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PRAGMATIC MEANING PERSPECTIVES INTO FILM
DUBBING: “BEAUTY AND THE BEAST”

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MASTER'S DISSERTATION

Pragmatic meaning perspectives into film dubbing: “Beauty and the Beast”

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DECLARATION

This submission is my own work. Any quotation from, or description of the work of others is acknowledged herein by reference to the sources, whether published or unpublished.

Signature

E. Perdiki

This master thesis is dedicated to my grandfather.

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ABSTRACT

As "[f]ilm talk may serve as a basis for inter-cultural and cross-cultural pragmatic studies" (Dyrel, 2012:476), a number of scholars have investigated pragmatics and cross-cultural interlingual transfer in film translation, both in dubbing and subtitling. (Hatim and Mason, 1997; Pinto, 2010; Desilla, 2012). The very fact that "audio visual translation allows for the opportunity to tamper with pragmatic meaning" renders pragmatic phenomena "particularly worthy of investigation in this multimodal context" (Desilla, 2018) The aim of the study is to explore cross cultural transfer in a dubbed animated film, aimed mainly to younger audiences, with Greek as a target language, and examine how the target version of the multimodal text was rendered in relation to a number of pragmatic phenomena demonstrated in the source text. It used exchanges from the transcript of the English animation film *Beauty and the Beast* (1991, Walt Disney Studios) and the Greek dubbed version of these exchanges. The study takes an emic approach to the data, by asking fifty four Greek-English bilingual respondents with a background in translation, in order for the study to check the validity of the author's etic view. Results suggest that most of the exchanges were rendered differently in the target text, thus modifying or completely eliding the linguistic effect of a number of pragmatic phenomena, in order to comply with not only the target audience's preferences, but also the Greek language norms in general. Respondent's insights seem to validate those claims and show support for the target Greek text version as the most appropriate for a children's animated film.

KEY WORDS: audiovisual translation, dubbing, interlingual transfer, pragmatic shifts, multimodal text

1. INTRODUCTION

Feature films simulate social interaction. According to Smith, feature films offer cogent lessons in “interpersonal relationships” [...] and “communication in formal and informal settings” (1973:51). Simulation of social interaction in feature films involves the emergence of a variety of pragmatic phenomena in the course of communication. When films are dubbed, the question arises as to how the various pragmatic phenomena are transferred for target audiences to make sense of the exchanges. As Desilla (2018) argues:

The very fact that audio visual translation allows for the opportunity to tamper with pragmatic meaning as intended by the filmmakers (e.g. [...] changing a direct request into an indirect one in the dubbed text) renders pragmatic phenomena particularly worthy of investigation in this multimodal context. (Desilla, 2018:253)

This study intends to observe ways in which dubbers shift pragmatic phenomena in communication, from English to Greek, on screen, to fulfill the communicative purposes of a scriptwriter. Are all pragmatic shifts of a particular type? Do dubbers interfere with some pragmatic phenomena, but not with others? Why? Are pragmatic phenomena verbally expressed? What is the contribution of the visual image making sense of action on screen? An interesting aspect of this study is that it deals with translating audiovisual discourse, which apart from being used for narrating a story, is part of a filmmaker’s expressive vehicle and primary form of communication with, and influence over, the audience. Through cinematic discourse, filmmakers suggest how characters and dramatic events are to be seen, heard and interpreted.

For instance, speech acts may differ in the way they are performed cross-culturally and translators have to determine whether to interfere with the original message, with a view to conveying the message appropriately in the translated version without causing any awkwardness, inappropriateness or offence. Translators are thus often involved in making practical use of their knowledge of cross-cultural pragmatics. Translated multimodal texts register shifts in pragmatic phenomena manifested in dubbing and become a valuable source for observation, ultimately suggesting how a film itself is to be understood.

The aim of the research is to highlight the potential of translation/dubbing to manifest intercultural variation in the way communication develops in particular settings, across cultures and languages. My data derive from the Disney animated film “Beauty and the Beast”, which was originally released in English in 1991 and was dubbed into Greek in 1992 by Takis Karnatsos, a Greek playwright and translator who has rendered the dialogues and songs of many Disney films. “Beauty and the Beast” is a classic Disney film, which addresses both young and older audiences and which also includes several instances of different types of communication, as well as several songs that are adjusted to a different culture setting, the Greek one. The assumption has been that this kind of film, with all the features it includes, would be a very appropriate film to demonstrate a dubber’s potential interference.

The animation film “Beauty and the Beast” is based on the French fairy tale of the same name by Jeanne-Marie Leprince de Beaumont. It focuses on the relationship between the Beast, a prince who is magically transformed into a monster and his servants transformed into household objects as punishment for his arrogance, and Belle, a young woman whom he imprisons in his castle, in hope that her love will

make him a prince again. To break the curse, the Beast must learn to love Belle and earn her love in return, before the last petal falls from an enchanted rose or else the Beast will remain a monster forever.

Using fiction as linguistic data could be a disputable factor in conducting a research, provided that “several linguists have been dismissive of the value of inauthentic language data and, by extension, the use of fiction to test linguistic models” (McIntyre and Bousfield, 2017: 760). According to McIntyre and Bousfield (2017), “the reason for this opposition to the use of invented examples stems from a concern that they fail to acknowledge, the complexity of naturally occurring language” (ibid). However, fictional data is perhaps not as different from naturally occurring language. McIntyre and Bousfield further explain that “the centrality of pragmatic violations to fiction, and the opportunity to gain insights into intentions and motivations behind particular forms of linguistic behaviour, is what makes fiction such a rich resource for study.” (2017:780)

A motivation for this study has been a concern about how the rendering of pragmatic phenomena may play out in intercultural transfer in audiovisual contexts, especially in dubbed animation films for children, where focus is on the function of the text and on the viewer, the most essential features of Audiovisual Translation. In this case, the function of storytelling is entertaining viewers, a more or less children-based audience. Following Hatim and Mason, Pinto and Desilla’s individual research on cross-cultural interlingual transfer in film translation, all referenced below in chapter 2, it became evident to me that the field of children’s animated films and their dubbed versions have not been investigated thoroughly. The assumption has been that, after taking into consideration the particular audience and the specifics of the Greek language in order for dubbers to render such films as

entertaining, easy to watch and funny for children, most examples under investigation from the source version would be reformed in the target version.

2. LITERATURE REVIEW

While subtitling today is the dominant type of Audiovisual Translation in Greece, dubbing can be found in films, TV programs for children, cartoons and computer-animated feature films. “Dubbing is one of the major modes of screen or audiovisual translation carried out all over the world” (Chaume, 2012:1). In his article “Dubbing”, Chaume describes the process of dubbing extensively. Dubbing, he argues, is “a type of Audiovisual Translation (AVT), a replacement of the original track of a film containing the source language dialogues, for another track on which translated dialogues are recorded in the target language.” (2006:6–7).

The process of dubbing needs a TV channel or a movie house decides to buy the rights of a foreign film in a foreign language in order to render it in a local language and then commissions the dubbing process to a dubbing studio. In the studio, a dubbing director selects the voices (professional dubbing actors and actresses) that will give life to the translation, and stimulates and instructs the actors to put on the most adequate and accurate acting performances. At the same time, the studio commissions the translation to a professional translator. The translation brief usually consists of “a literal translation that reflects all the idiosyncrasies of the source text and culture” (Chaume, 2016:7). Then a scriptwriter rewrites the translation (sometimes this is also done by the translator), making it sound like natural speech. This text is then passed on to the dubbing actors and actresses who, under the supervision of the dubbing director, will substitute for the voices of the original source actors and actresses of the film. Synchronisation of image and speech follows up, which is one of the key factors at stake in dubbing. It undeniably has a direct impact on the translation process and product, since it obliges the

translator to put into practice his or her creative skills and move away from literal conceptions of translation, by focusing on the function of the text and on the viewer, one of the essential features of Audiovisual Translation.

Pragmatics is concerned with how language is used in social contexts and how participants in communicative situations generate, convey and manipulate meaning. There may be a potential difference when attention is on how meaning is constructed by speakers from different cultures, when approached cross-culturally. In this cross-cultural perspective, Yule focuses on “the study of differences in expectations based on cultural schemata” (Yule, 1996:87) and the speakers’ cultural preferences which may thus need to be “completely reassessed across linguistic and cultural contexts, from any of the different angles that have shaped pragmatics since it developed as a subfield of linguistics in the 70s” (Guillot, 2016:3), such as Gricean Pragmatics (Grice, 1975), Speech act theory (Searle, 1976) and Politeness theory (Brown and Levinson, 1987). Gricean pragmatics follows the main principle that when people are involved in conversation, they make sense by cooperating with each other in most circumstances (Grice, 1975). Speech act theory (Searle, 1976) focuses on how speech acts and events are linguistically realised and responded to across languages and cultures; politeness theory (Brown and Levinson, 1987) also focuses on one’s own or other’s face-saving practices. According to Guillot (2016:109) “there are diverse types of studies that communicative practices in film dialogues and their interlingual representations can apply to.” In politeness, for example, there may be greater or lesser preference for positive or negative politeness in societies, in/tolerance of small talk, conventional usage of formal and informal pronouns of address, honorifics and personal reference in general, preferences for conventional or non-conventional politeness in a particular language

(Hickey and Steward, 2005). More generally, directness/indirectness is “commonly recognised as variation across cultural contexts and value systems” (Guillot, 2016:109).

