:53,260 --> 00:03:54,560
[Tweety]
Oh Mister Putty Tat?

79
00:03:54,560 --> 00:03:56,560
Don't you like me anymore?

80
00:03:57,090 --> 00:03:58,870
[Sylvester gulps]
I-I think

81
00:03:59,340 --> 00:04:00,120
I think

82
00:04:00,430 --> 00:04:02,000
I-I think you're...

83
00:04:02,480 --> 00:04:03,440
I think you're...

84

00:04:03,920 --> 00:04:05,420
DELICIOUS!

85
00:04:06,270 --> 00:04:07,540
[Metal clatters]

86
00:04:11,790 --> 00:04:12,790
kathunk

87
00:04:14,080 --> 00:04:16,440
[Orange]
I'm sorry I had to do that

88
00:04:16,590 --> 00:04:19,650
I was afraid you might be weakening

89
00:04:19,940 --> 00:04:21,300
[Muffled] Yes

90
00:04:21,300 --> 00:04:22,920
I did weaken

91
00:04:22,920 --> 00:04:24,470
Thanks a lot

92
00:04:25,760 --> 00:04:27,760
🎵 Graceful, sweeping notes 🎵

93
00:04:29,780 --> 00:04:31,740
🎵 Tempo rises 🎵

94
00:04:37,360 --> 00:04:39,360
🎵 Tempo rises further 🎵

95
00:04:40,340 --> 00:04:42,300
🎵 Notes become frantic 🎵

96
00:04:42,940 --> 00:04:44,960
♫ Music crescendos ♫

97
00:04:46,340 --> 00:04:47,580
[Screams and yells]

98
00:04:47,990 --> 00:04:48,790
[Tweety]
Uh-oh

99
00:04:48,790 --> 00:04:50,440
Here we go again

100
00:04:52,100 --> 00:04:53,170
[Breathing fast] One little bird

101
00:04:53,170 --> 00:04:53,830
Just one

102
00:04:53,830 --> 00:04:54,780
Just one!

103
00:04:55,150 --> 00:04:56,390
No one will know the difference

104
00:04:56,390 --> 00:04:57,380
No one, no one!

105
00:04:57,380 --> 00:04:58,720
Just one, then I'll quit!

106
00:04:58,720 --> 00:05:00,320
I'll quit after one, just one

107

00:05:00,320 --> 00:05:02,810
[Laughs, muttering] <i>Just one, just one little bird</i>

108
00:05:02,810 --> 00:05:04,380
Just one, one- one!

109
00:05:07,200 --> 00:05:08,780
violent shrinking noises

110
00:05:20,060 --> 00:05:21,980
[Straw strains]

111
00:05:23,390 --> 00:05:25,180
[Coughs and splutters]

112
00:05:25,600 --> 00:05:27,600
[Straw <i>really</i> strains]

113
00:05:30,930 --> 00:05:32,860
[Sobs]

114
00:05:34,800 --> 00:05:36,460
I can't stand it!

115
00:05:36,460 --> 00:05:39,470
I-I-I gotta have a bird--

116
00:05:39,470 --> 00:05:40,720
[Sobs]

117
00:05:40,720 --> 00:05:41,670
I'm weak

118
00:05:41,670 --> 00:05:43,670
I-I-I'm weak!

119

00:05:43,670 --> 00:05:45,560
But I don't care!

120
00:05:45,560 --> 00:05:46,830
I can't help that

121
00:05:47,240 --> 00:05:49,990
After all, I am a pussy cat!

122
00:05:50,340 --> 00:05:51,840
Oh come now
[Sobs]

123
00:05:51,840 --> 00:05:51,850
Oh come now

124
00:05:51,960 --> 00:05:54,240
[Orange]
There's no need for this demonstration

125
00:05:54,600 --> 00:05:57,440
Birds and cats can live together with brotherly love

126
00:05:57,440 --> 00:05:58,460
Watch

127
00:05:58,460 --> 00:06:00,090
Come here, little bird

128
00:06:00,420 --> 00:06:01,430
Here, you see?

129
00:06:01,520 --> 00:06:03,740
I really <i>love</i> birds

130
00:06:04,350 --> 00:06:05,470
smooch

131
00:06:11,180 --> 00:06:12,420
[Orange]
Ra ha ha ha!

132
00:06:12,420 --> 00:06:13,700
E ha ha ha, lemme go!

133
00:06:13,700 --> 00:06:14,390
Stop it!
E ha ha ha, lemme go!

134
00:06:14,390 --> 00:06:14,500
Lemme go!
Stop it!

135
00:06:14,500 --> 00:06:15,040
Lemme go!

136
00:06:15,040 --> 00:06:16,320
I- I gotta have it!

137
00:06:16,320 --> 00:06:17,440
One little bird!

138
00:06:17,560 --> 00:06:19,050
[Sylvester]
Control yourself!

139
00:06:19,050 --> 00:06:19,620
[Orange]
C'mon!

140
00:06:20,250 --> 00:06:21,400
<i>Oh, let me go!</i>

141
00:06:21,400 --> 00:06:21,550

> **Note:** *Line 133/134, "Stop it!" was moved to beside Sylvester so as to be closer to the action, making the short shout easier to read in a fast, intense scene.*

[Tweety]
Wike I said before
<i>Oh, let me go!</i>

142
00:06:21,550 --> 00:06:21,580
[Tweety]
Wike I said before

143
00:06:21,580 --> 00:06:22,820
<i>Let me goooooooo!</i>
[Tweety]
Wike I said before

Note: *Lines 140-144, Orange's cries were moved to top position as the fight moves to off-screen, and the camera centres on Tweety.*

144
00:06:22,820 --> 00:06:23,550
Once a bad ol' putty tat
<i>Let me goooooooo!</i>

145
00:06:23,550 --> 00:06:24,740
Once a bad ol' putty tat

146
00:06:24,990 --> 00:06:27,300
<i>Always</i> a bad ol' putty tat

-- END OF PAPER --