Although the study examines dubbed data, a glimpse into subtitling may complement the set of phenomena at play in AVT. Earlier research on the translation of audiovisual texts, and particularly in translating pragmatic phenomena include works by Hatim and Mason (1997), Pinto (2010) and Desilla (2012). Desilla’s 2012 study “Implicatures in film: Construal and functions in Bridget Jones romantic comedies” is focused on how target audiences comprehend implicit film dialogue meaning, more specifically implicatures, in comparison to source audiences (Desilla, 2019:95). Desilla investigated how Greek viewers understand culture specific implicatures, such as allusions, present in British films subtitled in Greek and compared the ability of Greek and British viewers to describe their interpretations of certain culture-specific implicatures in the films “Bridget Jones’s Diary” and “Bridget Jones: The age of reason” (Tuominen, 2018:74). Her methodology included multimodal transcription, pragmatic analysis and experimental testing of implicature comprehension by actual source and target viewers (Desilla, 2012). This project aspired to explore implicature in subtitling, thus bringing together the field of pragmatics and that of audiovisual translation (AVT).

Hatim and Mason’s (1997) case study deals with subtitling politeness and assesses how interlingual pragmatic shifts may affect characterisation and film narrative. Hatim and Mason consider how the interpersonal dynamics between characters is depicted in source dialogues and their subtitles. What they conclude is that “the dynamics created in subtitles may be substantially different from that originally

intended” (1997:89). This is traced, in their case study in lexical choices, sentence form (imperative, interrogative), unfinished utterances, ambiguity of reference and in their cumulative implicated meaning, all instances of the different textual encoding of politeness. As a result, “tentativeness morphs into assertiveness and, for Hatim and Mason, a completely different politeness strategy from the off-record self-effacing defensiveness in evidence in the ST” (Guillot, 2018:111). The main conclusion is that “subtitling may create a substantially different interpersonal dynamic from that intended” (Hatim and Mason, 1997: 89).

Another case is Pinto’s (2010) study of advice-giving in English subtitles of Spanish films, also dealing with subtitling politeness. Pinto focuses on speech acts and analyses 218 occurrences of advice in a corpus of twelve contemporary films in Spanish. He concludes that there is unintended impoliteness in the subtitles in English. This is shown to result from the following main factors: increased level of directness and elimination of mitigating elements in the shift from oral dialogue in Spanish to written subtitles in English. The resulting directness, deriving from the deletion of mitigating features and shifts, is completely opposite to English practices, where “prototypical requests and face threatening acts are documented as conventionally indirect, and often rely on multiple downgraders to reduce levels of imposition” (Pinto, 2010:259–262). This directness does not reflect the source Spanish culture either, a fact that raises Pinto’s concern that speakers of Spanish may be stereotypically perceived as rude.

Following up on Hatim and Mason, Pinto and Desilla’s research, the present study focuses on the translation and understanding of interlingual pragmatic shifts in an audiovisual text, from its original English version to its target Greek one, thus comprising a cross-cultural pragmatic study. It attempts to shed light to the way the

translator interferes with the original text, in order to make it more suitable for the target audience. In addition, it attempts to find out whether the target version conveys the same meaning and produces an identical or similar effect on the audience of the target version, to the one of the source text, whose instances of pragmatic meaning and their context of use establish a particular original meaning and effect to the audience. Provided that the text is translated for dubbing and not for subtitling, which means that the translated text should convey the characteristics of oral speech in the target language as much as possible, a different effect on the audience is expected in the target text.

3. METHODOLOGY

The study traced the transcript of the film online, the movie on a DVD version, including both the original English and the Greek dubbed version (dubbing Takis Karnatsos) and made a transcript of the latter. The study compared and contrasted the English animation filmscript (ST) (“Beauty and the Beast 1991 Movie Script”, 2005) and the Greek dubbed version of it, which was orally conveyed. The focus of the analysis is on a set of pragmatic phenomena (Levinson, 1983; Grice, 1989; Culpeper, 1996; Searle, 1976; Yule, 1996), in order to observe their treatment in the dubbed version of the animation film “Beauty and the Beast”. Phenomena to be investigated are deixis, implicatures, speech acts, impoliteness, politeness. The study takes an emic approach to the data, by asking fifty Greek bilingual respondents with a background in translation, in order for the study to check the validity of the author's etic view.

Not all phenomena were expected to be interfered with by dubbers. The study intended to highlight the phenomena which are most commonly shifted for the film dialogue to become appealing to a target Greek audience. “Beauty and the Beast”, an animated feature film by Walt Disney Pictures, based on the French fairy tale of the same name by Jeanne-Marie Leprince de Beaumont (1963), is a film that addresses younger audiences and that is therefore most widely known in its dubbed versions. Messages in dubbing and audiovisual translation raise the question of multimodality and how it can affect the transfer of messages for the consumer of these texts. According to O’Sullivan, multimodality is “a resource for translation”, as “the combination of visual and verbal elements is essential in order for terminology to be properly understood and translated” (2013:10). The proposed

methodology for the investigation of pragmatic phenomena in the dubbed film starts by tracing the original film along with its Greek dubbed version and transcribing the multimodal texts. Then, it continues by doing a pragmatic analysis on both versions, in order for the researcher to investigate whether there is any interference by the translator and if so, examine the level of the interference and the manner in which it takes place. In order to validate results of the pragmatic analysis, a questionnaire was constructed in Greek and administered to bilingual English–Greek speakers, in order to examine their comprehension of the pragmatic phenomena in both source and target versions.

The pragmatic phenomena to be observed are the following:

A) Deixis

According to Levinson (1983:54), deixis concerns “the ways in which languages encode or grammaticalise features of the context of utterance or speech event”, and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance. This means that the pronoun “this” for instance, does not name or refer to any particular entity on all occasions of use but is rather a variable or place-holder for some particular entity given by the context, such as a gesture. As opposed to Levinson, Yule (1996:9) describes deixis as a way of “pointing through language”, and also refers to deixis as a technical word that comes from Greek. Yule (1996) also admits that deictic expressions have their most basic uses in face-to-face spoken utterances. In addition, Lyons has defined deixis as follows:

By deixis is meant the location and identification of persons, objects, events, processes and activities talked about, or referred to, in relation to the spatio-temporal context created and sustained by the

act of utterance and the participation in it, typically, of a single speaker and a least one addressee (1977:377).

In this paper, the examples analyzed are identified under the deictic categories of spatial and temporal deixis. Spatial deixis “localises both the speech participants and the narrated participants in space” (Stapleton, 2017:5) and is indicated by the use of the deictic markers “this, that, here, there”, while temporal deixis “refers to an event of an utterance, which takes place any time relative to the speaking time and is, therefore, represented by tense or time adverbials (Stapleton, 2017:5) such as “now, today, yesterday”.

B) Implicature (and the Cooperative Principle and Maxims)

Implicature, as stated by Grice (1989), refers to what is suggested in an utterance, even though it may neither expressed nor strictly implied in the utterance. The motivation for indirectness, mentioned above, seems to be clear, but it is difficult for the hearer to understand what the speaker actually communicates by his/her utterance. Grice (1989:24) therefore introduces the notion of implicature and the cooperative principle. Yule (1996:35) argues that the addressee (hearer) should “assume that the speaker is being communicative” and is going to convey a particular message when she or he listens to the following utterance or expression. However, there might be an additional conveyed meaning which is hiding through uttering an expression. At this point, the thing which occurs is the implicature of the expression. The cooperative principle which certainly occurs on every communication is also needed to analyze the indirectness of an utterance. Thus, Grice (1989:26) categorises the cooperative principle into four basic maxims:

1. Maxim of Quantity: This maxim is related to the “quantity of the information provided.” By this maxim, Grice means that we have to

“make our contribution as informative as is required,”and not to

“make our contribution more informative than is required.”

2. Maxim of Quality: By this maxim, Grice wants us, through our contribution, not to say what we believe to be false and to be lacking of adequate evidence.

3. Maxim of Relation: This maxim concerns with the relevance of our utterance. Thus, we have to make our contribution relevant.

4. Maxim of Manner: This last category of maxim is said by Grice to be perspicuous. Through our contribution, we should avoid ambiguity and obscurity of expression. We also should be brief, meaning that we ought to avoid unnecessary prolixity. (1989:26)

C) Speech acts

According to the American language philosopher J.R. Searle, speaking a language is performing speech acts, acts such as making statements, giving commands, asking questions or making promises (1976). Searle states that all linguistic communication involves linguistic (speech) acts (1976). In other words, speech acts are the basic or minimal units of linguistic communication. Speech acts are “not mere artificial linguistic constructs as it may seem, their understanding together with the acquaintance of context in which they are performed are often essential for decoding the whole utterance and its proper meaning” (Searle, 1976:16). An utterance is seen as a direct speech act when there is a direct relationship between the structure and the communicative function of the utterance (Yule, 1996:55). Searle (1979) as quoted by Thomas (1995:93) has stated that an indirect speech is one that is “performed by means of another”. That means that there is an indirect relationship between the form and the function of the utterance. One general

classification system lists five types of general functions performed by speech acts: declarations, representatives, expressives, directives, and commissives (Searle, 1976, Yule, 1996, Levinson, 1983).

D) Politeness

Brown and Levinson (1987) present four main types of politeness strategies: 1. bald on record; 2) positive politeness; 3) negative politeness; 4) off-record.

1. Using a bald on record strategy, the speaker makes no attempt to minimise the threat to the addressee's face. This strategy is most often used by the speakers who closely know each other. However, there may be a situation when this strategy is used by the speakers who are not on familiar terms with each other.

2. Positive politeness confirms that the relationship of both speakers and hearers are friendly and expressing group reciprocity to minimise the distance among them.

According to Brown and Levinson, positive politeness is:

(...) redress directed to the addressee's positive face, his perennial desire that his wants (or the actions/ acquisitions/ values resulting from them) should be thought of as desirable. Redress consists in partially satisfying that desire by communicating that one's own wants (or some them) are in some respects similar to the addressee's wants. (1978/1987:101)

Brown and Levinson (1978/1987) state that this strategy attempts to attend the hearers' interests, needs, wants, and goods. Positive politeness addresses the positive face wants of the interactants, or desire of connection. In Brown and Levinson's view, positive politeness is assumed to be less polite than negative politeness. The important function of positive politeness is to share some degrees of familiarity with the hearer.

3. Brown and Levinson (1987:131) define negative politeness as “the heart of respect behaviour” and it is “more specific and focused.” The function of this strategy is to minimise imposition on the hearers. It aims at the realisation of solidarity. Therefore, it automatically assumes that there might be some social distance or awkwardness in the situation.

4. The off-record strategy is considered to be the most face-repressive strategy. In compliance with this strategy, formulating an off-record utterance involves saying something more general or different from what is meant, i.e. generating an implicature to be inferred by the hearer (Grice, 1975). This strategy is regarded the most indirect form of speech acts.

E) Impoliteness

The notion of politeness and impoliteness has been one of the controversial issues and has been defined in many different ways since politeness theory was first introduced by Brown and Levinson. Brown and Levinson’s theory states that any behaviour that attempts to protect the face of the addressee is polite. Locher and Bousfield (2008:3) describe impoliteness like this: “Impoliteness is behaviour that is face-aggravating in a particular context”. However, they then state that this definition is probably too vague and needs more elaboration. Locher and Bousfield continue by stating that one of the key elements that arises in impoliteness studies is that impoliteness is caused intentionally (1987). Jonathan Culpeper introduced his model of impoliteness in 1996. According to that model, “impoliteness is intended to produce disharmony between interlocutors in social interactions” (Walaszewska and Piskorska, 2012:246). Although his model is based on Brown and Levinson’s 1987 model, Culpeper asserts that understanding the notion of politeness is impossible without comprehending impoliteness phenomenon and, thereby,

“the analytical framework of impoliteness needs to be improved and receive the due consideration” (Mullany and Stockwell, 2010:71). Culpeper (1996) proposed five impoliteness super strategies; he asserts that “instead of enhancing or supporting face, impoliteness super strategies are a means of attacking face.” (1996:356). Culpeper (1996:356) proposed impoliteness super strategies as the following:

1. Bald on record impoliteness: the face threatening act (FTA) is performed in a direct, clear, unambiguous and concise way where face is not irrelevant.
2. Positive impoliteness: the use of strategies designed to damage the addressee’s positive face wants.
3. Negative impoliteness: the use of strategies designed to damage the addressee’s negative face wants.
4. Sarcasm or mock politeness: the FTA is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations.
5. Withhold politeness: the absence of politeness work where it would be expected. (1996:356)

4. PRESENTATION OF DATA AND ANALYSIS

The examples below demonstrate differences between the English source text and the dubbed Greek text, which display the variation in pragmatic phenomena which the study considers worth examining for the variation they bring up. Examples are divided into categories, under the pragmatic phenomenon they display. The exact minutes of the film from which example excerpts were taken are noted on the right in parentheses. ST stands for “Source Text” and DT for “Dubbed Text”. In addition to the verbal material of the examples, the sections below present the relevant screenshot of an English subtitled version of the film, in order to enhance contextualization of the verbal material.

4.1 DEIXIS

Example 1: Belle is different than most girls in her small town. She goes to the local library and reads all the time, rather than doing what most girls at her age do, find a husband and get married. Because of that, the locals, watching her read in the street, think that she is very peculiar.



ST 1 Look there she goes. That girl is so peculiar.

DT1 Μα τι παράξενο κορίτσι αλήθεια. (4:50)

BT *What a peculiar girl, really.*

Example 1 demonstrates the pragmatic phenomenon of spatial deixis (“that girl”, “there”). Spatial deixis is related to the concept of distance. Speakers use spatial deixis to narrow hearers’ attention to particular entities. In ST1, the indexical “that” indicates that the entity to which it refers is situated far away from the speaker, thus being an instance of distal spatial deixis. As Valeika and Verikaite suggest, “languages show a two-way referential distinction in their deictic system: proximal (close to the speaker) and distal (far from the speaker)” (2010:31). Hence, “there are two types of spatial deixis distinguished: proximal and distal” (Valeika and Verikaite, 2010:19). This is also supported by the visual representation in the motion picture, which shows that the speakers are actually situated far away from the character of “Belle” and refer to her while watching her walk at a distance (“that girl”). On the other hand, in DT1, the deictic item is completely eliminated: “What a peculiar girl, really”, which does not actually indicate that the speakers are pointing at somebody who is walking past them in a distance. The DT version uses the interjection “μα” which makes the sentence an exclamatory one and turns the focus into the awe and bewilderment of the people, rather than just pointing at Belle and her peculiarity. Thus, the translator chooses not to retain the concept of distance in the dubbed version and to emphasise on the emotion of the speakers, in a rather humoristic way. It is left up to the viewers to understand the concept of distance by paying attention to the flow of the dialogues and thus connecting characters with places.

Example 2: Gaston is outside Belle’s cottage, along with Lefou, a band, wedding guests and others, and is preparing to fulfill his plan, get married to Belle. He turns to Lefou to tell him to be alert and strike up the band when the time comes.



ST2 Now, you Lefou.

DT2 Και εσύ, Τρελάρα, πρόσεξε. (16:42)

BT *And you, Nuthead, be careful.*

Temporal deixis identifies entities and processes with respect to the temporal deictic centre, which is the speaker’s time of utterance. ST2 uses temporal deictics to indicate time and more specifically the deictic “now”. “The use of lexical temporal deictics or temporal circumstances makes it possible to concretise the process, to render it more specific” (Valeika and Verikaite, 2010:22) and this happens here in this ST example. More specifically, in ST2 the speaker is talking about the particular time in which Lefou should start paying attention to the band, and that is “now”. Lefou’s name is rendered as “Τρελάρας” (“Nuthead”) in the dubbed version. On the other hand, in DT2, the translator eliminates the deictic word “now” and adds the imperative “πρόσεξε” (back translation: “be careful”), which also indicates

that is a present process, since the action is taking place at the exact moment of speaking and corresponds to the speaker's time. However it leaves it up to the audience to connect the utterance with the exact moment the action takes place in the film. What is very interesting about deictic phenomena in film discourse is that, even though they seem to refer to particular entities in the motion picture, that viewers of the film actually imagine those spatial and temporal dimensions. According to Janney (2012:99), in a motion picture "the story field extends beyond the borders of its representation in screen space: it is in part 'there' perceptually and in part a creation of the mind's eye.

4.2 IMPLICATURE

In examples 3 and 4, the source texts differ from the DTs in that the latter eliminate the implication of indirectness, in the suggestion made by Lefou. Both STs use hedges, which are eliminated in the DT.

Example 3: Belle denies Gaston's marriage proposal and kicks him out of her house. Lefou's reaction is the following:

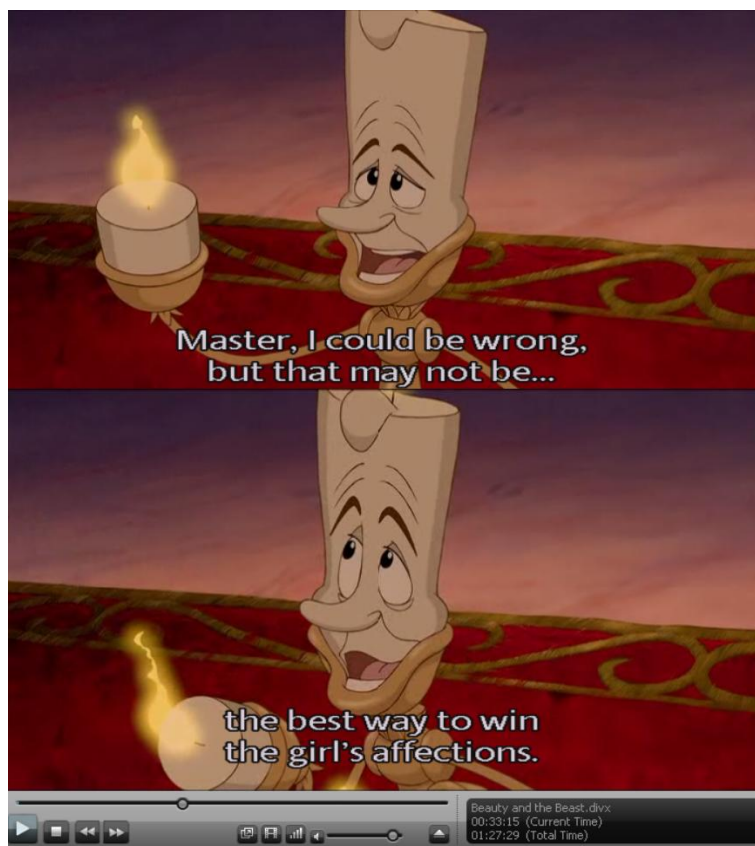


ST3 Guess it's not gonna work after all!

DT3 Τζίφος μου μυρίζεται! (48:59)

BT *This is a disaster.*

Example 4: The Beast asks Belle to join him for dinner but she denies repeatedly, to which the Beast reacts very badly. Lumiere tells him that if he wants Belle to like him, he should change his attitude.



ST4 Master, I could be wrong, but that may not be the best way to win the girl's affections

DT4 Αφέντη, δεν είναι αυτός ο καλύτερος τρόπος για να κερδίσετε την προσοχή μιας κοπέλας. (33:14)

BT *Master, that is not the best way to attract a girl's attention.*

Both ST3 and ST4 use hedging to mitigate certainty. Quality hedges “[I] guess” and “I could be wrong” are used respectively and indicate that what the speaker is saying may not be totally accurate. This means that the maxim of quality is observed differently across versions. The maxim of quality suggests that the speaker should make their contribution true and should not convey something that is believed to be false or unjustified. In ST, what the speaker says suggests that he is not sure if Gaston’s wedding plan is going to work. However, after what preceded his utterance (Belle kicking Gaston out of her house), it is very clear that this is not going to work.

In DT3, this is not directly translated in the utterance, since the translator decides to use an idiomatic expression to emphasise the unsuccessful marriage proposal, through the phrase “Τζίφος μου μωρίζεται” (back translation: “This is a disaster”). Given that the use of this expression may also create a humorous effect in the dubbed version, it could be said that the translator used this particular strategy to raise conventionality and reinforce connectedness with the target audience of the film. In ST4, the speaker does not seem to be certain about what he is suggesting to the Beast, as well. Notwithstanding, it is another case of implicature, as it is very obvious that behaving in such a way would win the fondness of no person at all. In DT4, the translator once again eliminates the understatement and decides to make the utterance balder towards the addressee and tell him directly that what he does is wrong with “δεν είναι αυτός ο καλύτερος τρόπος...” (Back translation: “that is not the best way...”), thus making it a directive. A reason why the translator has decided to make this change might have been the need to establish a more imposing tone of the speaker in the target text and thus emphasise on Lumiere’s criticism towards Beast’s attitude.

4.3 POLITENESS/SPEECH ACTS

Example 5: Belle denies the love of the handsome and heroic Gaston, to the surprise of a group of local girls who cannot believe what she is doing and think that she acts funny.



ST5 I wonder if she's feeling well.

DT5 Της έχει στρίψει για καλά.

(4:54)

BT (She) has gone off the deep end for good.

ST5 uses the device of the verbal hedge “I wonder”, which typically demonstrates instances of negative politeness strategies. It could also be considered to be an indirect question, with the direct question having the meaning of “Is she feeling well?” However, in DT5 that strategy is not retained and actually turns into the impolite statement “Της έχει στρίψει για τα καλά” (back translation: “[She] has gone off the deep end for good.”). The speakers seem to be taking the liberty to express themselves freely and use this inappropriate expression to insult Belle, thus making it an instance of positive impoliteness.

Example 6: Belle reads a book to the Beast. After finishing it, he asks her to read it to him again.



ST6 *Could you read it again?*

DT6 Μου το διαβάζεις ξανά;

(57:43)

BT *Will you read it to me again?*

ST6 presents a request, which is expressed indirectly through “could you” and makes the request more polite and less imposing on the addressee. An indirect speech act is more polite than speech acts expressed directly. On the other hand, DT6 presents a bald on record strategy. The speaker is asking the addressee directly to do something. Such a request is direct and may be understood by the addressee as impolite. However, whether the statement is polite or impolite after all depends on the relationship between the speaker and the addressee, the situation, the intonation used, loudness, or speech rate.

Example 7: The wardrobe approaches Belle. She tells her to go to dinner, or else she will starve.



ST7 That's very kind of you, but I'm not going to dinner.

DT7 Ευχαριστώ για όλα μα, δεν πρόκειται να πάω για φαγητό. (31:05)

BT *Thank you for everything, but I'm not going to go to dinner.*

In this example, ST7 uses the phrase “that’s very kind of you”, a variant of thanks. The translator may have opted for DT7 to illustrate the character of Belle as more generous and kindhearted in comparison to all other characters, something that was not very obvious before.

Example 8: Lumiere and Mrs. Potts explain to the Beast that he should change his manners if he ever wants to have any chance at earning Belle’s love. In the end, they both tell him that the most important thing is for him to control his temper.



ST8 “And above all...You must control your temper!”

DT8 "Και πάνω από όλα... προσέξτε τα νευράκια σας!"

(32:31)

BT “*And above all... calm your nerves!*”

In example 8, ST8 uses the element of a modal auxiliary, the word “must”. This structure can be interpreted as a directive, a declarative structure which is typically used to express a guideline. In addition, it is a speech act which the speakers, the characters of Lumiere and Mrs. Potts, use to get the addressee, the Beast, to do something. If we take into consideration the characters’ tone in the original version, we could say that their statement is a form of advice towards the addressee, which is expressed in an indirect manner, provided that they do not directly tell him to do that. That is the part that has changed in DT8. The statement is still a directive, but in this case it is an imperative with the use of “προσέξτε τα νευράκια σας” (back translation “calm your nerves”). The directive is now expressed in the form of an order and not of advice anymore and the addressee is directly asked to do something, so it is a bald on record directive. Moreover, the use of the word “νευράκια” in DT8 which is in a form of a diminutive, instead of “temper” creates a

wittier and more humoristic effect in the scene. The difference between ST8 and DT8 items would be that the former may be considered more polite, because of the use of an auxiliary, while the latter more abrupt and impolite, since it is a bald on record form and is not then followed by another structure such as the mitigating “please”, or “would you?” whose function would soften the directive.

4.4 IMPOLITENESS

Example 9: Belle hears a deafening sound coming from her home and worries about her father. Lefou expresses his opinion about her father.



- Belle: I have to get home to help my father.
- ST9 Lefou: That crazy old loon!
- Μπέλ: Συγγνώμη, πρέπει να τρέξω να βοηθήσω τον πατέρα μου. (8:14)
- DT9 Τρελάρας: Για δέσιμο είναι ο μπαμπάς!
- Belle: I am sorry, I have to run and help my father.*
- BT *Nuthead: The dad is around the bend!*

In ST9, the character of Lefou uses the terms “crazy, old, loon” about Belle’s father while talking to her. In the next utterance by Belle, which is not included in this example, Belle answers that her father is not crazy but a genius inventor, who is just misunderstood. What Lefou clearly and unambiguously wants to do is to offend Belle’s father by referring to him with these specific terms and directly attacks his face by saying that to Belle, even though she speaks to him in a very nice manner. Thus, bald on record impoliteness is carried in a very clear and obvious way. This strategy occurs when the speaker has an intention to attack the hearer’s face, and when there is an adequate amount of face at risk (Culpeper et al., 2003: 1554). In ST9, it is evident that the offensive attitude of the ST is retained in the DT, as well as the bald on record impoliteness strategy, but instead of using the inappropriate identity markers of ST9, the translator chooses the idiomatic expression “Για δέσιμο είναι ο μπαμπάς!” (back translation: “The dad is around the bend!”), by which he probably once again intends for a humoristic effect, which is created by the juxtapositions of impolite/polite attitudes manifested through “Για δέσιμο” vs. “ο μπαμπάς!” Even though our focus here is on impoliteness, we can notice another change taking place in DT9 that does not have to do with an impoliteness strategy but with a politeness one. We can see Belle’s character apologising in DT9 for having to leave, something that she does not do on ST9. This turns the bald on

record strategy of the source text into a negative politeness one in the dubbed text. When it comes to Belle's character, we have seen the translator using negative politeness for her utterance again in DT7, something that was attributed to illustrating her character as more generous and kindhearted in comparison to all other characters. Hence, it is only fair to assume that the translator resorts to this modification once again, in order to maintain that feeling about Belle's character.

4.5 QUESTIONNAIRE DATA

The above findings suggest that it is quite challenging to retain the same effect of a pragmatic phenomenon from one language to another and that is the reason why the translator has resorted to other strategies or slight modifications in the target text. A questionnaire was designed and given to 54 Greek-English bilingual speakers (Appendix B). All respondents also had a background in translation, to check the appropriateness of certain options which exhibit pragmatic shifts. In the questionnaire, the original English versions of the text were back translated in Greek and were given to respondents along with the actual translations of the dubbed texts. Respondents had to choose between the two versions, from ST or DT, and then explain in a few words why they believed their choice was the most appropriate one. Further specifications on the pragmatic phenomena included in the examples were not given to respondents. The overall input from questionnaire data is analyzed below. The items on the left are the examples in Greek that were given to respondents. The items on the right are the source text versions and the back translations in English from the ST resembling translations and the DT translations respectively.

Example 1:

| | | |
|-------------------------|---|--|
| ST oriented translation | “Κοιτάζετε την, η κοπέλα αυτή είναι τόσο παράξενη.” | <u>Original English version:</u> “Look there she goes. That girl is so peculiar.” |
| DT translation | “Μα τι παράξενο κορίτσι, αλήθεια.” | <u>Back translation:</u> “What a peculiar girl, really.” |

In the first example, 7 out of 54 people (13%) preferred the ST oriented version, while 47 out of 54 people (87%) preferred the DT translation. Respondents were informed that Belle walks past the villagers and that they point at her as she walks by, slightly describing the deictic context but not explicitly referring to that. Some of the respondents favored the first version and commented that the speakers use the deictic pronoun “αυτή” because they see her walking in front of them and point at her. These respondents did not mention anything about the text sounding natural in Greek or not. Other respondents’ comments were focused mainly on the text sounding more natural in Greek, namely, on how the excerpt sounded more “realistic” and “natural”. Most of the respondents preferred that version because it was “shorter” and “more concise”, “much closer to the mother tongue” and “easier for children to understand” and because it “expresses more vividly the speakers’ feelings”. Another respondent commented that the DT translation is a statement that comes closer to the notion of someone watching Belle passing by and gossiping on her, while the other version does not sound appropriate in Greek and feels as if the people are pointing at her and are “bullying” her.

Example 2

| | | |
|-------------------------|---------------------------|---|
| ST oriented translation | “Και τώρα εσύ Τρελάρα...” | <u>Original English version:</u> “Now, you Lefou.” |
|-------------------------|---------------------------|---|

| | | |
|----------------|------------------------------------|--|
| DT translation | “Και εσύ, Τρελάρια, πρόσεξε...” | <u>Back translation:</u> “And you, Nuthead, be careful.” |
|----------------|------------------------------------|--|

In the second example, 10 out of 54 people (18,5%) preferred the ST oriented translation, while 44 out of 54 people (81,5%) preferred the DT translation. Respondents in favor of the first version mostly commented that they chose that instead of the DT translation because of the imperative “πρόσεξε” sounded very rude and impolite. On the other hand, respondents choosing the DT translation mostly commented about the excerpt sounding more natural and being easier to comprehend, especially for younger audiences at which the film is mainly aimed. Other comments claimed that this version sounded more appropriate in the Greek language and that the part “και τώρα εσύ” of the ST oriented version sounded more foreign and unnatural. Some other respondents focused on the imperative “πρόσεξε”. They suggested that it was more fitting to the context, which presented the overbearing Gaston giving orders to everybody, and that it would be the most successful approach to catch the audience’s attention and arouse their interest on what was going to happen next.

Example 3

| | | |
|----------------------------|--|---|
| ST oriented translation | “Απ’ ότι φαίνεται, δεν θα λειτουργήσει τελικά!” | <u>Original English version:</u> “Guess it’s not gonna work after all!” |
| DT translation | “Τζίφος μου μωρίζεται!” | <u>Back translation:</u> “This is a disaster.” |

In the third example, 8 out of 54 people (14,8%) favored the ST oriented translation, while 46 out of 54 people (85,2%) favored the DT translation. Most of the respondents in favor of the first rendition mentioned that they did not choose the

other version because of the word “τζίφος”, which is idiomatic, and is probably a word not known to younger viewers. They also considered this word not appropriate for children and preferred the other version, because its meaning was much clearer and comprehensible. Respondents in favor of the DT translation mentioned that they preferred the humoristic effect of that version, which is most suitable for children, and that the other version was extremely formal and not typical of a person’s disappointment. They claimed that the use of an idiom is very often used in Greek everyday speech, it managed to create a humorous effect. It was also suggested that this utterance was more suitable for Lefou’s character, who is very goofy, naive and not that much sophisticated. In another respondent’s comment, it was mentioned that the use of that particular register, which is idiomatic and belongs to slang, was more suitable for making a sarcastic comment than that of the other version.

Example 4

| | | |
|-------------------------|---|---|
| ST oriented translation | “Αφέντη, μπορεί να κάνω λάθος, αλλά ίσως αυτός δεν είναι ο καλύτερος τρόπος να κερδίσετε την προσοχή μιας κοπέλας.” | <u>Original English version:</u> “Master, I could be wrong, but that may not be the best way to win the girl’s affections” |
| DT translation | “Αφέντη, δεν είναι αυτός ο καλύτερος τρόπος για να κερδίσετε την προσοχή μιας κοπέλας. ” | <u>Back translation:</u> “Master that is not the best way to attract a girl’s attention.” |

In the fourth example, 38 out of 54 people (70,4%) preferred the ST oriented translation, while 16 out of 54 people (29,6%) preferred the DT translation. This is the first case so far in which most respondents seem to prefer the ST oriented rendition. Almost all respondents preferred the much more polite aspect of that version, which suits the way an employee should address their boss. It was

suggested that the version was indicative of the power distance between the two, but also of Lumiere’s respect and fear towards his master, also emphasised by the use of “μπορεί να κάνω λάθος” (back translation: I could be wrong). Lumiere is hesitant because he wants to say the right thing, but is afraid of his master’s response. Based on that, most respondents suggested that it would not make sense for an employee to speak to their boss with such certainty as that of the DT translation. It is evident that most respondents answered by only considering the power relations of the characters and not their intuition about language in general. On the other hand, the fewer respondents in favor of the DT version pointed at the simplicity of that rendition, in contrast to the other version that was unnecessarily long and stiff. It was suggested that the DT version was more suitable for simple, everyday speech and that it could have the same polite impact as the other version, if the character’s tone of voice on the film was considered. Some other respondents actually commented on the way the first version translation resembled the English original version and also talked about the Greek language being a much more direct language than English. So according to them, it was only natural that the certainty and directness of Lumiere’s character in the DT translation was illustrated in such a way.

Example 5

| | | |
|-------------------------|-----------------------------------|---|
| ST oriented translation | “Αναρωτιέμαι αν αισθάνεται καλά.” | <u>Original English version:</u> “I wonder if she's feeling well.” |
| DT translation | “Της έχει στρίψει για καλά.” | <u>Back translation:</u> “(She) has gone off the deep end for good.” |

In the fifth example, 10 out of 54 people (18,5%) preferred the ST oriented translation, while 44 out of 54 people (81,5 %) preferred the DT translation. Input from respondents choosing the first version was evidently limited and more or less suggested that the version was more explicit and comprehensible, considering the target audience. Respondents who chose the DT translation commented once again on the humoristic effect created by the use of the idiomatic expression “της έχει στρίψει” and the truthfulness that colloquial language brought into the story. It was also suggested by some that the idiomatic expression made the translation sound authentic and especially in dubbing, where the audience actually listens to the character speaking, and not in subtitling where the original is heard. In Greek the first version would sound more as if the speakers were asking if she was physically healthy. Other respondents suggested that the use of colloquial language by the women aimed at making them appear mean and impolite and inferior in comparison to Belle, who always used polite expressions.

Example 6

| | | |
|-------------------------|--|--|
| ST oriented translation | “Θα μπορούσες να μου το διαβάσεις ξανά;” | <u>Original English version:</u> “Could you read it again?” |
| DT translation | “Μου το διαβάζεις ξανά;” | <u>Back translation:</u> “Will you read it to me again?” |

In the sixth example, 37 out of 54 people (68,5%) preferred the ST oriented translation, while 17 out of 54 people (31,5 %) chose in favor of the DT translation. It is the second case where the majority of respondents prefer the ST rendition. Most respondents mentioned that they preferred that version because it sounded sweeter and kinder in contradiction to the second translation, where the imperative used was not the most proper to express Beast’s feelings. On the other hand, the

fewer respondents choosing in favor of the DT translation took into consideration the fact that the Beast's utterance took place during a time in the film where the relationship between the two had progressed and they had come evidently closer. What was proposed by respondents was that the first version might have been more polite. However, the use of an indirect structure, "θα μπορούσες" (back translation: "could you") suggested some distance between the speakers which should not exist at that point, while the second version sounded more direct, natural, spontaneous and appropriate for the relationship they had developed. Another respondent commented that both versions could actually stand in Greek and that it depended on how a person spoke. Despite that, they also suggested that in Greek, it would sound more natural for a person to express themselves to somebody they love in a direct, rather than an indirect manner and that the first version would probably be found in a more typical kind of talk.

Example 7

| | | |
|-------------------------|--|---|
| ST oriented translation | “Πολύ ευγενικό εκ μέρους σου, αλλά δεν θα πάω για φαγητό.” | <u>Original English version:</u> “That’s very kind of you, but I’m not going to dinner.” |
| DT translation | “Ευχαριστώ για όλα μα, δεν πρόκειται να πάω για φαγητό.” | <u>Back translation:</u> “Thank you for everything, but I’m not going to go to dinner.” |

In the seventh example, 26 out of 54 people (48,1%) preferred the ST oriented translation, while 28 out of 54 people (51,9%) chose the DT translation. Respondents' preferences were almost split in half and most respondents' comments were consistent. Those in favor of the first version focused on the register of the

utterance, which used a fixed phrase, suggested a higher level of educational attainment for Belle and was the most appropriate to address an older person. Respondents in favor of the second version commented on the explicitness of the utterance as well as its sounding more familiar to their ears. They also mentioned that the fact that is shorter than the first version makes it sound more natural in Greek. Some other respondents considered the utterance as the most appropriate for showcasing Belle’s unwillingness and determination to skip dinner, because of the use of “δεν πρόκειται να πάω”. Another respondent’s opinion was that the phrase “ευχαριστώ για όλα” sounded more honest on Belle’s part, while the phrase “πολύ ευγενικό εκ μέρους σου” used in the ST oriented translation seemed to illustrate more distant behaviour and was emotionally detached.

Example 8

| | | |
|-------------------------|--|--|
| ST oriented translation | “Και πάνω από όλα... πρέπει να συγκρατήσετε τα νεύρα σας!” | <u>Original English version:</u> “And above all... You must control your temper!” |
| DT translation | “Και πάνω από όλα... προσέξτε τα νευράκια σας!” | <u>Back translation:</u> “And above all... calm your nerves!” |

In the eighth example, 26 out of 54 people (48,1%) preferred the ST oriented translation, while 28 out of 54 people (56,9%) preferred the DT translation. Opinions here were once almost split in half, with the respondents’ numbers being exactly the same as in example 7. Most respondents choosing the first version justified their choice by saying that the second version seemed too ironic and negating the seriousness of the context. They also mentioned that the first version was more appropriate for people speaking to their boss, especially at a situation where they genuinely wanted to advise him rather than create any tensions.

Respondents in favor of the second version, suggested that the translation was funnier and that the diminutive “νευράκια” was the most appropriate way for a children’s audience to refer to bad temper. Most respondents explained that they would actually choose that version instead of the first one because it evoked laughter and that would be something every dubbed children’s film should opt for.

Example 9

| | | |
|-------------------------|---|--|
| ST oriented translation | Μπέλ: “Πρέπει να πάω σπίτι να βοηθήσω τον πατέρα μου.” Λεφού: “Αυτός ο παλαβός γέρος!” | <u>Original English version:</u> “ Belle: “I have to get home to help my father.” Lefou: “That crazy old loon!” |
| DT translation | Μπέλ: “Συγγνώμη, πρέπει να τρέξω να βοηθήσω τον πατέρα μου.” Τρελάρας: “Για δέσιμο είναι ο μπαμπάς!” | <u>Back translation:</u> Belle: “I am sorry, I have to run and help my father.” Nuthead: “The dad is around the bend!” |

In the ninth and final example, 20 out of 54 people (37%) preferred the ST oriented translation, while 34 out of 54 people (63%) preferred the DT translation. Those in favor of the first version mostly commented that they considered the use of the idiomatic expression “για δέσιμο” of version 2 not appropriate for a fairy tale and for children. However, some respondents did mention that Belle’s apology (“Συγγνώμη”), found in the DT translation, was an element that was missing from that rendering. Those in favor of the second version believed that the idiomatic phrase “για δέσιμο” was the best strategy to make an impolite characterisation sound more realistic in Greek. The humoristic effect of the phrase was also mentioned as an element that made the translation better. A respondent described

the father's characterisations “τρελός, παλαβός, γέρος in the first version as too offensive for a children's film. Finally, a significant number of respondents talked about the English language evidently influencing the translation of the first version, and that the meaning of the phrase could work in English, but was not rendered in the same way in Greek.

Table 1 below summarizes questionnaire results. It shows that questionnaire results suggest that the majority of the respondents favoured the DT-oriented version, by 62,6 %, whereas the other 37,4 % preferred the ST-oriented version.

Table 1: Response in favor of ST-oriented or DT-oriented renditions

| | ST oriented translation | % | DT oriented translation | % |
|-----------|-------------------------|------|-------------------------|------|
| Example 1 | 7/54 | 13 | 47/54 | 87 |
| Example 2 | 10/54 | 18,5 | 44/54 | 81,5 |
| Example 3 | 8/54 | 14,8 | 46/54 | 85,2 |
| Example 4 | 38/54 | 70,4 | 16/54 | 29,6 |
| Example 5 | 10/54 | 18,5 | 44/54 | 81,5 |
| Example 6 | 37/54 | 68,5 | 17/54 | 31,5 |
| Example 7 | 26/54 | 48,1 | 28/54 | 51,9 |
| Example 8 | 26/54 | 48,1 | 28/54 | 51,9 |
| Example 9 | 20/54 | 37 | 34/54 | 63 |

It should be noted that in the last three examples, examples 7 to 9, the pragmatic phenomena of the ST were almost kept the same with some minor changes in the DT. Notwithstanding, respondents preferred the DT version in all three cases. It should also be noted that there were two categories of findings, examples 4 and 6, where the majority of respondents preferred the ST oriented translation. Always

taking into consideration the respondents' input, these results and their possible justifications are further discussed in the next chapter.

Table 2: Total response in favor of source text or dubbed text oriented renditions

| Source text | Dubbed text |
|-------------|-------------|
| 37,4% | 62,6 % |

5. DISCUSSION AND SIGNIFICANCE OF THE STUDY

Initial findings suggest that the majority of the examples presented above, 7 out of 9, have been rendered differently in the target dubbed and that the pragmatic phenomena presented in the source text versions have been completely modified. Of course there were the cases of examples 7 and 9, where the phenomena were retained in the target versions but have been slightly modified. Table 3 presents the pragmatic phenomena illustrated in the source versions of all the examples, as well as the strategies used by the dubber in the target versions which may or may not have created a different rendition and feeling of the text.

Table 3: Summary of strategies in ST and DT oriented versions (examples 1-9).

| Ex. | Source text strategies | Dubbed text strategies |
|-----|--|---|
| 1 | Spatial deixis (deictic <i>that</i>) | Deictic elimination, use of an exclamatory statement |
| 2 | Temporal deixis (deictic <i>now</i>) | Deictic elimination, addition of an imperative |
| 3 | Implicature/hedging (<i>I guess</i>) | Different implicature (certainty), idiomatic expression/ raising of conventionality |
| 4 | Implicature/hedging (<i>I could be wrong</i>) | Different implicature, use of a directive |
| 5 | Negative politeness/ indirect speech act | positive impoliteness, use of idiomatic expression |
| 6 | Request making/ indirect speech act | Request making, use of a direct question/ bald on record strategy |
| 7 | Negative politeness (<i>that's very kind of you</i>) | Negative politeness, use of a variant of <i>thanks (thank you for everything)</i> |
| 8 | Use of a directive/ indirect speech act | Use of a directive/direct speech act |
| 9 | Bald on record impoliteness, use of identity markers | Bald on record impoliteness, use of idiomatic expression |

The fact that the majority of respondents favored the DT translations (Table 2), suggests that the changes made by the translator in rendering the previously

analyzed pragmatic phenomena were successful and worked for the intended audience.

A question arises as to which was the rationale behind each of the shifts in the target text. Examples 1, 3, 5, 8 and 9 have represented variation in pragmatic phenomena across versions, with the shifts also affirmed by most respondents' input, for creating a humoristic effect. The translator has favoured options which definitely aimed at amusing the audience and at familiarising them more with the dubbed text. As Antonopoulou suggests (2002:214), in Greek translations, "the most successful TTs in terms of humorous effect seem to be those exploiting semi-fixed expressions, crucially involving 'intertextual', socioculturally grounded elements, inappropriate sociolect choices and register clashes." According to her, such humor devices can also be traced in original Greek texts and this reflects "the possibility of linguaculturally specific preferences for humor" (2002:214). The strategies used by the translator in the above examples were exaggerations, idiomatic expressions and diminutives, which made the text funnier ("μα τι παράξενο κορίτσι", "της έχει στρίψει", "για δέσιμο", "νευράκια", "τζίφος") and it is evident that these were the elements that made it more successful in Greek. The fact that humor was the contributing factor in the DT translations is also supported by the case of example 9, where the pragmatic phenomenon of the original version, bald on record impoliteness, was preserved by the translator in the dubbed text, but also with the addition of humor in the utterance.

In example 2, in the phrase "now you Lefou" of ST2, the temporal deictic "now", which highlighted the seriousness of the situation, was replaced by the imperative "πρόσεξε" in DT2. For that example, respondents suggested that the DT was a better choice, because Gaston's character was an imposing one, especially towards

Lefou, and that such behaviour by him made more sense. In example 4, the indirect structure of the ST “I could be wrong” which also created an implicature, as suggested before, was eliminated and replaced by a directive in the translation. As proven by the questionnaire results for example 4, that strategy followed by the translator was not the respondents’ favorite, most of whom explained that they found its use inappropriate for an employee speaking to their boss. However, the translator did not probably have that aspect in mind. A reason why he decided to make that change might have been the need to establish a more imposing tone of the speaker in the target text and thus emphasise Lumiere’s critiquing tone towards the Beast’s attitude. Critiquing does not mean that Lumiere necessarily does it with unkind intentions. Sifianou argues:

Towards their in-group, Greeks behave with spontaneity and tend to express their feelings overtly. [...] On the verbal level, their requests and wishes, advice and suggestions are expressed structurally more directly than in English, because they are not perceived as impositions to the same extent. They prefer those patterns which involve what Brown and Levinson have called interactional optimism, such as imperatives and indicatives (1998:42).

The translator might have wanted to express that aspect of the Greek culture in the DT and thus changed his advice from an indirect into a more direct one. This is the case in examples 2 and 8 as well. In example 2, the imperative was used towards a person in Gaston’s in-group, his sidekick Lefou. In example 4, apart from the use of the diminutive, which was previously mentioned, the indirect “you must control” became “προσέξτε” in translation, and turned into an imperative. Once again, the speakers were offering advice, so the same effect was probably intended here as

well. After all, “for Greeks the limits to personal territories seem to be looser among the individuals who belong to the same in-group.” (Sifianou, 1998:41)

The DT version of example 6 could also be explained under the same rationale. In this case, ST6 presented an indirect request with the use of the expression “could you read it”, which in DT6 was turned into a bald on record question, “μου το διαβάζεις?”. Most respondents also found the use of directness there inappropriate, even though it was highlighted in the questionnaire that at that point of the movie, the two characters had come very close to each other and there was some greater intimacy between them. Sifianou’s point is also valid here. This is a request in Greek towards a person in the in-group, more specifically a person with whom there is some romantic involvement. Hence, it sounds more natural to be that direct in Greek, and that is what the translator has opted for. In this way, the change of the relationship between the two characters was also presented in a more dynamic manner, since, as Marangudakis suggests, intimacy in the Greek culture is much more expressive and direct than in other western countries (2019:67).

Example 7 was another case where the translator chose to keep the pragmatic phenomenon appearing in the source text, negative politeness, the same in the target version. The only difference between the two was that in ST7, Belle used the variant of thanks “that’s very kind of you”, while in DT7, she used the variant of thanks “thank you for everything”. The translator might have followed the same strategy in order to illustrate the character of Belle as more generous and kindhearted in comparison to all other characters, provided that negative politeness suggests discretion and less imposing behaviour by the speaker towards the addressee. Given that the two versions were similar, respondents’ opinions were shared almost evenly between them. However, some more respondents chose in favor of the DT version

and the translator did use a slightly different rendering for that, even though he could have kept the translation faithful to the original text. It was mentioned before that respondents had considered the phrase “that’s very kind of you” as being more emotionally detached. In England, cultural norms actually “demand a more distanced system of behaviour” (Sifianou, 1998:42), so this is something that is mirrored in their use of language in specific cases as well. The translator retained the negative politeness strategy for a specific reason, but also chose to keep one element which would bring the translation closer to the Greek audience; Belle has just met Mrs. Potts and is thanking her for everything, using the phrase “σε ευχαριστώ για όλα” in the DT. Such reaction to a person she does not know very well could be considered as more spontaneous, a more overt expression of feelings, notions that are closer to the Greek culture. Verbalisations of thanks may be something that is more common in the English culture, but the translator here achieves to maintain both elements in his target version in a very successful way.

The findings of this study will redound to the benefit of the field of pragmatic studies, considering that translation data presents a different point of view and offers some significant insights for research. When the material analyzed is constructed, “the type of verbal behaviour in question is by no means unique to a fictional world. Instead, it is easy enough to imagine and to encounter it in real life.” (Rudanko, 2006: 30–31). When talking about translation in children’s literature, Metcalf suggests that its mission is “to socialise young readers into the thought patterns, codes, norms, values, and habits of a specific culture”, so “linguistic structures are presented in a prototypical, yet natural-sounding manner” (2003:323). It could be argued that the same applies to a cartoon film, which is not intended only for young viewers but also for adults.

In recent western and non-western studies, there have been several attempts to integrate a wide variety of different linguistic and literary concepts (Tretyakova, 2016:653). The integration of translation research with the study of pragmatic phenomena is one such typical instance of that and provides further possibilities for the study of social and ideological aspects of interaction. Furthermore, through this exchange, translation studies enjoys a new and different cross-cultural perspective.

6. CONCLUSION AND FUTURE WORK

The aim of this study was to explore cross cultural transfer in a dubbed animated film, addressing mainly younger audiences, in the Greek target context, and examine how the target version of the multimodal text was rendered in relation to a number of pragmatic phenomena demonstrated in the source text. More specifically, it has explored rendition of the pragmatic phenomena in dubbing, namely, of deixis, implicature, speech acts, politeness and impoliteness, which are all instances of how language is used in social contexts and how participants in communicative situations generate, convey and manipulate meaning. This study was approached from a cross cultural perspective, provided that there may be a potential difference when attention is on how meaning is constructed by speakers from different cultures, and in the film, the same character/speaker has represented two cultures, that of the source and that of the target version. After looking into dubbing and audiovisual translation, the different elements of multimodality also seemed to affect the transfer of messages in the target version. The study used exchanges from the transcript of the English animation film *Beauty and the Beast* (1991, Walt Disney Studios) and the Greek dubbed version of these exchanges. It utilised a children's movie, which according to Booker can be "quite effective as a work of art, aesthetically fascinating and potentially enthralling to young viewers" (2010:187). This is also significant, since it can, far more than adult movies, "present its audiences with role models that are crucial to the development of their own identities" (Booker, 2010:3). The study took an emic approach to the data, by asking fifty four Greek-English bilingual respondents with a background in translation, in order for the study to check the validity of the author's etic view. Results suggested that most of the exchanges were rendered differently in the target

text, thus modifying or completely eliding the linguistic effect of a number of pragmatic phenomena, in order to comply with the target audience's preferences and Greek language norms in general. Respondent's insights seemed to validate those claims and showed support for the target Greek text version as the most appropriate for a children's animated film.

A number of studies have been involved with pragmatics and cross-cultural interlingual transfer. Much more data are needed, however: more full transcripts of films dialogues and corresponding subtitles and dubbing data are needed, and across more pairs of languages in order to generate enough evidence for a greater understanding of the representational potential of AVT and its manifestations across speech features and events, genres and languages.

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TEXT

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APPENDIX A

Screenshots of the film section where the examples appear

Example 1



Example 2



Example 3



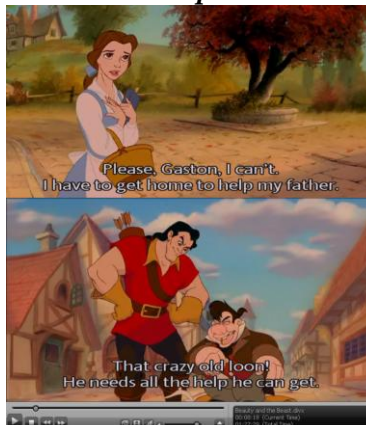
Example 5



Example 4



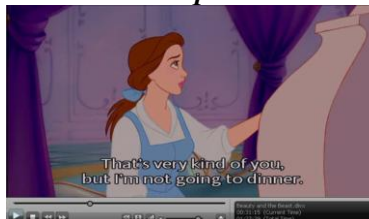
Example 9



Example 6



Example 7



Example 8



APPENDIX B

Questionnaire (in Greek)

Ερωτηματολόγιο

Παρακάτω ακολουθούν μερικά αποσπάσματα από την ταινία κινουμένων σχεδίων της Disney «Η Πεντάμορφη και το Τέρας» (1991) στα Ελληνικά. Για κάθε μικρό απόσπασμα, υπάρχουν δυο εκδοχές. Επιλέξτε μια από τις δύο, αυτήν που θεωρείτε πιο φυσική και θα προτιμούσατε να την δείτε στην μεταγλωττισμένη εκδοχή της ταινίας και εξηγήστε με λίγα λόγια το λόγο που θα το προτιμούσατε.

- 1) Η Μπέλ περνάει το χρόνο της απορροφημένη στα βιβλία που διαβάζει, κάτι που οι ντόπιοι το θεωρούν πολύ παράξενο. Σε κάποια στιγμή την βλέπουν να περνάει από μπροστά τους και λένε για αυτή τα εξής:

α) Κοιτάζτε την, η κοπέλα αυτή είναι τόσο παράξενη. β) Μα τι παράξενο κορίτσι, αλήθεια.

Εξηγήστε:

- 2) Η Μπέλ αγνοεί την εκδήλωση αγάπης του γοητευτικού Γκαστόν προς αυτήν, κάτι που προκαλεί απορία σε μια από τις υπόλοιπες υποψήφιες νύφες, η οποία λει το εξής:

α) Αναρωτιέμαι αν αυτή αισθάνεται καλά. β) Της έχει στρίψει για τα καλά.

Εξηγήστε:

- 3) Η Μπέλ βρίσκεται μαζί με τον Γκαστόν και τον Τρελάρα. Ξαφνικά ακούει μια έκρηξη από το σπίτι του εφευρέτη πατέρα της. Τρομαγμένη, τους λέει ότι πρέπει να φύγει για να τον βοηθήσει. Ακολουθεί η απάντηση του Τρελάρα:

α) Μπέλ: Συγγνώμη, πρέπει να τρέξω να βοηθήσω τον πατέρα μου.

Τρελάρας: Για δέσιμο είναι ο μπαμπάς!

β) Μπέλ: Πρέπει να πάω σπίτι να βοηθήσω τον πατέρα μου.

Τρελάρας: Αυτός ο παλαβός γέρος!

Εξηγήστε:

- 4) Η Μπέλ αρνείται τη πρόταση γάμου του Γκαστόν και τον πετάει έξω από το σπίτι της. Ο Γκαστόν προηγουμένως φαινόταν σίγουρος για τη θετική απάντηση της Μπέλ. Οπότε τώρα ο Τρελάρας, γελώντας, αντιδρά ως εξής:

α) Απ' ότι φαίνεται, αυτό δεν θα λειτουργήσει τελικά β) Τζίφος μου μυρίζεται!

Εξηγήστε:

- 5) Το Τέρας ζητά από τη Μπέλ να τον συνοδεύσει στο γεύμα, αλλά εκείνη αρνείται πεισματικά, κάνοντας το Τέρας να αντιδράσει φωνάζοντάς της πολύ άσχημα. Ο Μεσιέ Φουφού του υποδεικνύει ότι αν θέλει να κάνει τη Μπέλ να τον συμπαθήσει, θα πρέπει να αλλάξει τους τρόπους του:

α) Αφέντη, μπορεί να κάνω λάθος, αλλά ίσως αυτός δεν είναι ο καλύτερος τρόπος να κερδίσετε την προσοχή μιας κοπέλας.
β) Αφέντη, δεν είναι αυτός ο καλύτερος τρόπος για να κερδίσετε την προσοχή μιας κοπέλας.

Εξηγήστε:

- 6) Η Μπέλ βρίσκεται αιχμάλωτη στο σπίτι του Τέρατος. Η μαντάμ Τσαγερό, που έχει βοηθήσει τη Μπέλ να προσαρμοστεί στο σπίτι, προσπαθεί να την πείσει να κατέβει για φαγητό προκειμένου να μην πεθάνει από την πείνα. Η Μπέλ της απαντάει:

α) Αυτό είναι πολύ ευγενικό εκ μέρους σου, αλλά δεν θα πάω για φαγητό.
β) Ευχαριστώ για όλα, αλλά δεν πρόκειται να πάω για φαγητό.

Εξηγήστε:

- 7) Η Μπέλ και το Τέρας έχουν έρθει αρκετά κοντά πλέον, και η συμπάθεια μεταξύ τους είναι φανερή. Εκείνη διαβάζει ένα βιβλίο στο Τέρας. Αφού το τελειώνει, εκείνος της ζητά γλυκά να το διαβάσει ξανά.

α) Θα μπορούσες να μου το διαβάσεις ξανά; β) Μου το διαβάζεις ξανά;

Εξηγήστε:

- 8) Η Μπέλ μπαίνει στο κάστρο του Τέρατος αναζητώντας τον πατέρα της, ο οποίος βρίσκεται εκεί φυλακισμένος. Ο Μεσιέ Φουφού και ο Καπετάν Τίκι Τάκας την βλέπουν και συνειδητοποιούν ότι ίσως αυτή να είναι η κοπέλα εκείνη που θα λύσει τα μάγια στο κάστρο. Ο Μεσιέ Φουφού λέει στο καπετάν Τίκι Τάκα:

α) Μα δεν καταλαβαίνεις; Είναι το κορίτσι που όλοι περιμέναμε. Ήρθε για να λύσει τα μάγια!

β) Δεν το βλέπεις; Αυτή είναι που θα λύσει τα μάγια!

Εξηγήστε:

- 9) Ο Γκαστόν περιμένει έξω από το σπίτι της Μπέλ κρατώντας λουλούδια και με μια μπάντα να παίζει μουσική, με σκοπό να τη ζητήσει σε γάμο. Έξω βρίσκεται επίσης πολύς κόσμος που περιμένει να παρακολουθήσει τους επικείμενους αρραβώνες. Αφού ο Γκαστόν τους ευχαριστεί που είναι εκεί, ξεκινάει να λέει στον Τρελάρα τι να κάνει στη συνέχεια:

α) "Και τώρα εσύ Τρελάρα: όταν εγώ και η Μπέλ βγούμε έξω..."

β) "Και εσύ Τρελάρα πρόσεξε: όταν εγώ και η Μπέλ βγούμε έξω..."

Εξηγήστε:

- 10) Ο Μεσιέ Φουφού και η Μαντάμ Τσαγερό περιγράφουν στο Τέρας πως θα πρέπει να είναι η συμπεριφορά του προκειμένου να κερδίσει την αγάπη της Μπέλ. Και οι δυο μαζί στο τέλος του λένε ότι το πιο σημαντικό είναι να ελέγχει την οργή του.

α) "Και πάνω από όλα... πρέπει να συγκρατήσετε τα νεύρα σας!"

β) "Και πάνω από όλα... προσέξτε τα νευράκια σας!"

Εξηγήστε:
