Language Value

UJI UNIVERSITAT JAUME I

TABLE OF CONTENTS

Preface

In memoriam of Raquel Segovia Martín

TRANSLATION STUDIES AND FILM STUDIES: NEW TRENDS

This is the fourteenth issue of *Language Value*, the journal created by the Department of English Studies at Universitat Jaume I (UJI) over 12 years ago. Since its beginning, the journal has grown and progressed, and, at this moment, it is already indexed and recognised internationally. In this evolution, many persons have left their imprint, some of them from the department that devised this journal. One of these persons was **Raquel Segovia Martín**, who unfortunately left us one year ago. Raquel arrived at Universitat Jaume I from the University of Pittsburgh (USA), where she had obtained her PhD degree in *Languages and Film Studies* and taught Spanish language and culture courses. Since very young, she had been interested in the Spanish language: she had finished her bachelor's degree in Hispanic Philology at the Universidad Autónoma de Madrid. However, she saw an opportunity to adapt her profile and to participate in the new project of Universitat Jaume I in 1994, once she had decided to come back to Spain. At this university, she could combine her knowledge of Spanish and English in translation courses and add to it her expertise in film and communication studies. She was a good teacher and a good colleague who left us much too soon. This volume is *in memoriam* of Raquel Segovia Martín, and the articles included in it are all related to her profile: translation, cinema and communication.

Translation has always been an interesting and even passionate topic of research, especially when related to films and television, because of the transfer of meaning between cultures it involves (Segovia Martín, 2003, 2009). Audiovisual translation has dramatically evolved in the last century, especially in countries such as Spain, where foreign films and TV programmes are usually dubbed. Chaume, a well-known colleague at the Department of Translation and Interpreting at UJI, has paid special attention to the cultural, sociological and cognitive aspects of translation and to the evolution of the methodologies used all over the world (2018, 2019).

Moreover, cinema has also been considered a tool for effective language learning, especially English, as it combines entertainment with authentic or realistic situations where the language is used (Herrero-Vecino & Vanderschelden, 2019). Segovia Martín showed her interest in cinema symbolism in her research (1996, 2008), and she also explained some years ago how the (re)productions of English language texts by several media could provide valuable research and educational material for English language departments (Segovia Martín, 2003). In this same line, some authors have claimed the many advantages of cinema watching and its possibilities in language learning. For example, Talaván and Rodríguez-Alarcón (2014) have found reverse subtitling effective for collaborative language learning, and Giamperi (2018) uses films to provide students with situations where authentic colloquial language is employed.

Communication was Segovia-Martín's third area of research interest (Segovia Martín, 2007a, 2007b). It was fostered by her teaching of English in the Audiovisual Communication degree, and, in her research, she dealt both with the linguistic and the multimodal nature of advertising discourse.

This special issue consists of five articles, all related to translation and cinema. The first one, written by **Josep Roderic Guzmán-Pitarch**, deals with the effect of L4 on Translation students' L1/L2 Catalan writing. Though no statistically significant difference is found between the German L4 group and the French L4 group in the use of adverbial pronouns, there seems to be some evidence of a more intense use of these pronouns among students learning French as an L4.

In the second article, **Iván Villanueva-Jordán** compares two trailers of the HBO series *Looking* with the original soundtrack and the dubbed version adapted to Latin America. Following a multimodal analysis model, this author tries to find out the effect of the semiotic integration of the paratexts on the narrative aspects of the series.

Noha Abdallah Mohamed Moussa and **Miguel Ángel Candel Mora**, in the third article, show their interest in the translation methodologies for subtitling films in Spanish when the original soundtrack is Arabic. The aim of their study is to confirm that the translation rules devised for translations in which English is either the source or the target language can also be applied to other languages, especially regarding the treatment of cultural issues. The results seem to indicate that the usual methodologies and rules used in

Audiovisual Translation Studies are not always suitable for linguistically and culturally distant cultures.

The next article is more focused on language learning, more precisely, on pragmatic competence, through the analysis of films. The authors, **Esther Usó-Juan and Alicia Martínez-Flor,** illustrate how the analysis of film dialogues fosters learners' (meta)pragmatic awareness as they realise that communication is a context-dependent act.

The fifth and final article is focused on cinematic or film studies. **Nieves Alberola-Crespo and José Javier Juan-Checa** make a deep study on the filmography of Douglas Sirk, an American filmmaker from the 1950s, and on how he subtly criticised contemporary American society when dealing with themes such as social justice, sexuality and gender issues. In this article, the authors focus on the image of the American housewife in the movie *All that Heaven Allows* (1955) and the tribute film by Todd Haynes, *Far from Heaven* (2002), from a feminist perspective. They highlight how the latter uncover controversial aspects that were already dealt with in Sirk's movie but could not be made explicit to American society at that time.

This Special Issue ends with two book reviews. In the first one, **Roser Sánchez-Castañ** introduces a recent publication, the book edited by Koponen et al. (2020) *Translation Revision and Post-editing: Industry Practices and Cognitive Processes* (Routledge), in line with the studies on translation presented in this volume. The second review, by **Ana-Isabel Martínez-Hernández**, of the book by Haba-Osca et al. (2020) *Llegir la Imatge. Il·lustrar la Paraula. Reflexions al voltant del llibre il·lustrat i el còmic* (Uno editorial) explains the values of the several modes found in picture and comic books: words and images.

The idea when the Department of English Studies decided to devote one Special Issue of *Language Value* to the memory of Raquel Segovia Martín was to create an issue she would have enjoyed reading. We think we have achieved this aim and hope that all the readers can also enjoy it.

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The Impact of Teaching Adverbial Pronouns in L4 (French) on L1/L2 (Catalan) Writing Scripts

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ABSTRACT

The aim of this study was to determine whether learning how to use certain microparametric aspects – adverbial pronouns – in L4 (French) had an effect on students' L1/L2 (Catalan) writing scripts. The study was conducted on 427 learners who had Catalan as their L1 or L2, English as an L3, and were studying a translation degree at university. The students were divided into two groups according to whether they were studying French or German as their L4. Altogether 1,620 texts produced over four academic years were reviewed. Although both French and Catalan, unlike German, have similar adverbial pronouns, the results of the analysis show that there is no statistically significant difference in the use of adverbial pronouns between the German group and the French group. However, there is some evidence of a more intense use of these pronouns among the Catalan learners in the French group.

Keywords: *Writing Scripts; Cross-linguistic Influence; Adverbial Pronouns; Translation.*

I.   INTRODUCTION

In recent times, the increasing recognition of and respect for the existence of multilingual communities has lead multilingual education to gradually take on a more central role at various educational levels (Cenoz & Görter, 2012; Portolés, 2020), both in the Valencian education system (Baldaquí-Escandell, 2020) and in other communities in Spain (Cenoz, 2009; Slabakova & García Mayo, 2015). With this approach, we move away from the monolingual approach to language teaching and learning that has been predominant for so long.

When we speak of multilingualism, we are talking about a concept that can be considered from a social or an individual point of view, where in this second case it is often referred to as plurilingualism (Council of Europe, 1992; Aronin, 2018). In this paper we will use the term multilingualism in a generic sense as the contact of two or more languages in a learner, or a group of language learners, and we specifically move away from the distinction between bilingualism and plurilingualism. The reason for this decision lies in the fact that in many cases we are talking about bilingual individuals or individuals in bilingual contexts and learners of a third language, as frequently occurs in the field of translator training. In these studies, the overlapping of languages has been present right from the start. In other words, we are referring to the competences, in this case basically of a linguistic nature, which each translation student develops according to their linguistic repertoire.

Research on the role of multilingualism in the acquisition and use of third languages has grown exponentially since the turn of the century. This research has taken the form, for example, of studies on attitudes towards different languages, especially with English as a reference (Lasagabaster, 2005; Lasagabaster & Huguet, 2007; Ibarraran et al., 2008; Portolés, 2015; Madariaga et al., 2016), pragmatic awareness or production (Safont-Jordà, 2005; Cenoz, 2007; Alcón-Soler, 2010; Safont-Jordà, 2012; Safont-Jordà & Alcón-Soler, 2012; Stavans & Webman-Shafran, 2018), sociolinguistic, cultural and translinguistic analyses (Gorter & Cenoz, 2015; Gardner-Chloros & Weston, 2015; Beatty-Martínez et al., 2020) or the transfer of certain linguistic patterns between languages that are related to a greater or lesser extent (Rothman, 2014; Cuza et al., 2018; Ortin & Fernandez-Florez, 2019), to mention, as we said, but a few examples.

The transfer of linguistic patterns between languages, or more specifically the transfer of similar usages between languages, is a factor that is clearly involved in studies where language contact is a determining factor. As pointed out by Cenoz and Gorter (2014, p. 240), "…languages have been considered as separate entities and the transfer of elements from one language into another has traditionally been regarded as negative", adding that this stance is related to a monolingual ideology that establishes firm barriers between languages. This isolation is clearly manifested in educational contexts and marks a clear separation between languages. Generally, and in the context of multilingualism, this osmosis between languages has been seen, on the one hand, in the framework of code-switching or code-mixing in oral (Musk, 2010) or written contexts (Sebba et al., 2012), to mention just a couple of examples. On the other hand, it has also been observed in the reinforcement of the accomplishment of shared linguistic patterns acquired during the study of previously learnt languages. Research in this last line, and more particularly that referring especially to the third language (L3), has given rise to different theoretical models, which coincide in the fact that multilingualism is conditioned by the L3 learner's prior knowledge of the first (L1) or second (L2) languages. However, on the one hand, we have the cumulative improvement model that considers that grammatical elements acquired in previously learned languages improve the acquisition of the next language but in a non-redundant way (Flynn et al., 2004; Berkes & Flynn, 2012). This means that the mind avoids repetition and redundancy, and does so regardless of the order in which the languages are acquired. On the other hand, the typological primacy model proposes that it is the similar structures of previously learned languages that are transferred to the L3 (Rothman, 2010, 2014). That is to say, "…the extent to which two or three languages in contact are typologically closer/ more similar leads to either facilitative transfer or non-facilitative transfer due to economy principles…" (Cuza et al., 2018, p. 7). Consequently, structural similarity between the L3 and previously acquired languages would facilitate transfer.

As we can see, in all these cases we are talking about a process of L1/L2 → L3, with a whole variety of languages involved, with or without linguistic proximity, and in certain cases with typological proximity. Nevertheless, we must not overlook the effect of subsequently acquired languages on the L1. That is to say, language transfer must be understood as a bidirectional phenomenon (here we will not discuss the various terms

with which the phenomenon is defined) where multilingualism occurs as a dynamic and cumulative process in which the languages interact in both directions. This influence of the L2 on the L1 has been studied extensively, especially as regards the acquisition of L2 (Kecskés & Papp 2000; Kecskés & Cuenca, 2005; Kecskés, 2008), where the need to understand the constant interaction between the channels of the two languages is underlined, thus highlighting the bidirectional influence. Furthermore, the effect of L1 on L2 is clearly differentiated from the inverse process, in the sense that "L2 influence is cognitive and pragmatic rather than syntactic or lexical" (Kecskés, 2008, p.34). This bidirectional relationship has been studied at various educational levels and with different pairs of languages. Thus, Liu and Ni (2016) studied the effects of L2 (English) on L1 (Chinese) at the semantic level on the use of question tags in a group of speakers who have little exposure to the L2. In this paper the authors concluded that there was an influence between knowledge of question tags in English (L2) and "tag question conduciveness judgment" in Chinese (L1), noting that this occurs in a context in which L1 is clearly dominant. In university settings, the use of English (L2) writing by speakers of Farsi as their L1 has been studied by Agheshteh (2015). Although the aim of the paper was to examine the concept of "dual language" rather than "interlanguage", the results indicated a positive effect of L2 on L1 writing, in that bilingual (Farsi/English) subjects were more proficient than monolingual subjects. Similarly, this bidirectional relationship has been studied between Spanish (L1) and English (L2) and in oral production (Luque-Agulló, 2020). This work points to the existence of involuntary transfer beyond certain very general lexical and syntactic aspects and with a positive nuance among more advanced learners. The study by Brown and Gullberg (2008) examined the transfer between Japanese (L1) and English (L2) in the expression of motion and found that there was a difference between monolingual speakers of Japanese as opposed to bilingual speakers, since the latter made a shift towards the English rhetorical style in the expression of motion. Finally, a last study (Tsang, 2016) analysed the use of plural markers in combination with quantity markers by Chinese (Cantonese) speakers (L1) with English as their L2 and who were learning French as an L3. The conclusion was that there was a certain transfer from L3 to L2 especially in subjects with higher proficiency in L3.

While a large number of studies have analysed the influence of L1 on L2, a smaller number have studied the influence of L2 on L1, or of L3 on preceding languages. All these studies have been carried out taking into account various cultural and linguistic aspects (phonetic, lexical, syntactic, pragmatic, discursive), and with subjects who were bilingual or exposed to the L2 from school up to adults at university.

Nevertheless, there is an area where the overlapping of languages is extremely significant, as we pointed out at the beginning of this work. University translation studies are the natural environment where all the necessary conditions occur for osmosis between languages to take place. The aim of these studies is for students to acquire professional skills in several languages and, in some cases, in territories where there are two official languages, which means that at least four possible languages are involved. In these cases, the effect of some languages on others is an element that has not been studied sufficiently. To simplify the structure of influence of certain languages upon others in this context, we would speak of the following structure: Ln $\leftrightarrow$ Ln-x, (L = language; n= order of acquisition of the language; $\leftrightarrow$ = bidirectional influence; x= any other language). In other words, any language, or any linguistic, discursive or cultural aspect, could have an effect on similar aspects in a previously or subsequently acquired language regardless of the order of acquisition. This study is carried out with the aim of testing this possible transfer.

II.   THE PRONOMINAL CLITICS *EN* AND *HI*

Some Romance languages, in particular French, Italian and Catalan, unlike others such as Spanish, Portuguese or Romanian, currently have a series of adverbial pronouns derived from the Latin deictic forms INDE and IBI/HIC. In Catalan, the topic has been addressed in the grammars of Badia i Margarit (1994: 474-478), Todolí (2002, p.1364-1365, 1377-1388, 1402-1418, 1423-1429), Acadèmia Valenciana de la Llengua (AVL) (2006: 181-183), Institut D'Estudis Catalans (IEC) (2018), to cite but a few of the more recent authors. All of them broadly coincide in their uses and functions, although they also present differences and restraints regarding their use in certain circumstances. In fact, these two clitics present more restraints and limitations than other pronouns, due to the fact that they are invariable and, consequently, it is far more complex to establish

relations of concordance with the antecedent. These restraints become apparent, on the one hand, in the difficulty in being coreferentials of a complement of the subject (Solà, 1994), as well as in the blockage that occurs in noun subordinate sentences or in the interposition of two prepositional phrases between a pronoun and its antecedent (Todolí, 2002).

II.1. The clitic *en*

This clitic can be found accompanying unaccusative verbs of motion and also intransitive verbs (Badia i Margarit, 1994, p.475; AVL, 2006, p.181; Todolí, 2002, p.1427). This usage is fully valid in Valencian-speaking areas – although it has clearly disappeared since the early 18th century (Ribera, 2018) – and its meaning is that of movement from a place. They are forms in which the pronoun has been lexicalised, such as *anar-se'n*, *baixar-se'n*, *eixir-se'n*, *pujar-se'n*, *tornar-se'n*, *vindre-se'n*. This lexicalisation is also apparent in a series of idioms, for example: *tenir-ne prou/massa* and *haver-n'hi prou/massa*; *saber-ne, de la missa, la meitat*; *dir-ne per a tots els gustos*; *no cantar-se'n gall ni gallina*; *fer-ne de verdes i de madures*, etc.

This usage has also occurred in French, where in some cases "L'agglutination est complète dans enlever, entrainer, emportar, emmenar et dans les pronominaux s'enfuir, s'envoler" (Grevisse & Goosse, 2008, p.878), and in others it remains exactly as in Catalan with verbs such as *s'en aller*, *s'en retourner*, *s'en venir* "où il fait double emploi avec un complement introduit par *de*" (Grevisse & Gosse, 2008, p.880).

One of the most characteristic features of the clitic is its partitive sense and, both in French and in Catalan, it can perform several common syntactic functions, including those of subject, direct object, noun complement, predicative (attribute and complement of an attributive adjective) and prepositional complement. In French, we also find it as a substitute for a direct object infinitive introduced by *de*.

The representation of a noun phrase in a partitive sense, unlike other pronouns, is defined by the fact that the pronoun does not refer to the whole noun phrase and that the reference can be established with only the head (Example 1), or with the head together with the complements (Example 2) of a noun phrase that may or may not be quantified (AVL, 2006, p.181). The same is true in French (Example 3 and Example 4).

The noun phrase can act as the direct object or as the undefined subject of certain unaccusative verbs. These latter verbs are those that have a subject that is not semantically the one that performs the action of the verb and is generally in the post-verbal position commonly occupied by the direct object. In this section we would include verbs of motion such as *anar, baixar, caure, eixir, tornar, sortir, venir*, etc., and verbs that indicate a change of state, including *néixer, florir* or *fondre's*. Todolí (2002) also added sentences containing impersonal or existential verbs (Example 5) and those with periphrastic or pronominal passive forms.

(Example 1) Ven les meues pells, aconseguiràs, si més no, cinc mil, i en tinc unes altres tantes en la companyia. (London, 2000) [Sell my furs; they'll fetch at least five thousand, and I've got as much more with the company]

(Example 2) El capità es va beure un got de vi, després n'afegí un segon i un tercer (London, 1995) [The captain, however, drank a glass of wine, and topped it off with a second and a third]

(Example 3) Mon père, je me suis promis de vous obéir; mais ne puis-je connaître vos raisons? J'hésitais à lui en donner. (Gide, 1974) ["My father, I promised myself to obey you, but can I know your reasons?" I hesitated to give them to him]

(Example 4) Une petite commotion qu'il en avait reçue la veille, lui en avait fait connaître l'effet. (Itard, 2012) [A trifling shock that he received from it diverted him from his state of reverie]

(Example 5) Però jo sé que en queden quatre pots al rebost, perquè els he vists,… (Saki, 1994) [I know there are four jars of it in the store cupboard, because I looked]

Badia i Margarit (1994) considered that these usages are fully valid in Valencian speech.

The pronoun en establishes a close relationship with the preposition de. As pointed out by Todolí (2002), this relationship is quite obvious with thematised NP (Example 6).

(Example 6) …però ara està tan inquiet per la política que mai no n'estic prou segura, d'ell. (Wilde, 2007) [but he is so agitated about politics at present, that I never feel quite certain about him]

Likewise, Badia i Margarit (1994) recalled this relationship when the noun phrase refers to a place name, whether common or proper (Example 7 and Example 8), and stressed the fact that this usage is alien to Valencian speech. He added a couple of examples:

(Example 7) Si vas a la cuina de dalt, puja'n les patates [If you're going up to the kitchen, take the potatoes up with you]

(Example 8) Vas a casa teva? — No, jo ara en vinc [Are you going home? – No, I've just come from there]

This same partitive sense also appears in French (Example 9), although more so as in (Example 8):

(Example 9) Vas-tu a ta maison? Non, j'en reviens [Are you going to your house? – No, I've just come from it]

Even so, as in Valencian speech, its use is becoming increasingly less common (Sabio, 2005).

Moreover, French also has a partitive article, in addition to the two definite or indefinite articles, which can also be replaced by the clitic (Example 10):

(Example 10) Veux-tu de l'eau? No, j'en veux pas [Would you like some water? – No, I don't want any]

which is used in the same way in Catalan (Example 11):

(Example 11) Vols aigua? No en vull [Would you like some water? – No, I don't want any]

In Catalan, this partitive use presents a series of restraints related to the syntactic function or the position of the noun phrase, with the specifier or with the complements (Todolí, 2002). As for the restraints regarding the syntactic function, this pronominalisation is feasible if the verb requires the noun phrase and the position of this phrase is post-verbal; in that case, pronominalisation of both the head and the objects would be possible (Example 12).

(Example 12) Quants cartutxos dius que et queden? Va preguntar. "Tres" —va respondre Bill—. "Però m' agradaria tindre'n tres-cents" (London, 1996) ["How many cartridges did you say you had left?" he asked. "Three," came the answer. "An' I wisht 'twas three hundred."]

In this case we observe that the noun phrase must play the role of direct object. As we pointed out earlier, the specifier also establishes restraints in such a way that the pronominalisation cannot be accompanied by any determiner like the definite article, demonstrative or possessive, or by tot [all] or by numerals modified by a definite article. Finally, as for the object, Todolí (2002) offered several specific examples to highlight aspects related to the nominalisation of ordinals or in the case of adjectives, depending on whether they are classificatory or relational.

Ruaix (2003) stressed the limit of replacing the adverbial pronoun en in the substitution of the subject block, when the pronoun is to the left of the verb, in both non-copulative and copulative sentences. However, he also acknowledged the possibility of substitution when the subject is modulated by quantifiers or the subject is an unstressed relative pronoun. Similarly, in interrogative sentences, this limit occurs when the pronoun is to the right of the verb, since in interrogatives the order of the elements in the sentence is altered.

We have already indicated that, as far as Catalan is concerned, the clitic en can act as a complement of the noun, as in French (Grevisse & Gosse, 2008, p.870). Todolí (2002) remarked that most grammars accept the substitution of the pronoun *en* by some object within the noun phrase acting as the subject of unaccusative verbs or the direct object of transitive verbs, when the substitution is carried out by an indefinite phrase or, conversely, if it indicates a fraction. However, the problem arises when it comes to establishing with which phrases this substitution can be performed. In fact, if, as we have said, the noun depends on a quantifier, this possibility is accepted. However, others (Ruaix i Vinyet, 1981; IEC, 2018; GramaTIC) also accept it not only when it is modified by a quantifier. Todolí, in turn, agreed with Jané (1997) that the pronoun *en* cannot replace just any complement. This latter author admitted the possibility of a theoretical substitution rather than a real one in the case of "grups nominals formats plenament per un nom determinat per un altre" (Jané, 1997: 13) [nominal groups fully formed by a noun determined by another – *Our translation*]. Todolí (2002) pointed to syntactic restraints as well as others of a semantic and referential nature. The former refer to the fact that the verb needs the substituted phrase, which must not be linked to the verb indirectly, that is to say, it must be a prepositional phrase. Moreover, the substituted

complement must immediately follow the head of the noun phrase and must not be placed in front of the verb; likewise, it cannot be an infinitive sentence.

As far as semantic and referential restraints are concerned, it should be mentioned that substitution is easier when it is not carried out with phrases that refer to animate beings, especially with abstract or not very concrete concepts. Hence, if the phrases refer to individualised elements, it will be more difficult. Finally, if the object of the noun designates a single unit with the head, this substitution is also impossible.

In French we also find restraints on the use of the clitic *en*. However, there is no unanimity on the matter among grammarians. For some, such as Grevisse and Gosse (2008), it can replace a noun phrase that does not indicate place and which often designates things, animals or abstract ideas and, less frequently, people. Others, in turn, consider that in current French, *en* can only designate people when it has a partitive sense as an object to the verb, noun, numerical adjective, pronoun or adverb (Pinchon, 1972).

Another function of the clitic *en* in Catalan is predicative. This function has also been much debated. Thus, on the one hand, there are those who recognise that en substitutes quantified phrases with the verbs *ser* and *estar* in the spoken language, but that this substitution is not acceptable in the written language (Badia, 1994) (Example 13).

(Example 13) El preu de la casa és molt alt, però no ho és tant com em pensava [The price of the house is very high, but not as much as I thought – *Our translation*]

In this example, Badia stresses that the neutral pronoun *ho* has to be used instead of the clitic *en*.

On the other hand, there are others such as the IEC (2018) that do consider it acceptable in the written language, although some others recognise that the substitution is not performed in the Balearic and Valencian speech (Solà, 1972). Likewise, we have others, such as Fabra (1968), who do admit it and add the verb fer-se (Solà, 1972), as well as incorporating other verbs such as *tornar-se, convertir-se* and *esdevenir*. Finally, Todolí (2002, p.1413) included some quasi-copulative verbs such as *sentir-se, trobar-se* and some designative verbs like *dir, posar, nomenar* or *elegir*. To these, she adds certain fixed constructions amongst which we find an exclamative quantifier (Example 14):

(Example 14) — Que n'és de solitari, aquest lloc! — digué Orli — (Wilson, 1998a) ["It's lonely in here," Orli said.]

It is fair to say that, in French, this usage is clear when the noun appears without an article or "précédé d'un article indefinit ou partitif" (Grevisse & Gosse, 2008) (Example 15).

(Example 15) Est-ce de l'or ou n'en est-ce pas? [Is it made of gold or not?]

In this same section we must include the function underlined by the Gramàtica essencial del catalá (2018) (Example 16) as the object of an attribute that we also find in French (Example 17).

(Example 16) Aquell protector era en realitat el propietari de Véronique, feia d'ella el que volia i n'era el senyor. (Aventin, 1988) [That protector was in actual fact the owner of Véronique, he did whatever he wanted with her and he was her master – *Our translation*]

(Example 17) Ce protecteur était en réalité le propriétaire de Véronique , il en disposait à sa guise et en était le maître . (Aventin, 1988) [That protector was in actual fact the owner of Véronique, he did whatever he wanted with her and he was her master – *Our translation*]

Finally, we will underline here another function of the clitic, which is that of prepositional complement. In this function, the clitic *en* is related to prepositional phrases introduced by the preposition *de* and, despite the fact that they are usually phrases required by a (pronominal or non-pronominal) predicative verb (Example 18), they can also be related to copulative or quasi-copulative verbs (Example 19).

(Example 18) "Hauries d'haver sabut que se n'adonarien." [You might know they'd find out]

(Example 19) …no hi va haver cap cançó de resposta que se'*n* fera ressò. (Robertson, 1994) [No answering song echoed]

The same usage is evident in French: "Il replace un groupe de mots ou une proposition complément d'un verbe" (Delatour et al., 2004) [It replaces a group of words or an object proposition of a verb] (Example 20):

(Example 20) Ma mère *en* parlait souvent comme d'un refuge possible, si la vie lui devenait vraiment insuportable (Aventin, 1988) [My mother often spoke of it as a possible shelter, if life ever became truly unbearable – *Our translation*]

II.2. The clitic *hi*

The clitic *hi* also accompanies pronominal verbs, as occurs with *en*, which have become lexicalised forms integrated within the verb, in this case with verbs of perception when they are used intransitively, such as *caure, mirar, tornar, veure*, etc. (Example 1) (Badia i Margarit, 1994). Here we find verbs like *valer-s'hi, veure-s'hi*, which, as Todolí (2002) remarked, are prefixed in Valencian speech. She also pointed out that this is because in colloquial Valencian the clitic does not perform any syntactic function and this is the reason why in these speeches it has disappeared from the pronominal paradigm.

(Example 1)   Llevat de Lip-lip, tots els altres s'hi veien obligats a moure's en grup per tal de protegir-se els uns a els altres (London, 1996)[1] [With the exception of Lip-lip, they were compelled to hunch together for mutual protection]

The lexicalisation of the clitic *hi* also occurs when the clitic accompanies the verb *haver* and gives it an impersonal sense with meanings referring to existence or occurrence (Example 2). This same sense appears in French with the use of *y* (Example 3):

(Example 2)   En el prestatge de sota hi havia les obres completes de Wordsworth (Joyce, 1992) [A complete Wordsworth stood at one end of the lowest shelf]

(Example 3)   Et il *y* a une carte du Grand Nord, avec une région peinte en rouge,… (Pennac, 1984) [And there's a map of the Far North, with an area marked in red,…]

In terms of usage and the functions it performs, we can say that they are those of prepositional, indirect, circumstantial, attributive and predicative complements, which coincide with the uses of the pronoun y in French (Grevisse & Gosse, 2008).

In Catalan, functioning as a complement, the clitic *hi* appears related to phrases introduced by the prepositions *a, en, amb* and *per* – not *per a* (GramaTIC), although Todolí (2002) does admit it – that is to say, following Badia i Margarit (1994), by any preposition except *de* or an adverb equivalent to a prepositional complement (Example 4).

(Example 4) Aleshores es retirà a un còmode taüt de plom i s'hi quedà fins a la nit. (Wilde, 2007) [He then retired to a comfortable lead coffin, and stayed there till evening]

It must be said, as we have already mentioned, that in Valencian speech this use is not present and thus some empty form or another anaphoric expression is used instead of *hi*. In this function, it can also become pronominalised when the complement includes a subordinate sentence of finite or infinitive form where the preposition may not appear (Example 5).

(Example 5) Ja veuràs com s'*hi* acostumarà de seguida. (London, 1996) [It's all right. He'll learn soon enough]

This usage also appears in French (Example 6):

(Example 6) Oui, une étrangère qui me souriait machinalement, sans *y* penser. (Aventin, 1988) [Yes, a foreign girl who smiled at me mechanically, without thinking about it – Our translation]

As an indirect object, it replaces the weak dative pronouns, i.e., *li* or *els* (*los*), in certain cases. It can also appear with verbs such as *lliurar, presentar* or *recomanar* (7) or even with other verbs, depending on the speech community (IEC, 2018). This usage also appears in French (Grevisse & Gosse, 2008) (Example 8).

(Example 7) En arribar en una ampla habitació a la part posterior del quart pis (la porta de el qual calgué forçar, perquè era tancada amb la clau posada per dins) s'*hi* presentà un espectacle que estremí tots els presents tant d'horror com de sorpresa. (Poe, 1998) [Upon arriving at a large back chamber in the fourth story (the door of which, being found locked, with the key inside, was forced open,) a spectacle presented itself which struck every one present not less with horror than with astonishment]

(Example 8) je vivais avec cette étiquette depuis si longtemps. A quoi bon *y* attacher, aujourd'hui, de l'importance? (Aventin, 1988) [I had been living with this label for so long. What do you attach importance to today? – *Our translation*]

The clitic *hi* can also replace adverbials. In these cases, pronominalisation is possible when the object performs as an object of the verb and not of the whole sentence or of the subject. When we speak of adverbials, we are talking about comitative, instrumental and locative adverbials, amongst others. The last type in this list can be dependent upon

static verbs or verbs of directional motion, which can indicate destination (Example 9) or origin.

(Example 9) L'endemà de matí, després de desdejunar, el pare va cridar Joe a la biblioteca i ell *hi* anà amb un sentiment quasi d' alegria perquè la inquietud de l'espera havia acabat. (London, 1995) [On the following morning, after breakfast, Joe was summoned to the library by his father, and he went in almost with a feeling of gladness that the suspense of waiting was over.]

When they indicate the origin, the corresponding clitic is *en*, especially with copulative verbs, always related to the preposition *de*. In the other cases it is *hi*. In any case, as Todolí (2002, p.1407) remarked, while there are verbs that obligatorily require the locative, there are others that do so in a more lax manner. The only ones that are really clear are the situational locatives (Example 10).

(Example 10) Quan de temps feia que hi vivien? (Faville, 1999). [How long had they been there?]

Rigau (2020) indicated that the difference between the presence or absence of the clitic hi in locatives is related to the fact that the locative is not identified with the place where any of the participants in the communicative act may be found. Thus, when the place of destination cannot be linked to the participants, the clitic hi is necessary and, conversely, when the locative has a deictic value, the clitic cannot appear. However, "la pronominalització sí que és possible quan l'antecedent es troba exprés (tematitzat o en una oració diferent), encara que siga per mitjà d'un adverbi amb funció díctica" (GramaTIC) [pronominalisation is possible when the antecedent is clearly expressed (thematised or in a different sentence), even if it is by means of an adverb with a deictic function].

In French, this same function ("complément adverbial d'un verbe") replaces noun phrases introduced by several different prepositions. Delatour et al. (2004: 86) spoke of "un groupe de mots ou une proposition introduite par la préposition à". Thus, it appears in adverbials of place (Example 11) or manner (Example 12), etc.

(Example 11) … l'industrie consiste à louer dans les villes un magasin vacant et à *y* débiter de l'horlogerie à des prix fabuleux de bon marché. (Allais, 1993) [...the industry consists

in renting a vacant shop in cities and selling watches at fabulously cheap prices – *Our translation*]

(Example 12) …commença de caresser mon front, tandis que j'enfonçais dans les draps mon visage pour lui cacher mes larmes et pour y étouffer mes sanglots (Gide, 1974) […began to caress my forehead, while I sunk my face into the sheets to hide my tears from her and to smother my sobs]

We have already remarked that the clitic hi can have a predicative function. This function can appear in copulative, quasi-copulative or predicative verbs. In the case of the copulative verbs *ser* and *estar* (13), it alternates with the neutral ho in the Balearic dialects (Todolí, 2002; IEC, 2018). Moreover, with the quasi-copulative verbs (such as *acabar, anar, eixir, parar, restar, presentar-se, romandre, sortir, tornar-se*, etc.), that is, verbs that semantically modify the predication expressed by the attribute by adding or attenuating certain values of the proposition (IEC, 2018), the clitic most used in this function is hi (14). At least that is what Fabra (1968, p.80) indicated and, as we have already recalled when talking about *en*, he added that with *fer-se* it was necessary to use *en*. Finally, the clitic appears in predicative verbs whether the secondary predication refers to the subject or a complement of the verb, and whether it is optional or compulsory (IEC, 2018) (Example 15).

(Example 13) No hi va haver descans, perquè quan acabaven de buidar una draga ja *hi* era la següent (London, 1995) [There was no rest, for by this time the other dredge required emptying.]

(Example 14) …i allà s'*hi* va quedar, dreta i sola, durant un temps. (London, 1996) [For some time she stood alone.]

(Example 15) Les he qualificades com a "deduccions legítimes", però el meu parer no *hi* resta plenament expressat (Poe, 1998) [I said "legitimate deductions"; but my meaning is not thus fully expressed.]

In French, this function as an attribute also appears in Example 16 and Example 17:

(Example 16) "Je vais pleurer, se dit Afrique, ça *y* est, je vais pleurer!" (Pennac, 1984) ["I'm going to cry," Africa said to himself. "I just can't help it, I'm going to cry"]

(Example 17) Il *y* restait jusqu'à l'heure du déjeuner (Pennac, 2003) [He stayed there until lunchtime]

Among the restraints on the use of the clitic hi in Catalan, it should be borne in mind that:

- it needs a referent which may, or may not, be thematically displaced. However, a preceding phrase cannot be pronominalised when the rheme is introduced in a sentence by the verb ser and subsequently reappears in a relative clause or one that is introduced by the completive conjunction que (GramaTIC).

- it cannot be substituted when it acts as a framing element (time expressions and certain adverbs) (Ruaix, 2003).

- it cannot be substituted when it is pleonastic.

III. METHODOLOGY

The participants in the study (n =427, 14.3% males and 85.7% females) were first and second-year students of a bachelor's degree in Translation and Interpreting. Participants had Catalan as their L1 or L2, English as an L3, and were divided into two groups according to whether they were taking French or German as a fourth language (L4). The German group (G) consisted of 208 subjects and the French group (F) had 219. In group G, 92% had studied Catalan (Valencian) at secondary school, while in group F the figure rose to 96%. There were 166 bilingual subjects with Spanish as their dominant language in group G and 171 in group F; in contrast, there were 42 bilingual subjects with Catalan as their dominant language in group G and 48 in group F.

The data were collected over four academic years, from 2016–2017 to 2019–2020. To determine whether there were significant differences in language proficiency between one group and the other, at the beginning of each academic year the subjects took a Catalan language proficiency test using one of the C1 exams of the Junta Qualificadora dels Coneixements de Valencià (Valencian Language Proficiency Assessment Board). After applying the Kruskal-Wallis test to the results obtained, the difference in proficiency between the groups was not seen to be statistically significant (p=0.3986).

Each year, subjects from group G and group F were instructed in the use of adverbial pronouns in Catalan in two 2-hour sessions. Group F subjects were instructed in the use of the pronouns *en* and *y* in French, in a 2-hour session. In the Catalan language sessions attended by members of group F, reference was always made to the similarities in usage between French and Catalan in relation to the use of the clitics *en* and *hi*.

The participants wrote a series of scripts in class on a wide range of topics, mostly on issues related to female discrimination, resulting in a total of 1,620 texts. Each token was analysed by two independent researchers to determine their classification and the agreement scale was set, following Cohen (1960), at 97%.

Table 1. *General characteristics of the texts*.

	Group G	Group F
Words	33,4225	37,2362
Types	30,153	31,729
Sentences	12,453	13,874
Word/ sentence ratio	26.8389	26.8388
Number of texts	791	829
Words/text	422.53	449.17
Mean texts/subject	3.8	3.78

As can be seen, the differences in the number of words used, tokens, sentences, number of words per sentence or words per text are very similar. The small differences in favour of group F with respect to group G are due to the fact that the first had eight more members than the second. Group F used 10.2% more words than group G. However, this difference is not due to the greater number of subjects in group F (eight more) than in group G, since this only represents a 3.65% increase in words in group F, but rather results from the higher number of words per text (6%) in group F compared to group G.

IV.   RESULTS AND DISCUSSION

The results obtained by the two groups for the clitic *en* are shown in Table 2.

Table 2. *Distribution of tokens according to the function of the adverbial pronoun* en.

Function	F	G
Subject (S)	1	0
Attribute (At)	1	0

Attributive complement adjective (ACA)	3	3
Direct object (DO)	40	37
Prepositional complement (PC)	16	18
Noun complement (NC)	27	4
Lexicalising (L)	19	25
TOTAL	107	87

To determine whether there were any differences between the tokens in the two groups, we used a non-parametric test, i.e. normality was not assumed in the data, so a statistical analysis carried out with the Kruskal-Wallis test gave us a p value of .60928, which indicates that the result is not significant at p< .05. However, we noted that while the difference in the number of words between group G and group F is 10.2% higher in group F, the use of the adverbial pronoun *en* is 18.7%, that is, group F uses this pronoun 8.5% more than group G, regardless of the number of words used.

Secondly, it must be said that, with regard to the use of the clitic functions, while in F we find all the functions of the clitic, albeit in just a single case, and G does not have the S function ("Comencen a copiar aquestes idees de compartir el seu moment més important amb un miler de persones a les xarxes socials, que molta falta no *en* fa, encara així se senten feliços…") [They begin to copy these ideas of sharing their most important moment with a thousand people on social networks, which is not really necessary, even so they feel happy…] or the At function ("I és que vivim en una societat en la qual les desigualtats entre dones i hòmens es veuen a simple vista, i el fet que les dones hàgem de tapar-nos i els hòmens no, ja *n'*és una") [And we live in a society in which the inequalities between women and men are quite clearly appartent, and the fact that, as women, we have to cover ourselves up and men don't is already one], two functions that we also find in French.

The use of the adverbial pronoun *en* to replace a DO is the most common form in both groups. It is fair to say that this is a fully valid function in Valencian. This function represents 37.28% of all the uses of the pronoun in group G and 42.52% in group F.

The three transitive verbs in the two groups (*haver-hi, fer, tenir*) account for 56.76% of the cases in group G and a slightly lower percentage in group F (52.87%). This indicates that there is a higher (albeit only slightly) concentration in certain verbs in group G than in group F.

In the case of the use of the clitic acting as a PC, we observe a greater use in G than in F, although in the case of group G, this is concentrated in the use of the verb *adonar-se'n*, with 76.19%. This verb is also the most used in group F, but its use is reduced to 43.75%.

As a noun complement it is clearly used more in group F than in group G: 85%. This use is also quite apparent in French, as we have seen in the previous section. Finally, as far as lexicalised forms are concerned, in both groups the form used is that of the motion verb *anar-se'n*. However, in the case of group F, we also find three tokens with *eixir-se'n*.

In short, the use of the most common forms in Valencian speech such as verbs (*haver-hi, fer, tenir*), lexicalised forms or the use of certain verbs where the pronoun acts as a PC is observed to be higher in group G than in group F. Subjects in group F were instructed in the use of the pronoun *en* in forms which also coincide with those used in the French language.

There is a final aspect to be considered which, in part, also reveals this use of *en* – that of the ungrammatical uses of the pronoun. In this sense, two types of uses should be distinguished: pleonasm, that is, the appearance of the pronoun in cases in which the element it is supposed to replace is in fact present, and the other instances in which it appears by analogy in cases that either clash with grammatical logic or uses in which the rules do not recognise them. In these cases there is also a difference between the two groups, as can be seen in Table 3. However, with the use of the Kruskal-Wallis test in com combination with the data on the use of the clitic *en* gives a p-value (0.47993) that is not significant.

Table 3. *Distribution of errors in the use of the clitic* en *between groups F and G*

	F	G
Pleonasm	54	47
Other types of error	8	1
TOTAL	62	48

In the case of pleonasms, both groups coincide in the use of the verb *haver-hi*, with the pronoun, when the element supposedly substituted is also present ("…*n*'hi han [sic] moltes coses que els homes tenen permés fer…") [there are a lot of things that men are allowed to do…]. Even so, there are certain differences: in the case of F this type of

pleonasm represents 33.3%, while in G the figure remains at 25%. This fact is rather the result of linguistic interference with Spanish. It should not be forgotten that in the whole linguistic area, these pronouns are in decline. Therefore, the speakers, as a reaction to the awareness of loss, add them when substitution is not necessary or not possible ("…les dones de la tribu Mursi es perforen els llavis i els estiren ficant-*ne* plats de diferents mides.") […the women of the Mursi tribe pierce their lips and stretch them by inserting plates of different sizes].

The appearance of many more errors in group F also responds, in part, to the same awareness of the loss of the clitic, even introducing it without any antecedent to which it refers, or even confusing it with the clitic *hi* ("A les dones sempre ens ha estat prohibit parlar de sexe, a voltes inclús pensar-ne") [It has always been forbidden for women to talk about sex, sometimes even to think about it].

As for the clitic *hi*, the tokens are clearly higher in group F (27%) than in group G (Table 4), even though with the clitic *en* the p-value (0.87278) is not significant with the Kruskal-Wallis test.

Table 4. *Distribution of tokens according to the function of the adverbial pronoun* hi

Function	F	G
Attribute (At)	3	2
Indirect object (IO)	0	2
Predicate adjunct (PA)	50	41
Prepositional complement (PC)	40	13
Predicative (P)	0	0
Lexicalising (L)	814	604
TOTAL	907	662

In both groups, the function with the highest number of tokens is the lexicalising function, with 89.74% in group F and 91.23% in group G. We have to bear in mind that this function is made up of structures where the clitic accompanies the verb *haver* ("En general, *hi* ha moltes cançons com aquestes, plenes de masclisme, que tothom escolta i de les quals no som conscients") [In general, there are many songs like these, full of male chauvinism, which everyone listens to and which we are not aware of]. However, in group F we have three cases where the clitic *hi* accompanies pronominal verbs of perception ("M'*hi* veig donant classes d'anglés a un institut…") [I can see myself giving classes in a secondary school], something which does not occur in group G.

The next group with the most tokens is PA. Those in group F ("En segon lloc, *hi* podem veure com les dones han de patir per poder ser considerades belles, sota el principi "para presumir hay que sufrir" que trobem en castellà") [Secondly, we can see how women have to suffer in order to be considered beautiful, under the principle of "to look good you have to suffer", as they say in Spanish] are 20% more numerous than those in group G. In this section, the presence of locative circumstantial complements is totally predominant, including situational locatives ("Les meues amigues també *hi* viuen i ens agrada molt sortir pel carrer, anar al bar, caminar per les muntanyes, banyar-nos en la piscina municipal i milers de coses més") [My girl friends also live there and we like to go out in the street, go to the bar, walk in the mountains, swim in the municipal swimming pool and thousands of other things], which reach 86% in group G and 83% in group F.

Uses of the pronoun *hi* acting as a PC are also far more numerous in the case of group F than in group G – 67.5% more. In all cases in both F and G with non-pronominal verbs ("Mentre que l'home en tot moment es comporta de manera superior a la dona i pot expressar i dir lliurement tot allò que *hi* pensa ("te quiero amarrar"), la dona ha de dissimular...") [While men behave as though they were superior to women at all times and can freely express and say whatever they think about them ("I want to snag you"), women have to conceal things...].

Also in the primary predication function, At, the use by group F is greater than group G, even though the number of tokens is very small ("Resulta impressionant la quantitat de connotacions que es poden extraure d'una cançó que no s'estén més de tres minuts i que ha estat creada amb l'objectiu de gaudir-la, però que enceta el debat sobre diferents qüestions que *hi* són, amb força, d'actualitat, tot i que pareixen no incomodar-nos") [It is impressive how many connotations can be extracted from a song which does not last more than three minutes and which has been created with the aim of entertaining, but which sparks a debate on different issues that are very topical, even though they do not seem to bother us].

The only function where group G has more tokens than group F is that of IO. ("M'he rigut bastant amb la carpeta compartida i la *hi* he mostrat a la meva família perquè es rigués amb mi") [I had a good laugh with the shared folder and I showed it to my family so that

we could have a laugh together], but both cases respond to the binary pronominal combination of indirect object and direct object, where the pronoun *li* (IO) becomes *hi* when it comes into contact with a third person pronoun acting as the direct object. This is a fact that reveals a speaker from the northern part of Valencia or of eastern Catalan.

Finally, it should be noted that the non-normative uses (Table 5), whether due to pleonasm or for any other reason, reflect the users' need to employ a pronoun that does not currently belong to the Valencian pronominal system. The Kruskal-Wallis test for all the uses of the adverbial pronoun yields a p-value (0.59951) that is not statistically significant.

Table 5. *Distribution of the errors in the use of the clitic* hi *between groups F and G*

	F	G
Pleonasm	36	15
Other types of error	17	12
TOTAL	55	27

The frequency of errors is much higher in group F than in group G – almost 50% higher. This evidences a greater awareness of the pronoun *hi* in group F than in group G. Pleonasms are the most common and occur in all functions, even those with fewer tokens, such as At ("Jo no hi sóc partidària del matrimoni però reconec que existeixen proposicions que són vertaderament romàntiques i emocionants") [I am not in favour of marriage but I recognise that there are propositions which are truly romantic and exciting]. However, the most frequent are seen in locative complements, since these are also the most frequent type of complement ("La belladona va ser gastada per moltes dones per posar-la-*hi* en els ulls aconseguir que les pupil·les es dilataren") [Many women used to put Belladonna in their eyes to dilate their pupils].

Errors not attributed to pleonasm occur when the pronoun *hi* represents a phrase that cannot be replaced by this pronoun, that is, it is an attempt to replace phrases that cannot be pronominalised or it is simply confused with another weak pronoun. In most cases, this pronoun is the clitic *en* ("Cal tindre present, però, que les convencions que ens fan belles a un lloc, ens farien indesitjables a un altre, per no parlar-*hi,* de com canvien amb el pas del temps") [We must bear in mind, however, that the conventions that make us beautiful in one place would make us undesirable in another, let alone how they change with the passage of time].

Finally, we have to say that the differences in the use of the two pronouns between group G and group F are not statistically significant with the Kruskal-Wallis test, since the p-value is 0.41827.

To sum up our findings partially support previous studies that have indicated a clear influence of L2 or L3 on L1 (Kecskés & Papp, 2000; van Hell & Dijkstra, 2002; Kecskés, 2008). Similarly, our findings support Agheshteh's (2015) study that observed a positive effect of L2 on L1, and that conducted by (Liu & Ni, 2016), carried out in a context that was clearly L1-dominated (Liu & Ni, 2016), Thus, our work partially support previous research providing further evidence on the use of the L4 clitics in the L1/L2. More specifically, it is observed a higher percentage of usage of the clitic pronouns by those learners who had received instruction on the French adverbial pronouns. In addition, although this difference is not statistically significant, this group also uses a greater variety of adverbial pronouns than the other group, especially as the subject, attribute, complement of the noun, or as prepositional complement. Besides, this group also shows a lower occurrence of empty forms or other anaphoric expressions, such as substitutes of adverbial pronouns.

Different reasons can explain why in our study the impact of teaching adverbial pronouns in L4 (French) is not statistically significant in the use of adverbial pronouns in L1/l2 (Catalan). First, the effect of instruction on adverbial pronouns. We acknowledge that group F received instruction on adverbial pronouns both in French and Catalan, while group G only received instruction on adverbial pronouns in Catalan. Thus, further research should carry out to analyse the use of adverbial pronouns out of a teaching environment. Situations such as writing emails or professional encounters are likely to provide further information on this issue.

Secondly, we acknowledge that the teacher did not follow a multilingual approach to language teaching. It is possible that teaching from a multilingual perspective encourages making references to different languages, or even translanguaging. As a result, this could have an impact on students' use of adverbial pronouns.

Thirdly, we have only analysed learners' production in L1/L2 (Catalan), so the study has analysed the influence of L4 on L1/2. Future studies could be conducted to analyse learners' use of adverbial pronouns in different languages such as L4 (Italian) or L1/L2

(Catalan). This, in turn, may help to explore bidirectional transfer across languages. Moreover, further studies could benefit from discriminating between subjects according to their dominant L1 language, since in line with previous studies (Tsang, 2016; Luque-Agulló, 2020), transfer may happen with greater knowledge of L3 or L2.

V. CONCLUSIONS

The aim of the present study was to determine whether learning the use of certain microparametric aspects – adverbial pronouns – in L4 had an effect on their use in L1/L2, Catalan. For this purpose, an analysis was performed on a sample of 1,620 scripts, collected over four years and produced by 427 participants and divided into two groups. These groups were determined according to whether the L4 instruction was in French or German, given that adverbial pronouns are part of both French and Catalan, while no equivalent form with a similar function exists in German. Both groups had the Catalan language as L1 or L2 and similar language knowledge as a group, as confirmed with the corresponding test. The following results were found:

- There is no statistically significant difference in the usage of group F with respect to group G. However, there is a higher percentage of use in group F, which had received instruction on the use of clitics, than in group G, which had not received instruction on the use of clitics in French.

- A lower occurrence of the most common forms in the Valencian speech in F than in G, and therefore a higher weight of the normative forms in group F.

- There is, however, a greater overall use of empty forms or other anaphoric expressions in the case of group G, which reveals a lower awareness of the use of clitics.

To conclude, in contrast to what was expected, that is, an effect of L4 on L1/L2, no statistically significant difference was detected between the two groups. Therefore, the typological similarity with L4 did not have an effect on L1/L2 language development. Care should be taken to generalize the results from the present study since some limitations are worth pointing out. First, we have not considered all language repertoire of participants. Secondly, we have focused on adverbial pronouns and different target

forms have not been analysed. Thirdly, we have considered on type of instruction, but different types of activities or different methodological approaches may result in different learning outcomes.

In spite of these limitations, it is worth pointing out that our result suggest some pedagogical implications. Among them, the importance of training teacher and learner on multilingual education, its advantages and the benefits of learning different languages at school and beyond the school. So, if instead of teaching adverbial pronouns in a particular language, the focus were on the use of adverbial pronouns in different languages, positive transfer may be encouraged, or, at least, language awareness across languages may be activated.

Notes

1. When no indication is given as regards the author and year in the citations, it is because they have been extracted from the COVALT corpus (http://cwbcovalt.xtrad.uji.es/cqpweb/). In the case of the quotations from literary works, the translations are taken from the published English versions, unless otherwise stated. The translations provided for the excerpts from the COVALT corpus are our own.

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Translation and Telefiction: Multimodal Analysis of Paratextual Pieces for HBO's Looking

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ABSTRACT

This paper presents an analysis of the trailers for a telefiction series originally produced in English and simultaneously distributed in Spanish in Latin America. Looking (aired between 2014 and 2016 by HBO) was a contemporary dramedy series, a hybrid genre typical of the quality TV promoted by HBO, that told the story of three gay friends living in San Francisco. The aesthetics of the series reveals the auteur cinematic work of Andrew Haigh, a film director who applied his visual narrative repertoire to Looking. Using the multimodal analysis model proposed by Kaindl (2020) and the structure of communicative modes proposed by Chaume (2004) and Stöckl (2004), this paper analyzes the translation and Latin American adaptation of two trailers of the series to understand whether the semiotic integration of the paratexts represents or intensifies the narrative aspects of the hybrid genre series.

Keywords: *translation; multimodality; telefiction; Looking; HBO*

I. INTRODUCTION

Television content produced in the United States has evolved from its early stages, when its target audience was mainly domestic (from the 1940s to the 1970s), to the 1980s when consumption and production were aimed at specific audiences—a symptom of a post-Fordist economy—, to the mid-1990s when a qualitative change influenced drama and comedy productions, which were exported worldwide (Rogers et al., 2002). The "quality TV" production model—a concept that appeared in the *MTM* publication: *Quality Television* (Feuer et al., 1984)—strengthened based on a series of characteristics of television production from this decade, mainly, the relevance of genre hybridization (and the emergence of dramedy), the independence of creators and the notion of authorship (Thompson, 1996). The release of *The Sopranos* in 1999 marked a turning point in the production of quality TV and, in particular, in HBO's programming, which had begun in 1980.

At the start of the new century, HBO's *modus operandi* of exploiting the macro-genre of drama to produce content deemed successful by audiences and critics alike was also challenged by historical events that marked milestones in the transformation of American television (Cascajosa Virino, 2009, p. 26). Following the 9/11 attack in New York, identity and gender representations that were believed to be monolithic began to collapse. This change in television representations had to do with the gradual fragmentation of audiences and the development of new content production strategies focused on specific groups. The debut of the American adaptation of the British drama series *Queer as Folk* in 2000, along with productions such as *The L Word* in 2004, or the important run of *Will & Grace* between 1998 and 2005 are clear examples of the path towards the representation of minoritized groups that were beginning to gain more visibility in telefiction.

Looking (Haigh, 2014, 2015, 2016) was aired on HBO in 2014, when broadcast television networks had already capitalized on the representation of sexual diversity. That year, there were 64 main and 41 recurring LGBTQ+ characters (GLAAD, 2014, p. 10). In 2014, HBO was the most inclusive network, with 15 LGBTQ+ characters in main and supporting roles, and "[t]he majority of those characters are found on *Looking*, which boasts the most out characters of any scripted series on the air" (GLAAD, 2014, p. 11). *Looking* tells

the story of three gay friends living in San Francisco, and it focuses not only on their romantic relationships but also on their journey towards emotional stability, which is influenced by their age, aspirations, and the social changes in a city that has been historically progressive regarding diverse sexualities.

The purpose of this paper is to analyze *Looking* as a telefiction translated into Spanish for Latin America. *Looking* is a critical case study because of its telecinematic aesthetics and its authorship dimension that also include its advertising pieces or paratexts, particularly its trailers. From a multimodal approach, this study seeks to explore the way in which these paratexts integrate the aesthetic elements of the TV series into their composition and editing, and how these elements are resemiotized in their translated versions for Latin America. The study, therefore, is not only based on the interlingual dimension of translation, but also integrates notions of inter/intra-genre translation proposed within the framework of multimodal translation theory (Kaindl, 2020).

II. *LOOKING*: AUTHORSHIP, AESTHETICS AND NARRATIVE

The synopsis on the series' website reads: "Three thirtysomething friends living in San Francisco explore the exciting, sometimes overwhelming, options available to a new generation of gay men" (HBO, 2016). *Looking* can be understood as a choral television series, in which each main character—Patrick Murray (portrayed by Jonathan Groff), Agustin Lanuez (Frankie J. Alvarez), and Dom Basaluzzo (Murray Bartlett)—has a storyline of his own that contributes to the narrative of the series. Nelson (2007) identifies this characteristic in quality TV productions, where the characters serve as multi-accentual components so that the viewers are not only entertained but also see themselves or something of themselves in the telefiction. In addition, the challenges that the characters face and overcome explain their actions—what Nelson (2007) calls "resolution without closure" (p. 50).

Regarding the characterization of the three gay protagonists, the series has been criticized for depicting situations that are so mundane they end up being "boring," and it critics have also lamented that the series feels like an independent movie that has been serialized (Lowry, 2015; Moylan, 2015, para. 1). However, it has also been argued

that the lives depicted on screen would be commonplace only in cities with an urban, commercial, and cultural development similar to that of San Francisco, and not every member of the audience is a gay person living in a cosmopolitan city (Manganas, 2015, p. 39). Also, the experiences of the main character Patrick Murray, a middle-class white man, do not demonstrate a clear interest in portraying race, class or age diversity, among other standpoints, which in fact are part of gay and queer communities in these cities (Lang, 2013; Villarreal, 2015, para. 6).

The cinematography of *Looking* is defined by the aesthetics of Andrew Haigh, who directed five of the eight episodes of the first season, five of the ten episodes of the second season, and *Looking: The Movie*. Haigh's professional trajectory plays a key role in understanding *Looking*'s aesthetics; he went from big-budget film editor to independent director, and later was critically acclaimed for his film *Weekend* (Haigh, 2011). In terms of the color palette, lighting, camera work, and even the work with the actors, *Weekend* serves as a direct reference for *Looking*'s cinematography. In fact, different authors (Clare, 2013; Cortvriend, 2018; Hargraves, 2020) identify telecinematic aesthetics in *Looking* that, although framed by the general model of HBO's quality TV, they are ultimately authored by Haigh.

Looking is not isolated from television trends; rather, television is the technology that mediates its production and consumption. The television in which *Looking* exists is situated in a specific space (the global North) and time (a new golden age of telefiction and a time of hypervisibility for the LGBTQ+ community). These media coordinates are genetically related to the hybridization of television narrative genres, in particular through quality TV as a production model. Since the beginning, quality TV has proposed conventions, particularly in relation to dramedy, which have been widely used, thus defining audience expectations for such products. Therefore, *Looking* should be interpreted as a television product marked by the audience's expectations and the aesthetic repertoires of the producers of a network such as HBO (Cascajosa Virino, 2006, p. 30). In other words, television genres become cognitive constructs, as well as semiotic designs, which need to be effectively interpreted by a target audience (Bateman, 2008, p. 248; Gibbons & Whiteley, 2018, p. 254). The study of a quality TV series about gay men during a time of hypervisibility entails the exploration of specific interpretative

repertoires and conceptual frameworks that have been established even prior to the series' premiere; these frameworks and repertoires should also be taken into account during the promotion of the series as a consumable and potentially attractive television product.

III.   TRANSLATION AND SEMIOTIC RESOURCES

Multimodal approaches to translation studies focus on resemiotization processes, which can be interpreted as a semiotic perspective on postmodernist concepts of translation. A recent proposal by Kress (2020) on translation suggests that it consists of reconstituting meaning, i.e., is analyzable from a social semiotic perspective. In translation, knowledge—a set of meanings with value in a given culture (Kress, 2010, p. 14)—is reconstituted, supported by a multimodal text and with the aim of reaching new receivers that do not know how to use or do not have access to the semiotic resources of the multimodal source text.

Additionally, the relationship between multimodality and translation studies is not unidirectional. Kaindl (2020) states that the transcultural factor of transposing meaning, which is the basis of translation studies, was a dimension that had not received attention in social semiotic theory:

> While Kress and van Leeuwen pointed out the characteristics of multimodality in their theory with the transcultural aspect hardly playing a role, Holz-Mänttäri above all investigated the steps of actions which are relevant for producing multimodal texts across language and cultural barriers. Thus, both theoretical approaches can additionally be related to each other for perceiving multimodality in translation studies (Kaindl, 2020, p. 55).

Kaindl (2020) reaffirms that, in translation, the source text ceases to play a key role. Instead, emphasis is placed on the function that the target text must serve in the receivers' context, in particular, in relation to their horizon of knowledge. In addition, he emphasizes that translation is equalivalent to designing multimodal texts. "Translation cannot be reduced to the transfer of linguistic meaning, but it is designing texts across cultural barriers" (Kaindl, 2020, p. 54). Based on these cross-cultural coordinates, the profile of the receiver as well as the material, historical, and social characteristics of the modes that make up the multimodal text, Kaindl (2012) proposes

a social semiotic definition of translation: "a conventionalized cultural interaction which modally and medially transfers texts from a communication entity for a target group that is different from the initially intended target group" (p. 261).

Thus, when the concept of translation shifts from a monomodal to a multimodal framework, modes as material elements of texts are of foremost importance. A set of descriptive concepts makes it possible to analyze the translated/new multimodal text as a link in the chain of resemiotization, an instance where it is possible to see how meanings are materialized through the transformation and interaction of modes (Pessoa do Nascimento, 2011). This is a key factor in understanding that each translated version is a transmodal moment or a specific case study that must be understood as a new representation with a configuration of meanings potentially different from the initial text.

Chaume's (2004) integrated model of film-and-translation-studies concepts and Stöckl's (2004) structure of modes and submodes are two relevant analytical approaches that can be merged and applied to translated multimodal texts and resemiotization processes. The structure proposed by Stöckl (2004) classifies semiotic resources into core modes, peripheral modes, and submodes. Core modes can be identified as forms of communication in general (image, language, sound, music...); however, they must also be understood as modes that are subject to specific media. Thus, for example, spoken language is a particular mode and written language is another. The division by influence of the realization medium or media—print, cinema, television, radio, among others—of the modes takes place between the core and the peripheral modal level, as shown in Figure 1 below. This division does not imply that the peripheral modes have less semiotic potential or are less important. Instead, they occur along with the core modes. Therefore, the peripheral modes vary according to the media; that is, once the mode materializes through a medium, the peripheral modes emerge.
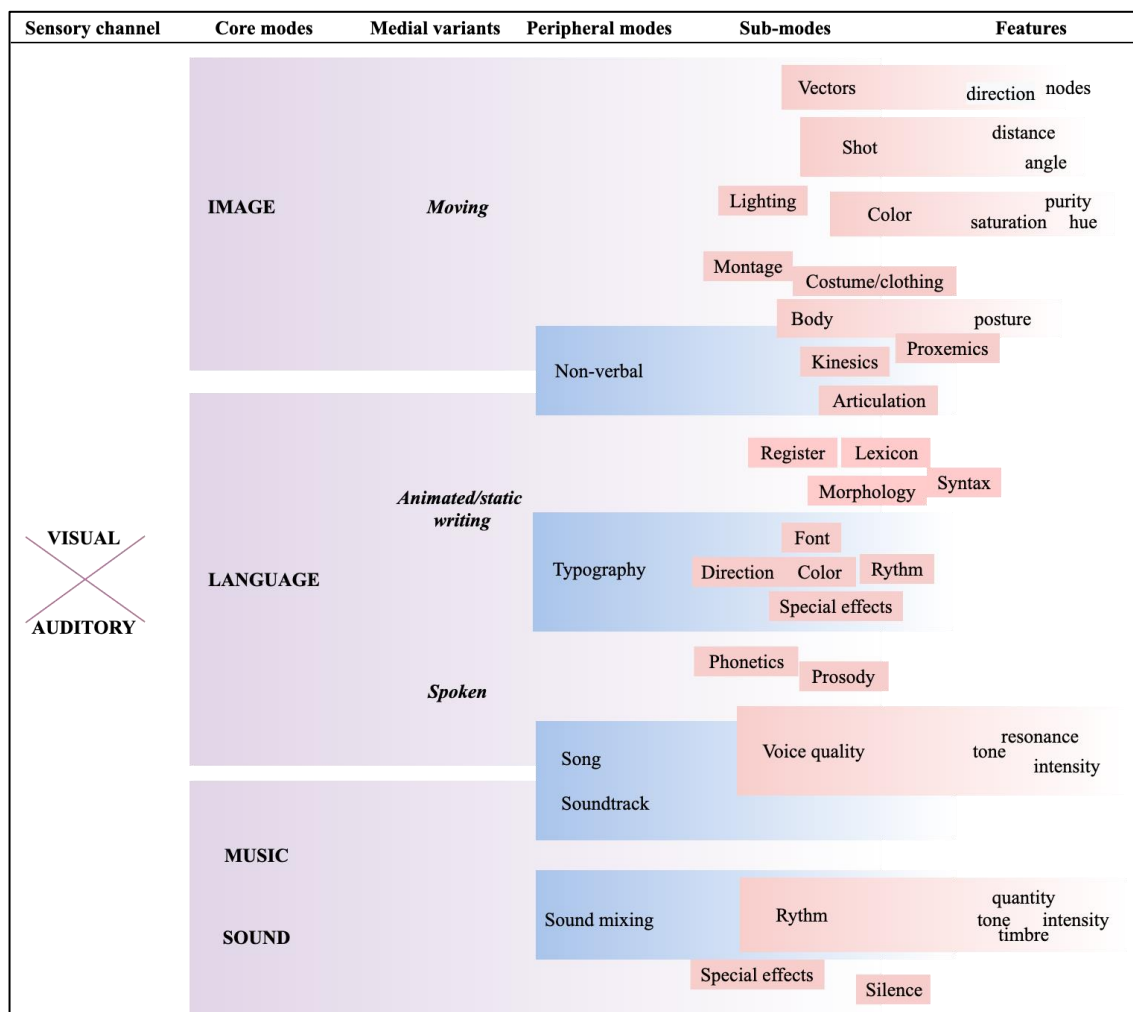
Figure 1. *Modes for analyzing audiovisual translation adapted from Chaume (2004) and Stöckl (2004)*

The set of modes in Figure 1 is not intended to be exhaustive. Rather, it suggests that the semiotic resources relevant to the multimodal analysis of a text have blurry boundaries and that different signifying systems may overlap. Thus, rather than the existence of a closed set of signifying codes, it is important to consider that the multimodal text proposes combinations that change depending on the context. Analytical models are relevant insofar as they reveal how the semiotic resources used in texts achieve their metafunctions when interacting with other semiotic resources. Chaume's (2004) analytical model of audiovisual texts brings together most of the elements in Figure 1. The purpose of his model is to present potential interactions of signifying codes that may have implications for the audiovisual translation process (mainly dubbing and subtitling) (Chaume, 2004). It is worth pointing out that his model highlights the role of linguistic elements among the cinematographic signifying codes. This interdisciplinary proposal is relevant due, partially, to the fact that canonical film

studies have neglected the analysis of dialog because their contribution is supposedly obvious, when compared to the more studied dimensions of composition and editing (Kozloff, 2000).

IV.   TRANSLATION AND SEMIOTIC RESOURCES

From a multimodal perspective, the concept of text has an inherent characteristic: it always integrates resources of different semiotic order. Text is always multimodal. In audiovisual translation, the acoustic and visual channels have been highlighted as the basis for understanding the semiotic resources in media products such as films, television series, video games, and others (Chaume, 2013; Zabalbeascoa, 2008). Based on the notion of the audiovisual text, audiovisual paratexts are also part of the semiotic network that contributes to the hermeneutics of texts (Genette, 1991; Matamala, 2012). Paratexts influence the reading and interpretation of the audience, who, when approaching a text, also have semiotic experiences stemming from the material elements that frame such text, as happens with reviews of a novel or interviews with an author (epitexts), the book cover, the texts that serve as prologues or comments on the novel (peritexts) (Genette, 1991).

As audiovisual texts, films or television series also exist in a semiotic network constituted by paratexts. However, Genette's (1991) theoretical arguments must be adapted to the different ways in which audiovisual texts are conveyed and played in different media (cinema, television, cable television, streaming television) (Stanitzek, 2005). For example in translated audiovisual products, subtitles (the lines of text that appear at the bottom of the images) constitute an additional semiotic layer; they are very similar to peritexts that mediate linguistic content. Other cases of epitext, such as trailers—which Genette even recognized (2001, p. 351)—are also relevant because they are a hybrid genre with advertising and narrative functions (Klecker, 2015). The relationship between films or television series and *their* trailers should be understood within the framework of the notion of thresholds (*seuils*) developed by Genette (2001), insofar as paratexts occupy an intermediate position, not as boundaries, but rather as entities that contribute to a notion of unity of the text, of extension of authorship, and, at the same

time, as interpretative frameworks or pieces that contribute to potential interpretations by the audience (Klecker, 2015; Šidiškytė, 2015; Stanitzek, 2005).

The available paratextual elements for *Looking* focus primarily on Patrick's story arc, but they also showcase the telecinematic aesthetics of the series and highlight the producers' creative intention and the actors' interpretive skills. The trailers can be classified into the following groups:

- those used to promote each season debut, with content from the first two or three episodes

- previews shown at the end of an episode that had just been aired and shown during the week prior to the premiere of the new episode

- the movie trailer

- promotional videos, such as short documentaries, aired during the seasons

All these trailers show HBO's logo as a means to guarantee the quality TV status of the series. These videos were mainly broadcasted by HBO channels. To date (March 2021), only a partial record of these promotional pieces remains. However, these trailers show how *Looking*'s promotion was also constant in Latin America. On the HBO Latino channel on YouTube, the previews of the first and second seasons are still available with subtitles in Spanish. Among these previews, two trailers for the second season that was released in 2015 seem relevant for research on translation and multimodality; each of them have American and LatAm versions.

- Trailer 1: aired to promote the start of the second season; it features a montage of different scenes from the first episodes of the new season; it is 1 minute and 20 seconds long.

- Trailer 2: aired to promote the start of the second season. It does not focus on the series' story; it is more of a promotional piece focused on the actors who play the characters. It has a duration of 30 seconds.

Both pieces are analyzed in the following sections, considering their semiotic components, paratextuality related to translation and its specific resemiotization for Latin America, as well as the differences between the original and adapted versions.

IV.1. Trailer 1: Emphasis on genre hybridization

For the analysis of this trailer, the multimodal transcription models proposed by Baldry and Thibault (2006) were taken as a reference. The transcription template was structured according to the acoustic and visual channels as shown in Figure 1. For the Latin American version, a column for Spanish subtitles was also included, and, in case of changes in other semiotic components, the label "LatAm" was included. The complete template contains 40 segments covering the entire trailer. The trailer can be divided into 4 sections marked by the presence of the main characters; the presentation of the secondary characters and the connection they have with the main characters; the transitions; the insertion of texts on the screen; and the intensity of the music. The trailer structure is presented in the following figure.
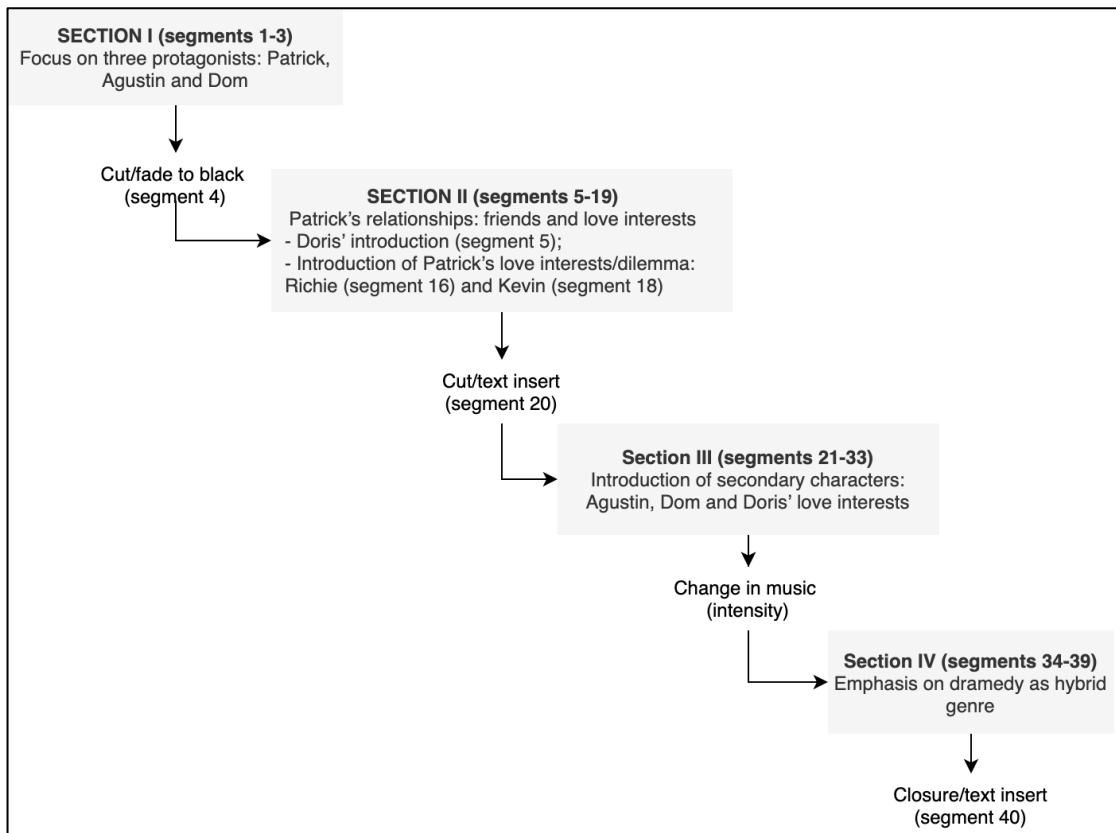

Figure 2. *Structure of trailer 1 (*Looking*, season 2)*

The first section is characterized by the "semiotic cohesion" (Chaume, 2004) between visual and spoken linguistic elements (see Table 1 below). For example, the words *peace* and *tranquility* (segment 2) are uttered and coincide with the changes in framing, from the panoramic shot of a river to a long shot of a house in the woods. Something similar happens in segment 3. When Patrick's line ends with "around us," the camera frames the three friends in a group full shot. In the subtitled (LatAm) version, the written text at the bottom of the screen reinforces the relationship between the image and the spoken language. As for acoustic resources, these first three segments are marked by a sound that intensifies, has no rhythm, and cuts off before the second section begins.

Table 1. *Trailer 1 (*Looking*, season 2), segments 1-3*

	Time	Visual		Auditory	
		Composition	Subtitles (LatAm)	Language	Paraverbal
1	00.00.01	Camera in motion; shot from a low angle; image of treetops	*Es lo que necesitábamos.*	[Patrick (off)] This is exactly what we need.	[Sound] Smooth Slowly intensifying
2	00.00.03	Pan shot; calm river with a boat in the middle, trees in the background	*Paz, tranquilidad*	[Patrick (off)] Peace, tranquility.	
3	00.00.04-00.00.06	Long shot; country house in the middle of a forest of tall trees → the camera descends with a vertical tracking shot and changes to a group full shot of Patrick, Agustin, Dom.	*Y el esplendor de la naturaleza // alrededor nuestro*	[Patrick (off)] Nature's majesty just all around us.	

From the second section onward, the images of the preview suggest a humorous tone in the series, particularly with the introduction of Doris (Lauren Weedman) and the line "Hello, bitches," a device of feminization as part of camp speech among gay men. The fact that Doris uses this expression positions her as a member of the homosocial group. The bond between Patrick, Doris, Agustin, and Dom is told through group full shots, which show a degree of trust and friendship (because of the proxemics). Also, in what could be understood as irony with respect to the content of the first section (the forest that implied peace and tranquility), in the second section, the friends are shown using a substance before attending a party in the forest. From the symbols of the party (the neon lights, the type of dancing), it is suggested that it is a Radical Fairies party.

However, the light tone built through humor is also complemented by recurring close-ups of the three protagonists. The close-ups initially focus mainly on the smiles on Patrick's face. However, in segment 13, when Dom and Patrick are talking alone (group close-up), a close-up of Richie comes in. The second section then presents the tension of the series around Patrick's love interests, which solidifies the homoerotic theme. Indeed, the tension only grows starting from segment 17, due to the use of the shot/reverse shot between Kevin and Patrick, the linguistic content, and the serious tone of their voices. Nevertheless, the tension breaks, and the scene's montage of the friends having dinner (segment 18) and Dom's phrase "You are his dirty little secret" set an ironic tone again.

Table 2. *Trailer 1 (*Looking*, season 2), segments 13-19*

	Time	Visual		Auditory	
		Composition	Subtitles (LatAm)	Language	Paraverbal
13	00.00.20	From a high angle, group close-up of Dom and Patrick talking to each other lying down → Change to another scene; close-up of Richie.	Está todo bien con Richie, ¿no?	[Dom] You care about Richie, you know, right?	
14	00.00.22-00.00.25	Close-up/reverse shot of Richie and Patrick as they talk to each other.	-¿Estás saliendo con alguien? -¿Y tú?	[Patrick] Are you seeing anyone? [Richie] Are you?	
15	00.00.26	Medium two shot of Richie and Patrick.	Es complicado.	[Patrick] Uhh… It's complicated.	
16	00.00.27-00.00.30	Close-up of Kevin and Patrick (from behind). → Patrick walks through the streets of San Francisco (El Castro).	Si cuentas lo que pasó,// todo San Francisco lo sabrá.	[Kevin] You tell someone what happened, then suddenly it's all over San Francisco.	[Paraverbal] Low, serious/worried voice
17	00.00.31	Close-up of Kevin/reverse shot of Patrick (with a serious, sad look)	No quiero que eso suceda.	[Kevin] I really don't want that to happen.	[Paraverbal] Serious voice
18	00.00.32-00.00.34	Medium group shot of Patrick, Agustin, and Dom sitting around a table, talking	Eres su sucio secreto.	[Dom] You are his dirty little secret.	[Sound] Hard cut of sound
19	00.00.35	Close-up of Patrick; he turns his face with a despaired look.			[Paraverbal] Sigh [Patrick]

In addition to the focus on the bond among the main characters, the romantic aspect of the plot is exploited through medium shots (two shots and group shots) that are recurrent throughout the trailer. There are a total of 25 two shots throughout the trailer (see Figure 3). These establish the romantic bonds among the characters as well as characterize the friendship among the three protagonists, who appear talking to each other in several scenes. There is a total of 21 individual shots, and 14 of them are close-

ups. In this sense, shot selection is an important resource used to present the bonds of friendship and romance among the different characters. The central framing of the faces of the actors/characters also supports the spoken language mode, as their names quickly swipe across the frame and are ephemeral in comparison with the editing speed. In addition to the interaction between modes, the shots fulfill a textual function because they place the series in the generic field of drama (Sikov, 2010). The framing that focuses on the characters' faces and their prominent kinesics highlights the actors' interpretative skills, the drama of the scenes, and the nuances in their gestures that the viewer sees in detail.
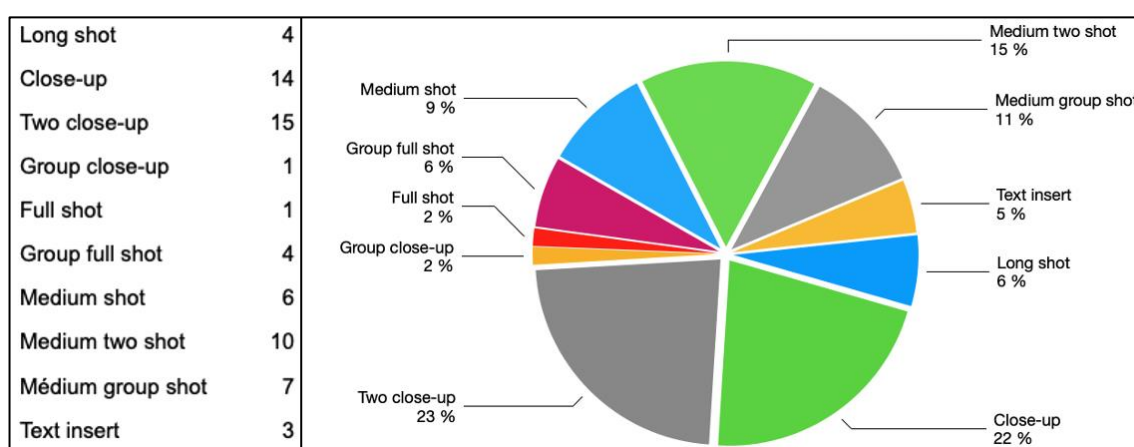

Figure 3. *Shot count of trailer 1 (*Looking*, season 2)*

The third section begins after segment 20, an intertitle in English that functions as an advertisement for the series itself. Up to this point, the subtitles in the LatAm version have accompanied the spoken texts, but they also appear in segment 20. Although the reference to the critics is omitted (probably due to time constraints inherent to this audiovisual translation modality) in the phrase "La aclamada serie regresa" (The acclaimed series returns), it is relevant because the interpersonal metafunction of the trailer is to awaken the audience's interest in watching both the new season (which still has no critic reviews) and the already released episodes, due to their stated quality. The third section is also relevant because differences between the American and LatAm versions start appearing. As shown in the paraverbal modes column, in segment 21 of the American version, the song "Alive" by Empire of the Sun starts to play, while in the LatAm version, the song has been replaced by electronic music without lyrics.

Table 3. *Trailer 1 (*Looking*, season 2), segments 20-27*

	Time	Visual		Auditory	
		Composition	Subtitles (LatAm)	Language	Paraverbal
20	00.00.36	THE CRITICALLY ACCLAIMED SERIES RETURNS (*Looking* font, with blinking neon lights effect)	LA SERIE ACLAMADA REGRESA		
21	00.00.37	Close-up group shot; Agustin looks at Patrick and smiles → medium shot of the three friends.	Agustin hizo un nuevo amigo.	[Dom] Agustin made a new friend.	[Music] Empire of the Sun's "Alive" song starts. [Music LatAm] Energetic, electronic music starts.
22	00.00.38	Long shot of a beach → full group shot of Patrick, Agustin, and Dom on a boat; Eddie waves from the beach.	-Hola. -Hola.	[Eddie] -Hey [Agustin]-Hey there.	
23	00.00.41	Medium group shot; Eddie and Agustin swim by themselves in the river at night.	¿Estás soltero?	[Eddie] So are you single?	
24	00.00.43	Full shot of Agustin in a club; he is by himself and looks at the people dancing.	*Desde hace poco.*	[Agustin] Only recently.	
25	00.00.44-00.0047	Close-up of Patrick and Agustin → close-up of Agustin; he kisses Patrick on the cheek.	Lentamente, regresas// al mundo de los vivos. ///Muy lentamente.	[Patrick] You are slowly. returning to the world of the living. [Agustin] Ever so slowly.	
26	00.00.48-00.00.49	Group shot of Doris, Patrick, and Augustin; they cheer for Dom at a football game → full shot of Eddie dancing on the benches.			[Music] "Days go by my window World slows down as it goes"
27	00.00.50-00.00.52	Medium two shot of Dom and Lynn in the kitchen of Lynn's house → close-up of Lynn looking up → close-up two shot of Lynn with someone else in a hot tub; Dom looks on in jealousy.	Parece que te estás retrayendo.	[Dom] It's like you are withholding.	

During the third section of the American version, scenes are shown symbolizing friendship (segments 21, 25), romantic interest (segment 23), homoerotic desire based on the central framing of the body (segment 22; third frame of segment 27), as well as loneliness (segment 24) and heartbreak (segment 27). The editing of these images is also framed by a song with a hopeful tone, almost like an anthem, which appeals precisely to the notions of friendship and love. The synchrony between images and music highlights the fundamental themes of the series (friendship and love), as well as the dramatic tone created by the different bonds and relationships among the characters. The song "Alive" plays a significant role as the lyrics are heard in the background,

underneath the dialog; and, in four moments (segments 26, 30, 34, 40), the music is intensified so that the lyrics of the song frame the images. The LatAm version does not present variations in the editing of the images. However, the fact that the music accompanying the scenes in the LatAm version does not have lyrics highlights the conflict between the characters shown in the images; the hopeful frame created by the song in English is lost. In that sense, the focus on the relationships is not based so much on the juxtaposition of moments of joy and tension but rather suggests that homoeroticism and homosexuality are the mobilizing themes of the series.

The last section of the source trailer is driven by the editing and use of music. In opposition to the previous section, the characters are shown in moments of joy and tranquility; only Patrick appears as a sign of unease in relation to his objects of desire that always precede and accompany his image (segments 35 and 36). The Empire of the Sun song, which plays in the last section, evokes the campy images in the "Alive" video clip, in particular, the ABBA-esque two shots and close-ups and the characterization of vocalist Luke Steele. This resource is interesting, insofar as it allows *Looking* to be part of the group of television productions on gay identities without resorting to the overexploited humorous dimension of camp or allusions aiming to capture an audience. Instead, it appeals to a more immaterial camp register without direct references. As mentioned before, the LatAm version lacks this semiotic layer, so the semiotic density is only restored by the editing. Section four concludes with an inconsistency between the intended ceremoniousness of quoting a Walt Whitman verse (as a symbol of gay culture) and Dom's mocking laughter (segment 38).

Table 3. *Trailer 1 (*Looking*, season 2), segments 34-40*

| | Time | Visual | | | Auditory | |
		Composition	Subtitles (LatAm)	Language	Paraverbal	
34	00.01.06	Doris dances on someone's shoulders at the forest party → Close-up, Lynn, and Dom laugh.			[Music] Song intensifies: "Loving every minute cause…" [Music LatAm] Energetic, electronic music intensifies.	
35	00.01.08	Medium shot of Richie → medium group shot of Patrick and Kevin while they are about to kiss each other.	¿Estás enamorado de él o qué?	[Richie] Are you in love with him or what?	[Paraverbal] Serious voice	
36	00.01.10-00.01.12	Medium shot of Patrick; exiting a club confused → close-up of Richie → close-up of Dom and	"La felicidad no está// en otro lugar, sino aquí.	[Patrick (off)] Happiness not in	[Music] Song intensifies: "Loving	

		Lynn in bed smiling → medium shot of Eddie as he dances.		another place but this place.	every minute cause you make me feel alive… alive"
37	00.01.13-00.01.15		No en otra hora, sino ahora".	[Patrick (off)] Not for another hour, but this hour.	[Sound] Hard cut of sound
38	00.01.16-00.01.19	Fade out → black screen → close-up of Patrick and Dom.	-¿En serio? ///-Es Walt Whitman.// Es una buena cita. ///No me importa quién es.	[Dom] -Really? [Patrick] -It's Walt Whitman. It's a great quote. [Dom] -I don't care who he is.	[Paraverbal] Laughs [Dom]
39	00.01.20	Close-up group shot of Patrick and Richie.			[Paraverbal] Laugh [Patrick]
40	00.01.20	LOOKING			[Music] Song intensifies: "Loving every minute cause you make me feel alive… alive"

Finally, in segment 40, the title of the series appears centered and with dynamic typography. The letters are illuminated with a flicker and a slight electric sound, like a damaged neon sign. These are a reference to a sense of insecurity in the characters, their lack of set careers, and they allude to their non-linear or precarious pursuit of success. The combination of all the semiotic codes of trailer 1 build the hybrid genre of the series, which is neither a comedy nor a drama, but a dramedy in the style of HBO's quality TV.

IV.2. Trailer 2: Music and inter-genre translation

The second trailer, barely 30 seconds long, focuses on the main characters Patrick, Agustin, and Dom, as well as Patrick's love interests: Richie (Raúl Castillo) and Kevin (Russell Tovey). In both versions of the trailer, the images (close-ups of the five characters, each with a dominant hue, changing with the rhythm of a song), their composition, and editing remain the same, except for the translation of the text insert in the penultimate frame that reads "the new season//Looking" or "nueva temporada//Looking." The difference between the two versions of the trailer resides in the music. The change of song in the LatAm version constitutes a resemiotization or inter-genre translation that is analyzed later.

The images in the trailers can be analyzed through their compositional elements, such as close-ups, lighting, and the color that dominates each frame. The colors of the image come from the lighting and probably from the use of filters; in that sense, some contrast is also achieved through the use of black and the purity of the tone, which highlights the contours of the faces and add volume. Initially, the three main characters appear; each character is assigned a color: Patrick (blue), Agustin (red), and Dom (purple, a non-spectral color derived from the first two). Then Kevin (green) and finally Richie (orange) appear, with a clear reference to cold and warm tones, respectively. Agustin and Richie, the Latino characters, have the warmest colors (red and orange, respectively). There is a concentration of light on the faces, which reinforces their volume, but also outlines the vectors. The very reflection or concentration of light on the faces reflects the tones off the screen, that is to say, there is a sort of light projection effect from the screen itself.

Transitions with an optical effect (the fade to black of the previous frame) establish the dynamics among the initial frames and individualize each character. The transitions are then followed by sharp cuts, with short frames in which the characters begin to appear one after the other quickly. This editing contributes to the rhythm, but it also creates semiotic density due to the composition and the characters' actions (facial gestures, especially gazes).
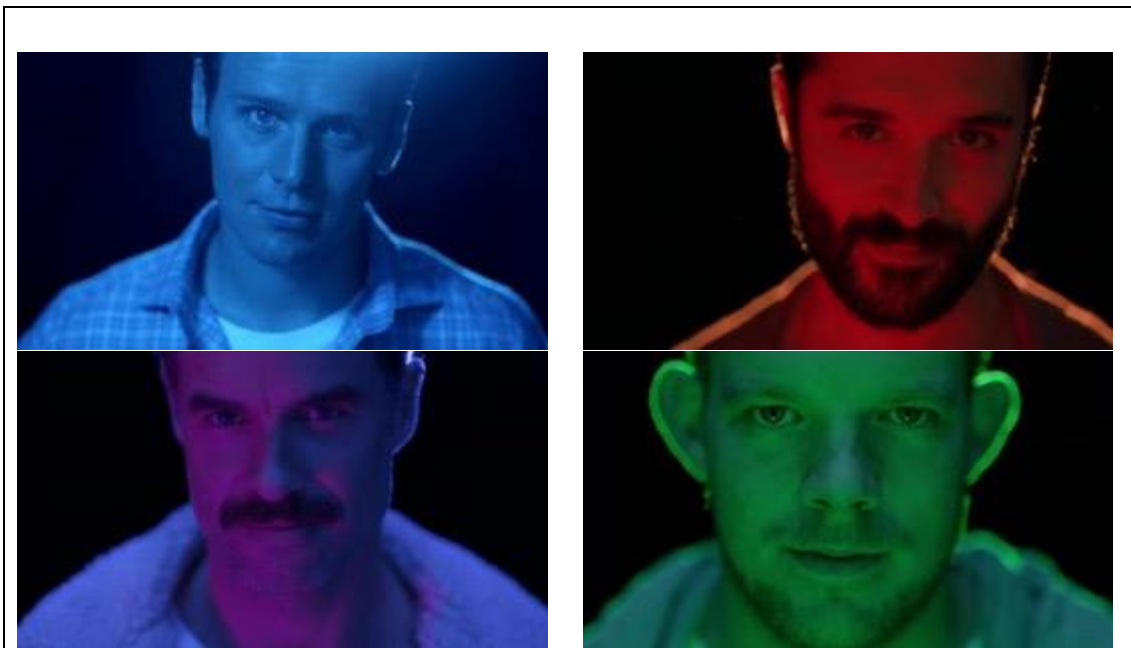
Figure 4. *Shots of the characters*

The use of colors may refer to the gay flag as an easily identifiable symbol of this community. However, the color choices also refer to the narrative of the series, as Kevin and Richie represent Patrick's objects of desire. Thus, after the individual frames, Patrick and Richie appear face to face in a two shot, lit in orange. In the next frame, it is Patrick and Kevin, in green. In the first two shot, Richie averts his gaze, thus breaking the fourth wall, the limit of the series' diegesis. In this sense, the gaze in the individual frames and throughout the trailer is a meaningful semiotic resource.
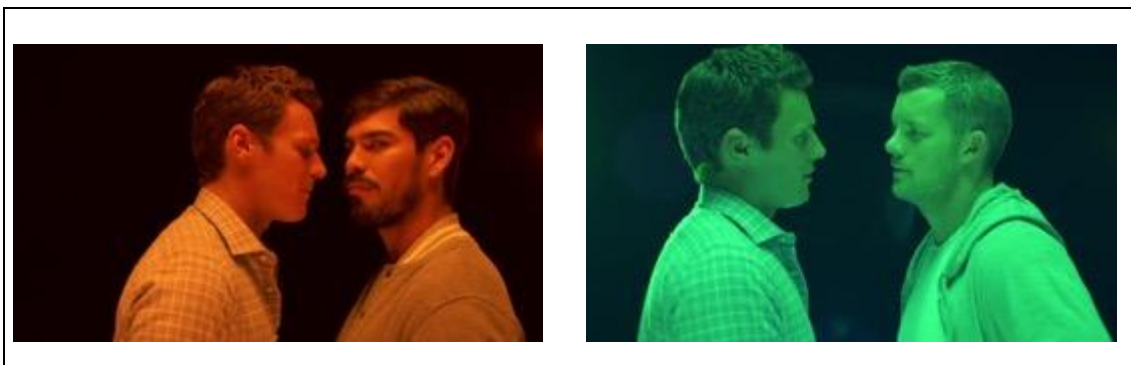

Figure 5. *Two shots of Patrick and Richie, and Patrick and Kevin*

In the first frames, the characters' gazes could be understood as directed away from the field of view—the virtual, imaginary field, that dialectically feeds meaning to what can be seen on the screen (Bedoya & León Frías, 2011). However, Richie's action of looking or turning his gaze is an ironic commentary on Patrick's desire and how he ended their relationship at the end of the first season. From this brief scene, it is understood that the characters' gazes, as signifiers of an action, are directed away from the field of view in the framing, towards the viewer; the character, as an actor that releases the force of the action, questions the subject looking at the screen. The viewer's gaze is a common theme in discussions on film semiotics with a gender perspective (Mulvey, 2012).

Nonetheless, in this particular case, it is a reflective gaze from the screen to the viewer (de Lauretis, 1987), which appeals to the male position and homoerotic desire, taking into account those who constitute the target audience of *Looking*. Although the viewer is out of the frame, which could lead one to understand that the process initiated by the actor through the vector of his gaze is an intransitive or non-transactional action, the viewer is indeed the object of the vector. It is an extradiegetic action through which the characters/actors establish a symbolic relationship with the viewer (Kress & Van Leeuwen, 2006, p. 117).

The five characters/actors take turns in this position on the screen before the speed of the shot changes begins to vary according to the rhythm of the song. It is then revealed that all the characters/actors are in a single space, on a platform that rotates until they appear in front of the camera. This alludes to a store window, through which the actors seem to be available. The vectors and the semiotic density of the gaze have a bearing on the notion of cruising and flirting, in which the gazing subject is positioned as a potential object of desire (Langarita Adiego, 2017). Facial gestures also produce slight changes in the gaze, but the object remains the same. Consequently, although the images give the impression of being static, they do show characters performing a transitive action.

Figure 6. *Dom and Richie's gazes and facial gestures*
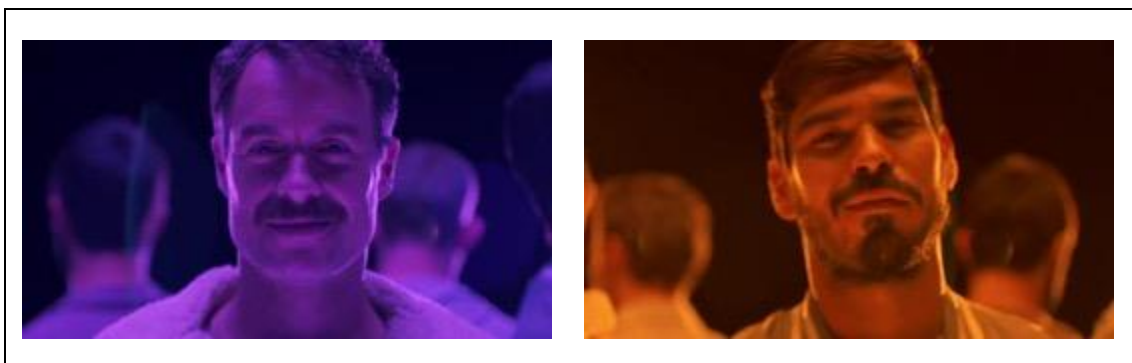
In a moment of semiotic interaction emphasized by the electronic percussion setting the pulse, frames that change from vertical to horizontal stripes are manipulated in order to highlight the faces, gestures, and how they supplant the generation of gaze vectors (e.g., lip gestures). As Boeriis and van Leeuwen (2017) point out in relation to this type of vector configuration:

The eyebrows, the mouth, and the wrinkles and folds of the smiles and frowns that can contract or open up the face all clearly delineate vectors, resulting from the tension of facial muscles […] the person whose face is in question is the Actor, and facial expressions are communicative, expressing reactions in most cases […] combinations of these, for instance pursed lips and widened eyes, can modify these expressions. In short, facial expression vectors realize a specific kind of reaction, different from the gaze (p. 29).

Figure 7. *Reduced framing*

There is a relationship between the reduced framing and the rhythm of the songs in both the American and LatAm versions of the trailer. In the American version, the song is "(Far From) Home (The Speed of Sexor Reprise)" by Tiga, a Canadian musician. The song falls into the synthpop genre and is a remix of a slower song from the 2006 album *Sexor*. Therefore, this version works as a dance version or a club mix. The song has been edited in the trailer to synchronize the framing and the lyrics of the song and to articulate the images in order to recreate the pulse of the mix. The opening verses support the ideational function of the images as they reference the dilemmas Patrick faces and his relationship with his friends. "Hard not to be so hard on myself/I'm trying to learn to keep my mind in check/I listen to my friends when they say/It's destiny, it's meant to be this way." The cut of the song leads the viewer to link the lyrics with the close-ups of the characters looking directly into the camera: "I see the boys stare and/I see the boys stare

and/I see the boys stare and/I hear them talk." The topic of these verses is a reference to the series (*Looking*) which, together with the characters' gazes, constitute a type of semiotic cohesion.

In the LatAm version, the montage of the images and music also produces a sense of synchrony. In this case, the song is "Deep Impact" by Nick Kingsley, an English musician. The song belongs to the electronic music genre, particularly house music, originated in the African-American community of Chicago (Thomas, 1995). This music genre has gone through a historical process marked by the aesthetics of inclusion and fraternity; that process was shaped by events like the Stonewall riots, processes like the gay liberation, the parallel development of disco music during the seventies, and the emergence of rave culture (Maloney, 2018). Thus, house music as a trope of gay space integrates a different layer of meanings in comparison with the song with lyrics in the American version of the trailer. In this transmodal moment, an echo emerges as a representation of gay identity, clubs, and the homosexual movement in large Latin American cities, where house music continues to be an index of freedom, eroticism, and queer culture.

V.   FINAL REMARKS

This brief study was about two trailers of the series *Looking*, as well as the translated and adapted versions for Latin America. Regarding trailer 1, the analysis showed that Spanish subtitles work within the framework of audiovisual translation norms, particularly the synchrony between spoken and written linguistic modes. It was proposed that, through the combination of images and linguistic units that could refer to meanings through metonymies (tranquility and peace in relation to the images of lakes and forests), the interlingual subtitles served as elements of semiotic cohesion (Chaume, 2004). In terms of the visual communicative modes, it was noted that the shots (close-up, individual, and group shots) established the connections among the characters (friendships and romantic interests) and highlighted the dramatic nuances of the scenes, in particular the (facial) gestures of the characters/actors. In the analysis of editing and acoustic modes, this paper explored how sounds and music frame the images, thus modulating the tone of the visuals and emphasizing the hybrid genre of the series. It was further argued that the change of the musical piece in the version for Latin

America implied that the images and the homoerotic and homosexuality themes were more salient than the meanings triggered by the music in the American version.

In the case of the second trailer, it was argued that, although there is no linguistic material except for the insertion of the series title, the Latin American version is indeed localized. The noticeable change from the beginning is the song that, unlike the first trailer, not only frames the actions and images but also structures the shots, even to the point of proposing the topic of the visual meanings. The localized versions have only instrumental songs; therefore, the linguistic mediation of subtitles is not necessary. No assessment was made concerning whether one version is better than the other. Given that each trailer exists and works in specific contexts and for specific audiences, what is relevant is how the songs suggest different meanings.

In trailer 1, the interaction between the images and the song "Alive" proposes a camp register based on the intertextual relationship with the Empire of the Sun's video clip. This camp register does not take place in the Latin American version since the electronic music, without lyrics, highlights the homoerotic images and homosexual desire. In trailer 2, the song in the American version works by giving the images a humorous tone that modulates the configuration of homoerotic desire expressed through the male figures and the vectors that come out of the screen and question the audience. In the Latin American version, the symbolism of house music highlights the notion of homoerotic desire, possibly appealing to the immaterial gay culture related to this type of music. However, it does not function as a filter to modulate the density of the gazes from the actors/characters that are directed off the screen. In these cases, the changes in the musical components reveal the resemiotization or translation of the trailers. These are cases in which peripheral or non-existent linguistic modes show the relevance of translation understood as a multimodal process.

The fact that a series such as *Looking* pertains to a hybrid genre such as dramedy entails functions of identity and political representation that go beyond the humor or entertainment that one would expect from a sitcom. In other words, series such as *Looking* must integrate aesthetic and discursive components that demonstrate how a television narrative goes beyond the generic conventions of television and comes closer to telecinematic narratives with multiple story arcs, constellations of well-developed

characters, spectacular images, and social commentary. The trailers are also part of the series' paratexts. The cinematography of *Looking* is part of the vision of an author in search of representing real life. It is a bet on realistic fiction based on everyday life, entailing a series of aesthetic resources that are part of the semiotic configuration in both trailers and their Latin American versions.

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Insights into the subtitling of films from Arabic into Spanish

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ABSTRACT

Audiovisual translation studies (AVT) have experienced an exponential growth in the last twenty years, have consolidated proven analysis methodologies, and attracted the interest mainly of Western scholars. It is interesting to investigate whether these methodologies are also applicable to the study of subtitling of films from linguistically and culturally distant cultures such as Egyptian and Spanish. Therefore, the main objective of this work is to verify whether the translation norms proposed in the translation methods for dubbing and subtitling, traditionally based on language combinations with English, are applicable for the specific case of the Arabic-Spanish language combination, based on the analysis of the treatment of the cultural elements present in the audiovisual texts selected for this research. Among the findings, the distinctive features and colloquial character and spontaneity of the original versions are frequently lost.

Keywords: *Audiovisual translation; subtitling; translation norm; cultural term.*

I.   INTRODUCTION

The advent of Audiovisual translation studies (AVT) took place in the academic world in the early 1960s following the publication of the issue of the journal Babel devoted to film translation. Since then, this speciality of translation has become increasingly important. The 21st century marks the beginning of the exponential growth of audiovisual translation, with a progressive shift towards audiovisual media over print media, making audiovisual translation "the most dynamic and fastest developing trend within Translation Studies" (Orero, 2004), and a field of great interest in western academic circles.

On the basis of the linguistic and intercultural distance between the Egyptian and Spanish cultures, this study is approached with the intention of contributing to the existing literature on translation methods for dubbing and subtitling, with a special focus on translation norms. This study arises from the aspiration to deepen into a relatively unexplored field in the variety of audiovisual translation of subtitling in the Arabic-Spanish language pair, in particular, in Egyptian films subtitled in Spanish. After a detailed screening of several films, two key films in Egyptian cinematography directed by Youssef Chahine have been selected: Cairo Station (Bāb al-ḥadīd) (1958) and The Earth (Al-'rd) (1969) for their high number of representative samples of potential cultural constraints, and for their importance in both Arab and Egyptian film history.

Since the early 1980s, the study of translation as a cultural rather than simply linguistic phenomenon has been advocated. Especially in the early 1990s, with the cultural perspective on translation known as Cultural turn. According to Hurtado Albir (1994, p. 35), scholars agree in presenting translation not as a process of transcoding from language to language but as a transcultural act (Snell-Hornby); a communicative process that takes place within a social context (Hatim and Mason); an intersystemic act of communication (Toury); or a communicative practice and therefore a type of social behaviour (Hermans).

Translation is not only linguistic, but also textual and socio-cultural, and it is also conditioned by the circumstances that occur at each historical moment (Rabadán, 1991, p. 28). The translation of cultural elements is an essential tool for establishing identities and for facilitating (or hindering) intercultural understanding (Igareda, 2011, p. 14).

Therefore, the main objective of this work is to verify whether the translation norms studied in the translation methods for dubbing and subtitling, traditionally based on language combinations with English, are applicable to analyse AVT for the specific case of the Arabic-Spanish language combination, based on the analysis of the treatment of the cultural elements present in the audiovisual texts selected for this research. To achieve this, the following specific objectives are proposed: determine a methodological framework for analysing the translation of the cultural elements of the selected corpus, taking as a reference the cultural translation theories and the theoretical review of the four central notions of analysis: constraints, norms and techniques, together with the concept of the translation method; and, identify the translator method used to carry out the interlinguistic transfer for the specific case of Arabic-Spanish, in order to determine the cultural focal points of greatest cultural conflict in this language pair.

From the descriptive studies of translation approach, in the elaboration of the methodology, we have followed Martí Ferriol's model (2006), which is made up of three parameters: constraints, techniques and norms of audiovisual translation.

The study was carried out in three stages:

1. The conceptual stage, in which the theoretical framework and instruments of analysis were determined. A review is carried out of the state of the art of theoretical proposals of a cultural nature, the treatment of cultural elements in Translation Studies, the theories on the three parameters of analysis and the translation method. For each of these three parameters, we review the classification of various proposals made by different Translation Studies scholars, such as the contributions by the School of Manipulation, Toury (1980, 1995) and Rabadán (1991), among others, and then by the theories oriented towards AVT: Goris (1993), Ballester (2001), Díaz Cintas (2003), Chaume (2005), Martí Ferriol (2006, 2013) and Rica Peromingo (2016).

2. The methodological stage: based on the contributions reviewed in the previous stage, we propose a taxonomy or model of analysis in accordance with the characteristics of subtitling from Arabic into Spanish, taking as a reference the classification of Martí Ferriol (2006, 2013). Both films and their subtitled versions are viewed. This practice facilitates the identification of representative samples from a translatological point of view.

3. The analytical stage: a qualitative analysis is carried out on the samples extracted from the corpus for subsequent quantitative analysis.

II.   LITERATURE REVIEW

In this section, we review the context of cinema in Egypt, the literature on subtitling and the current state of subtitling in Egypt, to finally highlight the findings identified in the corpus and present our proposal of classification of translation norms adapted to subtitling from Arabic into Spanish.

II.1.   Cinema in Egypt

Egyptian cinema is the oldest and most influential in the Arab world, considered the paradigm for Arab filmmakers. The beginnings of cinema in Egypt coincide with the rise of cinema in Europe. Due to its enormous film production, Egypt has been considered the 'Hollywood of the Middle East'. The origins of the Egyptian film industry date back to the 1930s, along with the establishment of Studio Misr. Since 1936, Egypt began to participate in international film festivals, which led to its prominent position as a key representative of Arab cinema.

Egypt was the only Arab country that could establish a national film industry during the colonial period. From the first Egyptian film in 1927 to the present day, Egyptian film production has reached almost 3,000 films, representing about three quarters of the total Arab production. The success of the Egyptian film industry is due to several reasons, among them the dynamic and multicultural life in the country and the coexistence of Egyptians with different cultures and nationalities without, at that time, submitting to the colonial authorities. Although the British occupation ended in 1952, resistance to foreign domination and Egyptians' interest in establishing their own identity became more tangible in many fields, especially after the establishment of the Al-Wafd political party in 1918 and the 1919 Revolution. In 1937, the Egyptian government stipulated the abolition of the Capitulations which gave special legal rights to Europeans.

In the 1940s, film production experienced its golden years and Cairo was considered the film capital of the Arab world and the film industry became the second source of wealth

after cotton production. Samir Farid (2011), one of the leading historians of Egyptian and Arab cinema, notes that the Egyptian film market is one of only three markets in the world where national films get the largest share, thanks to laws that protect national production.

Shafik (1998) adds that the introduction of sound led to a boom in the Egyptian film industry and a profusion of musical films by famous singers such as Mohamed Abdel Wahab and Om Kulzum. This author offers a classification of Egyptian cinema by decades: 1) In the 1940s, genres were mixed; 2) The 1950s and 1960s were marked by melodramatic realism and Hollywood adaptations; 3) The 1970s and 1980s were characterized by social drama criticising the country's social and political situation and the re-emergence of the genres of farce, comedy and early melodrama.

The director of the films studied in this work, Youssef Chahine (1926-2008), is one of the most important personalities in the history of Egyptian and Arab cinema who enjoys the greatest international fame. He directed more than 40 films and documentaries presented at international festivals and shown commercially in Europe and the United States. Throughout his career, he won many awards, such as the Silver Bear at the Berlin Film Festival (1979) and the Special Fiftieth Anniversary Prize at the Cannes Film Festival (1997), among others.

Despite the proximity between Spain and the Arab World due to the long Arab presence in Spain (711-1492), almost eight centuries of scientific and cultural legacy, Arab cinema has a very scarce presence in Spanish commercial cinemas due to several factors such as distribution and the domination of American cinema. Among the Spanish festivals specialising in presenting Arab cinema, rich in its subject matter and artistic level but unknown to many, are the Mostra del Mediterrani in Valencia, the Mostra de Cinema Africà in Barcelona, the Festival Internacional de Cine Euroárabe (Amal) in Santiago de Compostela, the Festival of African cinema of Tarifa (FCAT), the Mostra de Cinema Àrab i Mediterrani in Sant Feliu de Llobregat (Barcelona), and the Festival de Cines del Sur in Granada. In addition to the aforementioned festivals and exhibitions, Spanish spectators can access Arab films through film libraries, the Arab film cycles offered by Casa Árabe, and Martes de Cine, a programme organised by the Fundación Tres Culturas in Seville,

which aims to raise awareness of the culture of the Middle East and North Africa through cinema as a transmitter of a country's culture.

II.2.   Audiovisual translation and subtitling

For Chaume (2004: 31), audiovisual translation modes are the technical methods used to carry out the linguistic transfer of an audiovisual text from one language to another. Audiovisual texts are characterised by two codes, the visual code which is invariable and the oral or linguistic code which is translated through different modalities. The most prominent and most widely accepted modes of audiovisual translation in the literature are dubbing, subtitling, voice-over and simultaneous interpreting, with a special focus on dubbing and subtitling, which are the most widespread and popular modes.

The most recent and complete classification of subtitling (Díaz Cintas and Remael, 2007) consists of 5 parameters: 1). Linguistic parameters, with the distinction between intralinguistic, interlinguistic and bilingual subtitles; 2). Preparation time available, with two types, online pre-preparation and live or real-time offline subtitling, also known as simultaneous subtitling; 3). Technical parameters, open captioning and closed captioning; 4). Method of subtitle projection: photochemical subtitling, laser subtitling, or, most common today, electronic subtitling; and, 5). Distribution format, such as cinema, television, DVD or Internet.

Since the beginnings of audiovisual translation studies and its modalities, there have been numerous publications on the preference for applying one mode or another, thus constituting a controversial issue among scholars of this discipline. A review of the international panorama of subtitling and dubbing countries shows that, in Western Europe, countries such as Germany, Spain, France and Italy opt for dubbing, while others such as Portugal, the Netherlands, Greece and the Scandinavian countries opt for subtitling. Díaz Cintas (2003) points out that in many cases the various modes of audiovisual translation coexist depending on whether the product is broadcasted on television or cinema, the genre of the programme and the profile of the audience. For example, products aimed at children or older audiences are dubbed because it is easier than reading the subtitles, even in subtitling countries.

There are several reasons that justify the choice of a particular mode. The economic factor of the country has a lot to do with the chosen mode; many countries opt for subtitling because it is less expensive than dubbing. It is also important to highlight viewers' tastes and habits, as they are accustomed to one mode that is more comfortable than another, and changing these habits would entail many economic risks. From a cultural perspective, the higher the level of unfamiliarity with the source language of the film, the greater the opposition to subtitling by the target audience. At other times, politics may justify the use of dubbing over subtitling, which is seen as a means of preserving the language from linguistic invasion. Four of the countries that follow dubbing policy had dictatorial regimes: Germany, Spain, France and Italy. Agost (1999) points out that the origin of the division between dubbing and subtitling countries was the economic and cultural supremacy of the USA after the Second World War and the increase of its audiovisual products, which made fascist or dictatorial regimes such as Germany, Spain, France and Italy choose dubbing as an instrument of censorship.

The advocates of subtitling are in favour of this method for several reasons: a) It is cheaper than dubbing; b) It makes it possible to enjoy the foreign language and the original voices of the actors; c) It has a didactic value, since in recent years subtitles have become a powerful tool in the teaching of foreign languages.

On the other hand, supporters of dubbing argue that subtitles contaminate the image and distract the attention of viewers who have to take in both the image and the subtitles at the same time, which leads the translator to omit or discard a large part of the original dialogue. Another criticism is that cinema is an entertaining activity, therefore, the effort exerted by the viewer to read and perceive the subtitles results in reducing this sense of entertainment.

i) Audiovisual translation in Egypt

In Egypt, subtitling was considered the best option to protect the local industry from competition, in addition to being a less costly procedure than dubbing, as it involves fewer participants and requires fewer stages. Subtitling in Egypt is attributed to the effort and hard work of Anis Ebaid who dominated the audiovisual scene in Egypt for almost forty years in the period between 1944 and 1989.

The emerging subtitling industry worked closely with the censors. No sexual language, no blasphemous references to the Almighty, prophets or revealed books were allowed, which made the language used in subtitles seem like "genre sui generis" (Gamal, 2008, p. 3). When translating these taboo language elements into Arabic, subtitlers tend to use "certain lexical items and syntax that was odd and stilted" (Gamal, 2008, p. 4). This issue became more noticeable with the advent of television in 1960 when a new era of audiovisual translation began and the Egyptian Radio and Television Union developed its own centre.

Until 1990, most AVT in Egypt was limited to subtitling. Although subtitling is considered the preferred mode, some attempts at dubbing have been made but were unsuccessful because the films are dubbed in classical Arabic (fuṣḥā) which produces the strange effect of hearing familiar voices while the action and images on screen show a totally different culture.

The digital revolution of the mid-1990s and the commercialisation of the Internet made AVT a growing industry. By the late 1990s, the number of satellite channels had reached over a hundred and most of them were broadcasting constantly. Until 2002, the translation of foreign films into Arabic was dominant and very little Egyptian cinema was translated into other languages. The situation changed with the emerging DVD industry producing a steady number of Egyptian films subtitled in English and French.

With regard to the training of audiovisual translators in the Arab world, Gamal (2007) indicates that the increase in the number of companies offering audiovisual translation services, particularly in Syria, Lebanon, Jordan, Egypt and Dubai, as well as the increase in broadcasting hours and the unprecedented demand for audiovisual translators has not been supported by an increase in training institutions. In the entire Arab world there are only two academic institutions offering academic training in audiovisual translation: one in Cairo (The American University) and the other in Beirut (Balamand University). Audiovisual translation in the Arab World remains beyond the reach of translation departments at a time when there is a clear need to embrace the concept, localise the discipline and invest in the training of specialists in Arabic AVT studies.

Over the last two decades, Mexican, Korean and Turkish dramas invaded the Arab World through dubbing into the Syrian dialect and the Egyptian vernacular understood by most Arab countries due to the large production of Egyptian films, TV series and songs.

Unlike subtitling, the proliferation of satellite channels gave a major boost to dubbing. By the mid-1990s, a new trend was emerging in the dubbing of foreign television drama in Lebanon and Egypt. This phenomenon known as "Mexican drama" originated in Mexico, Brazil and Spain and was dubbed into Modern Standard Arabic (MSA). With Mexican drama, dubbing was a contributing factor to the externalisation of the film material that was not helped by the predominantly female actresses with white complexions, blonde hair and different body language, westernised lifestyles and more liberal attitudes towards love, sex and material values.

In 2008, Egyptian viewers were able to watch on pay-TV the new wave of dubbed TV dramas that spread throughout the Arab world "The Turkish Drama". With the second wave of dubbed TV dramas, some important changes can be observed. Essentially, dubbing took place in Syria and in the vernacular of the Syrian dialect. Turkish drama dubbed in Arabic has been labelled as a new shift that has brought life to Arabic-language drama production, especially the Syrian dialect, and has brought foreign romance to Arabic television in a way that is linguistically acceptable and culturally appropriate.

However, the change also brought challenges to Egyptian drama, which has always been held in high esteem in Arab countries. The Egyptian dialect, long perceived as the lingua franca in the Arab world, faced an important competitor, as the Syrian dialect, coupled with superior foreign production, and posed a challenge that many believe will shake Egyptian drama out of its complacency.

The unprecedented success of the dubbed Turkish drama is attributed to three main factors: Syrian Arabic was used instead of MSA, which helped to bring the work closer to the viewer, and, secondly, the Turkish culture is close to the Arab culture, particularly in its social customs, cultural values, nuances and feelings. And finally, dubbing was done professionally, with great care to the details of translation, language details, articulation and timing.

The feedback from the Turkish drama demonstrated that dubbing has been successful in domesticating foreign work and, for the first time, seems to have gained recognition and acceptance as a viable method of translating television dramas in the Arab culture.

II.3.   Subtitling norms as parameters of translation analysis

In audiovisual translation studies (Ferriol, 2006, 2013), the key notions for defining and describing the translation method are based on translation techniques, translation constraints and translation norms, the latter as the object of this study.

Translation techniques serve as analytical tools for the description and comparison of translations and allow us to identify the equivalences chosen by the translator for textual micro-units as well as to obtain data on the methodological option used (Hurtado Albir, 2014, p. 257).

Among the different proposals of translation techniques is Molina and Hurtado Albir's compilation (2001, p. 114-116): adaptation, linguistic amplification, amplification, calque, compensation, linguistic compression, discursive creation, description, established equivalent, generalisation, modulation, particularisation, borrowing, reduction, substitution, literal translation, transposition and variation.

Martí Ferriol's (2006, 2013) proposal, specifically adapted to audiovisual translation, is based on Molina and Hurtado Albir (2001), with some modifications such as adding two more techniques: word-for-word translation and one-for-one translation; distinguishing between omission and reduction to establish a gradation in the degree of intervention of the translator (Martí Ferriol, 2013, p. 118); and, eliminating the compensation technique due to the difficulty of identifying and locating it, especially in the variety of audiovisual translation.

Its validity is related to several issues such as: the context, the purpose of the translation, audience expectations, the genre of the text, the modality of the translation (written translation, sight translation, etc.), the type of translation (technical translation, literary translation, etc.), and so on.

In his handbook on translation, Ghazala (1995: 195-209) adopts a practical rather than a theoretical approach in dealing with the problems generated by English-Arabic

interlanguage transfer, and proposes a list of sixteen procedures or techniques, which are described below:

1. Cultural equivalent: finding an equivalent in the target language (TL) that can be used in the same context providing the same meaning as the source language (SL). For example, translate The British Council by المركز الثقافي البريطاني

2. Cultural correspondence: using a term in the TL that could have exactly and literally the same term in the SL. For example, "Security Council" as مجلس الأمن, "to hit two birds with one stone" as يضرب عصفورين بحجر.

3. Accepted standard translation: using a term or expression that is already commonly accepted in everyday usage, especially terms related to technology, the Internet, etc. For example, "spare parts" as قطع غيار السيارات

4. Naturalization: adapting a word from the SL to the morphology and pronunciation of the TL. For example, "democracy" as ديمقراطية , and "Hercules" as هرقل.

5. General sense: replacing a SL term with a clarification of its meaning because there is no equivalent term in the TL. For example, "paddy fields" as حقول الأرز

6. Transcription/transference: transliterating the word as it is pronounced in the SL. For example, "cricket" as يكتكر.

7. Literal translation: translating the meaning of expressions literally. For example, "The White House" as البيت الأبيض.

8. Translation couplet: combining two translation techniques.

   For example, "Pentagon" as (وزارة الدفاع الأمريكية) البنتاجون (transcription and paraphrase).

9. Translation triplet: similar to the previous technique, but in this case three techniques are used. For example, "jeans jacket" as سترة جينز أمريكي (literal translation, transcription and classifier).

10. Classifier: introducing a classifier that explains or clarifies the cultural component when there is a risk that the text will be incomprehensible. For example, "sake" as شراب الساكي, "rock" as موسيقى الروك.

11. Neutralization: functional/descriptive equivalent: this technique is a "kind of deculturalization" of the cultural term of the SL, removing its cultural feature and using a neutral term. For example, "Kremlin" as القصر الرئاسي الروسي.

12. Componential analysis: adding clarifying details not included in the SL. For example, "continental breakfast": فطور أوروبي: (توست) محمص وخبز وقهوة شاي).

13. Paraphrase: provide a succinct explanation to clarify the meaning of the term in question. For example, "ham" as شرائح فخذ الخنزير.

14. Translation label: this is a non-standardized, provisional translation of a neologism, which is enclosed in quotation marks or brackets to indicate its transitional nature. For example: "love virus" [فيروس الحب] فيروس تخريب الحاسب.

15. Deletion: omission of an element present in the SL from the TL.

    For example: "AIDS" نقص المناعة instead of مرض نقص المناعة المكتسبة.

16. Gloss/glossary, notes and footnotes: providing an explanation of a vague or misleading word or expression by means of a footnote or glossary at the end of the text. For example: "ploughman's lunch" خبز وجبن ومخللات ومشروب الجعة غداء الفلاح:غداء بسيط من مؤلف

Translation problems are "the difficulties (linguistic, extra-linguistic, etc.) of an objective nature that the translator may encounter when carrying out a translation task" (Hurtado Albir, 2014: 286). According to Hurtado Albir, the notion of problem is of vital importance in translation didactics and evaluation, as it "guides the elaboration of learning objectives as well as the comparison of the translation with the original text" (2014, p. 279).

Despite its great importance, only a few authors address the issue of translation problems. Lorscher (1991) acknowledges that "the absence of empirical approaches and the strong speculative tendency" (quoted in Hurtado Albir, 2014, p. 280) led to the scarcity of analysis of this translatological issue.

There is no unanimous consensus among translatologists about its definition or its classification, as Presas (1996) points out that "there is a lack of a definition of the concept of translation problem with a theoretical basis and systematisation" (quoted in Hurtado Albir, 2014, p. 280).

Based on the proposal of Nord (1991) and the PACTE group (2011), Hurtado Albir (2014, p. 288) proposes a typology of translation problems composed of five basic categories:

1. Linguistic problems: include problems related to the linguistic code, especially at the lexical and morphosyntactic levels.

2. Textual problems: refer to problems related to issues of coherence, thematic progression, cohesion, textual typologies (genre conventions) and style.

3. Extra-linguistic problems: these are problems which refer to thematic, encyclopaedic and cultural issues. They are related to cultural differences.

4. Intentionality problems: related to difficulties in capturing information from the original text (intention, intertextuality, speech acts, presuppositions, implicatures).

5. Pragmatic problems: arise from the translation project, the characteristics of the receiver and the context in which the translation is carried out.

With regard to translation norms, the object of this study, the work by Martí Ferriol (2006, 2013), based on the contributions of Goris and Ballester, studies the subtitled and dubbed versions of five films belonging to the genre "American independent auteur cinema" released between 2001 and 2004, focusing on the theoretical concept of the translation method and on the three parameters (norm, technique and constraint) used for its identification. For the translation phase, Martí Ferriol (2013, pp. 71-72) proposes six types of norms:

1. Linguistic standardisation: neutralisation (levelling) of the non-standard features of the different dialectal (including social) varieties of the source language, of the idiolects and of all linguistic registers.

2. Naturalisation: adaptation (graphic substitution, voice-over or subtitling) of graphic signs (labels, titles, etc.); adaptation of pronunciation (proper names

and place names are pronounced according to the phonetic rules of the target language); the familiarising treatment of socio-cultural references; and, especially, respect for visual synchrony (phonetic, kinesic and isochrony synchrony), which is clearly conditioned by planning (Chaume, 2003a, p. 251): for certain types of shots, it is more important that the translation conforms to the movements of the actors on screen than to what they actually say in the source language.

3. Explicitation: of vague or equivocal expressions, connectors or logical connections. It also consists of the addition of internal references to reinforce the homogeneity of the structure of the story, and the textual explicitness of the images.

4. Linguistic fidelity: maintenance of the morphology, syntax or grammatical constructions (especially simple ones) of the original text.

5. Euphemisation: alteration of the ethical sign of some element of the original text, softening it.

6. Dysphemisation: alteration of the ethical sign of some element of the original text, hardening it.

III.   METHODOLOGY

In order to verify whether the translation norms considered in AVT methods, traditionally based on language combinations with English, are adequate for the specific case of the Arabic-Spanish language combination, we start from one of the most common translation problems in the literature: the treatment of the cultural elements present in the audiovisual texts selected for this research. For our corpus, we have selected two Egyptian films directed by Youssef Chahine: *Cairo Station* (*Bāb al-ḥadīd*, 1958) and *The Earth* (*Al-'rd*, 1969).

The work was structured in three phases: in the first phase, the films and their subtitled versions were viewed with the aim of detecting the most representative cultural elements or those that call the attention from a translatological point of view for the

creation of an aligned bilingual corpus, built from the transcriptions of both Arabic films that have been manually transcribed and their Spanish versions already prepared in *.srt* format with the time codes in hours, minutes, seconds and milliseconds. The corpus of Spanish subtitled versions was extracted from the Opensubtitles.org platform, whose database includes more than three million subtitles in more than 60 languages. In the second phase, a database record template was designed for the extraction of cultural elements and the subsequent qualitative analysis of the selected samples.

Table 1. *Database record template for qualitative analysis.*

Sample Code	To facilitate tracking, a code has been assigned to identify the name of the film abbreviated in letters: EC (*Estación Central*) Cairo Station and LT (*La tierra*) The Earth, together with the number of the subtitle in sequential order, according to its appearance in the subtitled version.
TCR	(Time Code Reading): time of the film where the sample appears on the screen, shown in hours, minutes and seconds.
OV	Original Arabic version. We display the selected subtitle or subtitles of the film, highlighting the expression or term studied in bold. In some cases, we mention, in the same sample, all the recurrences of a given term, explaining its meaning in each of them.
SV	Spanish subtitled version.
Norm	Proposed norm(s), depending on the number of examples in the same sample, used by the subtitled version for the transfer of the sample in question.
Technique	Technique(s) of the subtitled version for the transfer of the studied sample.

Table 2. *Example of a completed database record*.

Sample code	EC66
TCR	00:15:34
OV	اللي عايزة تاكل لقمتها لازم تروح **تخطفها من حنك السبع**
SV	Hay que **luchar** si queréis ganarse la vida
Norm	Explicitación
Technique	Descripción

In the third phase, a preliminary classification into seven categories of the cultural elements identified with the potential to be considered a translation problem was carried out according to their content: sayings and proverbs, general lexical issues, interjections and onomatopoeias, fixed expressions, text-image relationship, socio-

cultural references and religious references. After this initial work, in the fourth phase, the cultural elements of the original versions and their corresponding translations were identified and extracted manually by the authors of this work and included in their corresponding category in the database. Finally, after an exhaustive analysis, in the last phase, the norms and techniques used by the subtitled versions for the transfer of cultural elements into the target language were identified.

IV.   RESULTS AND DISCUSSION

The audiovisual language of the films under study is colloquial, characterised by a profusion of idioms, expressions and idiomatic expressions, among other features. Due to the cultural distance between the cultures in question and the non-existence of an equivalent in the target language, together with the spatio-temporal limitation of subtitling, translators often resort to move away from the literal translation. Using the descriptive approach based on the three parameters of audiovisual translation analysis, norms, techniques and constraints, a total of 194 samples containing 229 cultural elements (CE) were collected during the cultural term identification phase.

Table 3 shows the classification of the cultural elements analysed that were used to determine the type of translation norm used and to achieve the aim of this work of verifying whether the existing theoretical frameworks, based primarily on language combinations with English, are applicable for the translation from Arabic into Spanish.

As shown in Table 3, the film *Cairo Station* has a higher occurrence of constraints than *The Earth*. The constraints with the highest presence in the corpus are fixed expressions and socio-cultural references. They are followed by religious references and general lexical questions, and finally, sayings and proverbs, interjections and onomatopoeias, and the text-image relationship, which present almost the same number of frequencies in our corpus.

Table 3. *Classification of the cultural elements analysed.*

	Cairo Station	The Earth	Total samples	Total Cultural Elements

Sayings and proverbs	9	2	11	11
General lexical issues	16	9	25	27
Interjections and onomatopoeias	4	7	11	13
Fixed expressions	39	19	58	63
Text-image relationship	7	3	10	10
Socio-cultural references	32	23	55	77
Religious references	10	14	24	28
Total	117	77	194	229

Both formulas of address and vocative and interjective expressions play an essential role in the characterisation of interlocutors and their relations with each other. Their transposition into another language raises complex socio-cultural translation problems, since they differ not only from one language to another but also from one social group to another within the same language. This problem is even worse in the case of conversational discourse such as audiovisual texts.

Several factors influence the use of forms of address and therefore come into play when translating these problematic expressions: the interpersonal relationship (the distance or proximity between speakers), the hierarchical relationship (difference in age, social class, level of education, etc.), the difference between diatopic varieties (e.g. between city and countryside), diachronic differences, etc.

We see an abundant use of curses and insults in the subtitles of the films, in which the characters show their anger against those who have dedicated themselves to making their lives miserable. Such insults are seen as restitution for a justice that will not come by any other means. Cursing appears in different ways, but most frequently in formulas containing the name of God, a word that was not always preserved in the subtitled versions.

The fact that the religions of the source and target cultures are so different entails that Islamic vocabulary, prayer expressions and Islamic precepts pose cultural pitfalls for translators. Due to the lexical specificity of religious vocabulary and the target audience's lack of Arabic culture referents, there is a greater tendency towards omission, adaptation and discursive creation that reformulates, on certain occasions,

the original utterance. The use of these techniques generates a more secularised subtitled text, losing the religious imprint of the original text.

In the translation of sayings and proverbs, even in the few cases in which there is one in the TT that provides the same meaning as the original, the subtitled version does not use it, opting for the norm of reformulation associated, normally, with the discursive creation technique that presents a high frequency in this constraint.

Continuing with the quantitative analysis, in terms of the proposed translation norms identified in each film, Table 4 shows a summary of the main findings.

Table 4. *Quantitative analysis of the norms in the corpus.*

Norm	Cairo Station	The Earth	Total
Linguistic standardisation	6	7	13
Naturalisation	8	14	22
Explicitation	31	30	61
Linguistic fidelity	6	3	9
Euphemisation	2	2	4
Dysphemisation	2	1	3
Implicitation	57	25	82
Reformulation	38	23	61
Total	150	105	255

As shown in Table 4, the most frequently used norms in our corpus are implicitation and explicitation, which were not included in Martí Ferriol's proposal (2006, 2013) based on the subtitling of American independent cinema, but have been necessary for the Arabic to Spanish translator method. The next most frequently used norms are explicitation, reformulation, and naturalisation respectively. The least frequently used norms are: linguistic standardisation and linguistic fidelity. As for euphemisation and dysphemisation, they are applied in very few cases.

According to the data in the tables above, we conclude that the translation method adopted by the subtitled versions is the interpretative-communicative method focused

on the form of the target message, with a tendency and preference to offer an acceptable translation towards the target language and culture.

In the Arabic culture, formulas of address denoting kinship are frequently used for non-family members such as خالتي، أبا، عم، ابني، بنتي (aunt, father, uncle, son and daughter). In most cases, the subtitled version applies the omission technique which leads to the loss of the cultural load of the original. Other formulae do not have an equivalent or analogous term in the TL such as *pilgrim* حاج (haj/hajj) which was translated by "you" as there is no equivalent in the TL that conveys or reproduces its exact meaning, and the other formula شيخ (sheij) transferred by the SV as "Sheikh", although it does not correspond to its social usage.

Martí Ferriol's (2006) proposal includes six norms: linguistic standardisation, naturalisation, explicitation, linguistic fidelity, euphemisation and dysphemisation; however, we considered it necessary to add two more norms for this study because these norms are the most frequently used to transfer fixed expressions, religious references and interjections and onomatopoeias, the most common translation problems in the case of Arabic-Spanish AVT (see Table 4):

1. Implicitation: elimination of elements considered redundant and/or unimportant, justified or unjustified reduction or suppression of a cultural or linguistic element of the original text. It is opposed to the norm of explicitation. Some examples include the following:

Table 5. *Examples of implicitation.*

Original arabic version	Spanish subtitle	Observation
مش موجود بيصلي العصر في جامع السلطان حسن ، دا	Ha salido a **rezar**.	Reference to name and time of prayer is not specified.
استغفر الله العظيم يارب دا حر من جهنم، أعوذ بالله، **ربنا يلطف بينا**	Hoy hace un calor infernal.	Reference to religious cultural elements removed.

محدش يمد ايده على الميه بعد الخمس أيام، مفهوم يا شيخ البلد	Que nadie toque el agua después de los 5 días ¿comprendido?	Reference to political representative removed.

2.   Reformulation: modifying the original message to reduce the number of characters, to conform more closely to the form and/or grammatical rules of the target language or due to the lack of an equivalent term in the target language.

Table 6. *Examples of reformulation.*

Original arabic version	Spanish subtitle	Observation
إلاهي يهديك	No seas pesado.	Religious expression removed and reformulated.
ربنا يتمم بخير بس شد حيلك انت	Es lo mejor. Sé fuerte.	Religious expression removed and reformulated.
هو احنا لحقنا! هما راكبهم عفريت دول ولا ايه	¿Los policías? ¿Ya?	Idiomatic expression reformulated.

In view of the above, the norms we propose for the model of our analysis are: linguistic standardisation, naturalisation, explicitation, linguistic fidelity, euphemisation, dysphemisation, implicitation and reformulation.

Among the translation norms that seem to be associated with the general lexical issues is explicitation that is achieved with the techniques of particularisation and description.

The subtitled versions choose to offer more specific expressions in order to convey what is meant by the original version.

With regards to interjections and onomatopoeias, the subtitled versions apply, in most cases, implicitation which is always associated throughout the corpus with omission, except in two cases with compression into other categories of constraints.

On the other hand, as far as fixed expressions are concerned the predominant norm is explicitation followed by reformulation and implicitation respectively, together with the techniques that correspond to these norms: description, particularisation, discursive creation and omission.

Explicitation has been identified as the predominant norm for the constraint of Text-image relationship in which the subtitled versions tend to make explicit what is seen in the picture using more precise words.

Both socio-cultural references and religious references show a higher frequency of occurrence of the norm of implicitation.

V.   CONCLUSIONS

This work is framed within the descriptive studies of translation. The approach of this paper is mainly based on Martí Ferriol's model (2006). For the analysis of the corpus, we have adapted Martí Ferriol's model to the problems that arise in the specific case of subtitling in the Arabic-Spanish language combination by adapting and adding criteria that have been considered relevant and thus propose a model of analysis adapted to this language combination.

The main objective of this study was to verify whether the existing typologies of translation strategies, traditionally based on language combinations with English, are applicable to the analysis of AVT for the specific case of the Arabic-Spanish language combination, based on the analysis of the treatment of the cultural expressions present in the audiovisual texts selected for this research.

In general, the translation criterion adopted by subtitled versions, where there is no existing and recognisable Spanish equivalent that fulfils the same function as the

original, is to reformulate, omit or paraphrase the content or meaning of the original statement in order to avoid forced phrasing and, at the same time, to achieve the acceptance of the target receiver. However, it does not always carry the same phatic function and expressive force as the original, and the distinctive features of the original versions are lost in the process of linguistic transfer, as in cases of softening or loss of the tone of threat, contempt and irony. In other cases, there exists a change of register where the text is endowed with a degree of formality that diverges substantially from the original, which entails, therefore, a loss of the colloquial character and spontaneity of the original.

The audiovisual language of the films under study is colloquial in nature, characterised by a profusion of idioms and idiomatic expressions, among other features. Due to the cultural distance between the cultures in question and the non-existence of an equivalent in the target language together with the spatial-temporal limitation, translators resort, on most occasions, to departing from literalism.

Forms of address and vocative and interjective expressions play an essential role in the characterisation of interlocutors and their relations with each other. Therefore, their transfer into another language raises complex socio-cultural translation issues, since they differ not only from one language to another but also from one social group to another within the same language.

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Fostering learners' (meta)pragmatic awareness through film analysis

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ABSTRACT

Film-based dialogues have been praised in the current work on pragmatics as a potentially useful source that can enhance learners' (meta)pragmatic awareness of the pragmatic phenomena in actual communicative events. Following this view, this paper first outlines the concept of (meta)pragmatic awareness and explains, drawing on McConachy and Spencer-Oatey (2020), the different theoretical perspectives examining the role that awareness plays in developing learners' pragmatic ability. Then, it surveys studies that have reported benefits of bringing audiovisual input through films into the classroom. Finally, the analysis of two film dialogues is presented to illustrate how it may foster learners' awareness of communication as a context-dependent act. Along the way, it also highlights selected research-based techniques that can engage learners in critical film analysis.

Keywords: *(Meta)pragmatic Awareness; Sociopragmatics; Pragmalinguistics; Audiovisual Input; Film Analysis.*

I.   INTRODUCTION

Exposure to contextually appropriate input has been considered necessary for the development of learners' pragmatic competence. In the language classroom context, textbooks are an important source of input which shape learning experiences. However, serious scepticism regarding their appropriacy for presenting learners with accurate language functions has been raised (e.g., Boxer & Pickering, 1995; Vellenga, 2004; Usó-Juan, 2008; Nguyen, 2011; Ren & Han, 2016; Ton-Nu & Murray, 2020; among others). This lack of authenticity in the presentation of language functions has given praise to the use of films as a potentially useful source that can present learners with samples of language use in contextualised situations since this enables learners to understand the situational appropriateness or inappropriateness of particular pragmatic actions. Thus, the contextual clues presented in film-based dialogues may bear clear pedagogical value for raising learners' awareness of the pragmatic phenomena in actual communicative events, if learners are presented with activities that engage them in critical analysis (Abrams, 2014, 2016).

In an attempt to shed light on this topic, this paper begins by outlining the concept of (meta)pragmatic awareness and explaining, drawing on McConachy and Spencer-Oatey (2020), the different theoretical perspectives examining the role that awareness plays in developing learners' pragmatic ability, namely those of i) the interlanguage paradigm, ii) sociocultural theory, and iii) intercultural language learning. Following this, it discusses the importance of selecting appropriate materials for raising (meta)pragmatic awareness and reviews studies that have reported benefits of bringing audiovisual input through films into the classroom. This literature review is then followed by the analysis of two film dialogues to exemplify how it may enhance learners' understanding of communication as a context-dependent act. This paper closes by highlighting selected research-based techniques that can provide help in conducting the film analysis.

II.   LITERATURE REVIEW

II.1.   Defining (meta)pragmatic awareness

The focus of pragmatics is on the way people convey and interpret meaning in social interaction. Crystal (1997, p. 391) offers a useful definition of pragmatics to examine communicative action at the discourse level: "the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication." This definition, which informs this paper, indicates that apart from users and context, interaction also plays a very important role when dealing with pragmatics, since the process of communication does not only focus on the speakers' intentions, but also on the effects those intentions have on the hearers.

Within the context of second/foreign language (L2) learning, pragmatic awareness has played an important role to develop learners' pragmatic competence in instructional contexts. However, its explicit definition and conceptualisation is rarely stated. In fact, problems in differentiating the terms of pragmatic awareness and metapragmatic awareness, have resulted in using these terms interchangeably without a clear explanation of what each of them implies. Recently, however, McConachy and Spencer-Oatey (2020, p. 394-395) have argued that the term pragmatic awareness is used "to express learners' ability to detect pragmatically (in)appropriate language use, while the term metapragmatic awareness is used when the focus is on learners' ability to verbalise the social meaning of language use." This view is in line with van Compernolle and Kinginger (2013), who consider "pragmatic awareness" to be separate from "metapragmatic awareness" in that the former is about awareness of pragmalinguistics, while the latter is about awareness of sociopragmatics.

This differentiation is therefore clearly related to the classic bifurcation of pragmatics into pragmalinguistics and sociopragmatics. Pragmalinguistics refers to the awareness of the grammatical side of pragmatics and includes, following Bardovi-Harlig (2020, p. 45), "the linguistic resources speakers use for pragmatic purposes" while sociopragmatics deals with the awareness of the relationship between linguistic action and social structure and involves "the rules that guide use of language in society and in context."

Given the importance of both domains, for the purposes of this paper we will refer to (meta)pragmatic awareness, as a cover term that includes "awareness" of the two aforementioned areas. Indeed, over the past decades the different theoretical perspectives examining the role that awareness plays in developing learners' pragmatic ability have considered these two sides of pragmatics. McConachy and Spencer-Oatey (2020) group these theoretical paradigms into three, namely those of i) the interlanguage paradigm, ii) sociocultural theory and iii) intercultural language learning, which are discussed below.

II.2.   Developing (meta)pragmatic awareness

Within the interlanguage paradigm, the conceptualisation of the pragmatic domain is seen as an understanding of form-function-context mappings of target pragmatic features. In other words, the knowledge of which form(s) to use for conveying intended meaning(s) in context(s), along with the ability to use this knowledge in real-time interaction (Taguchi, 2011). As such, pragmatic awareness development is "closely related to the degree to which learners' awareness of these mappings corresponds to reality" (McConachy & Spencer-Oatey, 2020, p. 418). Initially, most of the empirical studies on L2 pragmatics were contrastive rather than acquisitional in nature. They examined primary the production of L2 learners' use of target pragmatic features, often in comparison with a native speaker (NS) baseline. Research in this field of study was important in establishing L2 learners' divergence from the L2 pragmatic norms through appropriateness judgments tasks (see Bardovi-Harlig & Dörnyei, 1998; Schauer, 2006; among others). Since Kasper and Schmidt's (1996) call for studying the development of L2 pragmatic competence, and Kasper's (1997) call for research into the effectiveness of pragmatic instruction, there is now an important number of classroom-based studies that have informed about effective ways of raising learners' (meta)pragmatic awareness in order to develop their L2 pragmatic ability (e.g., Billmyer, 1990; Alcón-Soler, 2007; Takimoto, 2007). These include, among others, tasks such as learners' own discovery of the target pragmatic conventions or learners' engagement in the comparison of their own performance with that of NS behaviour (Takahashi, 2013).

In sociocultural theory, the pragmatic domain is seen as a process of developing analytical and reflective thinking about those sociopragmatic notions that mediate the

pragmalinguistic choices made by speakers in the accomplishment of social action. In contrast to work in the interlanguage paradigm that focuses on mapping forms onto context, work within sociocultural theory aims to map context onto forms. Accordingly, multiple ways of behaving may be recognised as appropriate, even if they break with social norms to suit learners' identities (van Compernolle, 2014). Pragmatic awareness development is thus related to "achieving conceptual understanding of sociopragmatic concepts as a way of recognising the dynamic social meaning that speakers in interaction aim to construct and how this influences the interlocutors" (McConachy & Spencer-Oatey, 2020, p. 418). Empirical studies on L2 pragmatics from a sociocultural perspective have gone beyond pragmatic prescriptions and have helped to illuminate how learners construct pragmatic understanding by meaning negotiation (e.g., Kinginger & Belz, 2005; van Compernolle & Kinginger, 2013; van Compernolle, Gomez-Laich & Weber, 2016). Within these studies, the central role of verbalised reflection tasks (i.e., tasks which require learners to externalise their thinking) has been highlighted to guide learners towards eliciting their (meta)pragmatic awareness (van Compernolle, 2014).

Finally, in intercultural language learning, the pragmatic domain is concerned with the way language systems are used in social encounters between speakers who have different first language (L1) and cultures, yet communicate in a common language (Kecskes, 2013). Thus, the development of (meta)pragmatic awareness within an intercultural orientation is understood as "the learners' recognition of how cultural assumptions shape the way individuals attempt to construct and interpret impressions such as politeness, formality etc." (McConachy & Spencer-Oatey, 2020, p. 419). The scant research studies in this field have contributed to understand how the powerful component of culture shapes L1 and L2 language use in a variety of contexts (e.g., Liddicoat, 2006; Liddicoat & Scarino, 2013; Kecskes, 2015). Here, explicit talk about observed intercultural interactions through collaborative dialogue has been shown to be effective in analysing appropriate pragmatic language use (McConachy, 2018).

II.3. Selecting materials for promoting (meta)pragmatic awareness

Empirical studies on pragmatic development conducted within the interlanguage paradigm or within a sociocultural or intercultural orientation have suggested that awareness-raising is an effective approach for developing learners' L2 pragmatics as well

as assisting them in utilising the pragmatic resources they already possess. Despite these beneficial effects, L2 instruction focuses largely on grammar and ignores pragmatic improvement. A possible reason for this reluctance to teaching pragmatics could be attributed to the difficulty it implies, as pragmatic behaviour varies to a large extent depending on social and cultural contexts. Sykes (2013, p. 73) identifies eight challenges to pragmatic instruction: i) limited theoretical support for curricular development, ii) lack of authentic input in teaching materials, iii) lack of instructor knowledge, iv) a dominant focus on micro features of language in the foreign language context, v) time limitations in the classroom, vi) individual student differences and learning subjectivity, vii) feedback and assessment challenges, and viii) immense dialectal variation. Although all categories are worthy of consideration, the most relevant for this article is the second, lack of authentic input in teaching materials, which has been referred to as "the front line of pedagogical revolution" (Bardovi-Harlig, 2020, p. 54).

Together with output and feedback, input has been considered one of the three necessary conditions for learners' development of their pragmatic competence (Martínez-Flor & Usó-Juan, 2010, 2020). Input refers to the language samples learners are exposed to. For pragmatics learning to take place, learners need not only to be exposed to appropriate input but also to understand it. In this regard, the setting in which the language is being learned or taught affects considerably the extent to which such an input can be understood and assimilated. In a second language context, learners may be exposed to the target language outside the classroom as well as experience opportunities for cross-cultural communication (Martínez-Flor, 2007; Usó-Juan, 2007). This provides learners with excellent opportunities to acquire the language and develop pragmatic competence. In contrast, in a foreign language setting, learners' opportunities to be in contact with authentic situations in the target language (TL) are limited and, therefore, the chance to develop their pragmatic competence depends considerably on the pragmatic input presented to them in the classroom. According to LoCastro (2003), learners are exposed to three types of input in this particular context, namely those of the teacher, the materials, and other learners. It is the second of these types, namely the materials learners are exposed to, the relevant one for the purposes of this paper.

The use of appropriate teaching materials to develop pragmatic competence has been regarded a key source of input to learners in the classroom. Research on the pragmatic input presented in textbooks has focused on a variety of speech acts and their realisation strategies (e.g., Boxer & Pickering, 1995; Vellenga, 2004; Usó-Juan, 2008; Nguyen, 2011; Ren & Han, 2016, Ton-Nu & Murray, 2020; among others). It is evident from such an examination that textbooks are deficient in representing L2 pragmatics since the speech act realisations presented rarely match those used in authentic exchanges. A possible explanation for such a lack of presentation of authentic language models in textbooks may be that such material relies heavily on the intuitions of native textbook developers about speech act realisations rather than on empirical research (Boxer, 2003; Cohen & Ishihara, 2013).

In line with all the previous constraints, Boxer (2003) also claims that it would only be when spontaneous speech is captured in authentic data for language materials that we might begin to teach the underlying strategies of speech behaviour. Therefore, there is a need to base materials and teaching practices on natural language data if our aim is to provide the necessary conditions in the classroom to make learners aware of communicatively appropriate patterns (see Tatsuki, 2019 for recommendations on instructional material development in L2 pragmatics). Several researchers have already proposed different alternatives to challenge this artificial presentation of conversations in textbooks, such as the use of spoken corpora (Schauer & Adolphs, 2006; Jiang, 2006; Bardovi-Harlig, Mossman & Vellenga, 2015; Barron, 2019), the use of new technologies such as synchronous and asynchronous computer-mediated communication (Belz & Kinginger, 2002, 2003; González-Lloret, 2018, 2019) or the use of audiovisual sources, such as video, films and TV (Rose, 2001; Martínez-Flor & Fernández-Guerra, 2002; Grant & Starks, 2001; Kite & Tatsuki, 2005; Tatsuki & Nishizawa 2005; Martínez-Flor, 2007; Fernández-Guerra, 2008).

Focusing on audiovisual sources, the above-mentioned studies have reported the benefits of using video input to enhance the language learning process in the classroom since audiovisual aids may expose learners with contextualised language samples as well as strengthen their audio/visual linguistic perceptions (Arthur, 1999; Canning-Wilson, 2000; Sherman, 2003). Additionally, this material has also been praised for motivating

learners and activating their cognitive domains (Ryan, 1998), helping them visualise words and meanings (Canning-Wilson, 2000), showing them a variety of accents, dialects and situations (Yamanaka, 2003), making them observe different social realities, cultural conventions and non-verbal aspects of communication (Segovia, 2008) as well as changing the classroom routines (Swaffar & Vlatten, 1997). All these features are, therefore, of crucial importance when developing pragmatics in the L2 classroom, since students should be aware of the relationship between participants when performing particular pragmatic features and also of the contextual factors affecting their conversational interaction. Thus, through the exposure to audiovisual sources, and particularly films, learners' (meta)pragmatic awareness of all these key aspects for successful L2 pragmatics development, can be raised.

II.4. Using films to raise (meta)pragmatic awareness

The potential of films as a way of presenting rich and contextually appropriate pragmatic input in a variety of cultural contexts has been highlighted by many researchers such as Rose (1993, 1994, 1997, 1999, 2001), Martínez-Flor and Fernández-Guerra (2002), Kite and Tatsuki (2005), Martínez-Flor (2007) and Abrams (2014, 2016), among others.

In fact, in his seminal paper, Rose (1997, p. 283) praised the use of scenes from films as opportunities to observe pragmatic language use in context. He, therefore, conducted a good number of studies involving activities designed to implement the use of film in the classroom (Rose 1993, 1994, 1999) and to determine the authenticity of film excerpts when compared to naturally occurring data (Rose 1997, 2001). In his 1997 study, Rose compared the occurrence of compliments in forty-six American films with a corpus of compliments (collected by Manes & Wolfson, 1981) and found that, for global categories, such as the distribution of syntactic formulae, the film data closely matched naturally occurring speech. Later, Rose (2001) supported this finding in a follow-up study which showed that syntactic formulae, compliment topic and compliment strategy responses were found to be similar in film data and in naturally occurring speech (i.e., pragmalinguistic forms), although some differences were identified regarding gender distribution (i.e., sociopragmatic features).

Focusing on a different speech act (i.e., apologies), Kite and Tatsuki (2005) obtained similar results to those reported by Rose (2001), since the pragmalinguistic strategies employed to express apologies in both films and naturally occurring discourse were equivalent, whereas sociopragmatic factors, such as the gender of participants, also appeared to differ in both sources. Martínez-Flor and Fernández-Guerra (2002) compared the occurrence of three exhortative speech acts, namely requests, suggestions and advice acts, in coursebooks and films. The authors found that in contrast to the artificial and inappropriate presentation of these speech acts in the textbooks analysed, the occurrence of them in the films that were examined appeared highly contextualised and displayed a wide variety of linguistic formulae. The focus of Martínez-Flor's (2007) study was that of examining the presentation of request modification devices in different films. Results indicated that all types of internal and external modification devices were found in the data, thus showing the whole variety of pragmalinguistic forms that may be used to modify the speech act of requesting. Additionally, all devices appeared in fully contextualised situations illustrating therefore the potential of films in helping learners raise their pragmatic awareness towards those sociopragmatic factors that influence an appropriate use of these modifiers.

More recently, Abrams (2014, 2016) analysed the potential of film for developing German beginning L2 learners' awareness of different pragmatic aspects. In her 2014 study, the author implemented an instructional study to examine whether film exposure was beneficial to make learners understand politeness issues, and other pragmatic aspects such as the purpose of conversations or expressions of agreement and disagreement. Results showed that films can serve as a springboard for social interaction through contextualised discourse-length language samples and also revealed that films can provide scaffolding for teaching pragmatics. In a later classroom study, Abrams (2016) examined how authentic filmic materials, in contrast with textbook models, may help learners develop their pragmatic skills in collaborative dialogues. Acknowledging the fact that sociopragmatic knowledge and pragmatic awareness precede pragmalinguistic knowledge, findings from her research reported that film-based dialogues prompted more pragmatically nuanced interactions than did textbook dialogues. Indeed, learners incorporated communicative patterns used in films into their own dialogues.

All this research has therefore reported the benefits of bringing audiovisual input through films into the classroom, since learners are exposed to authentic language samples in which different pragmatic features appear contextualised. However, this particular source has also received criticism since its validity has been questioned (Rose, 2001). Indeed, several researchers have argued that film-based dialogues fail to reflect the pragmatics of ordinary speech (Kozloff, 2000; Cohen, 2008; Rossi, 2011; Toolan, 2011). Particularly, in the recent study conducted by Ryan and Granville (2020), which aimed at examining invitation sequences and the openings and closings of phone calls in films and in daily life, the authors reported a clear mismatch between the pragmatics of film dialogues and ordinary conversations. After a rigorous conversational analysis of turn-by-turn progression sequences, findings revealed that some aspects of the "sequencing of talk" are not represented in film dialogues, suggesting that films may reflect inaccurate models of conversations (Ryan & Granville, 2020, p. 11).

Despite the drawbacks that may be attributed to films regarding their planned and scripted nature, the potential they offer as a rich and valuable source of classroom input in foreign language contexts is undisputed. In fact, as Abrams (2016, p. 38) highlights, films may represent for beginning L2 learners an easier "entry-point" for learning L2 pragmatics than real input, "whose pace and shifts in topics could prove too challenging."

III. ANALYSING FILM-BASED DIALOGUES FOR ACTIVATING LEARNERS' (META)PRAGMATIC AWARENESS OF REQUEST DEVICES

Both theory and research highlight the important role of (meta)pragmatic awareness in learning L2 pragmatics. Thus, focusing on a particular pragmatic feature, that of request modification devices, it is the aim of this section to illustrate how learners' (meta)pragmatic knowledge can be raised in the classroom through the analysis of film-based dialogues. Before presenting the analysis, a brief explanation of this pragmatic aspect is given.

III.1. Request modification devices

Request modification devices refer to one of the main parts into which the speech act of requesting is divided into, that is, the head act and these same devices (Trosborg, 1995; Usó-Juan, 2010). Whereas the head act consists of the main utterance which has the function of requesting and can stand by itself, modification devices are optional elements that may follow and/or precede the request head act. These elements can be further classified into two groups, namely internal (i.e., items that appear within the same request head act) and external (i.e., devices that occur in the immediate linguistic context surrounding the request head act). Drawing on previous research (House & Kasper, 1981; Trosborg, 1995; Nikula, 1996; Sifianou, 1999; Achiba, 2003), a workable classification of those devices is presented for pedagogic purposes with examples extracted from film excerpts (Martínez-Flor, 2007). Three subtypes of internal mitigating devices (see 1-3 below), five of external modification devices (see 4-8 below) and the marker "please", which can be used either in an internal or external position (see 9 below), have been identified:

1. openers – i.e., opening items and expressions that introduce the intended request (e.g., Gentlemen, *would you mind* leaving us, please?)
2. softeners – i.e., items that soften the impositive force of the request (e.g., Listen, can I talk to you for *a second*?)
3. fillers – i.e., items, such as hesitators (e.g., er, erm), cajolers (e.g., you know, you see, I mean), appealers (e.g., OK? right?) or attention-getters (e.g., excuse me, hello, Mr. Smith), that fill in gaps in the interaction (e.g., *Excuse me*, can you tell me how to get to Beverly Hills?; *Oscar*, lower it a bit, would you?)
4. preparators – i.e., devices that prepare the addressee for the subsequent request (e.g., Colonel, *I do have to ask you a couple of questions about September the 6th*)
5. grounders – i.e., devices that give reasons that justify the request (i.e., Call my family, *I'd like them to have dinner with me tonight*).
6. disarmers – i.e., devices that are employed to avoid the possibility of a refusal (e.g., Colonel Jessep, *if it's not too much trouble*, I'd like a copy of the transfer order, Sir)

7. expanders – i.e., devices related to repetition that are used to indicate tentativeness (e.g., Can you take him to the airport in the morning? […] *can you pick him up at 8.30?*)

8. promise of a reward – i.e., devices that are used by the requester so that his/her request may be accomplished (e.g., […] she wants a bottle of wine […] *I would promise to send you the money*)

9. marker "please" – (e.g., Would you hang up *please* and I'll call your machine?)

All the above modifiers play an important role in either mitigating or intensifying the requestive pragmatic force. In fact, speakers' use of these items (or their failure to do so) may be crucial for the actual fulfilment of their request moves. Therefore, teachers need to develop learners' (meta)pragmatic awareness regarding these particular pragmatic features, which can be achieved by engaging them in critical analysis of film dialogues, as reported next.

III.2. Contextual and linguistic analysis for raising learners' (meta)pragmatic awareness of request modifiers

Some considerations should be addressed before presenting the following sample analysis for fostering learners' (meta)pragmatic awareness of request modifiers through film dialogues. First, and echoing the view of Abrams (2016, p. 25), teachers should help learners understand that form-function mappings are shaped by contextual factors and that "language use varies both across speakers and even in the speech of an individual speaker." Moreover, they should also help learners understand that interactions are not dependent on NS norms but are the result of negotiations of meanings between the speakers in a particular communicative event. Therefore, presenting learners with an ample variety of sociocultural situations that show contrasting dialogues would assist them make informed decisions about which particular choices they make for their own interactions. To facilitate this endeavour, conducting a pragmatic analysis of film dialogues may facilitate learners' understanding of communication as a collaborative and context-dependent act. Such an analysis should focus first on the contextual factors that characterise a particular conversation, and then on the variety of linguistic elements

that may be consciously chosen to communicate in that particular sociocultural situation.

Starting with the contextual analysis, the well-known model of SPEAKING developed by Hymes in 1974 (which has been recently employed by McConachy, 2009; Zand-Vakili, Kashani & Tabandeh, 2012; Abrams, 2016; Zhao & Liu, 2019; among others) may be used as the guiding framework to examine all the different elements of a film dialogue. The word SPEAKING introduces the eight components which underline the construction and interpretation of any conversation, namely Setting (S) (i.e., physical circumstances), Participants (P) (i.e., speakers and audience), Ends (E) (i.e., purposes), Act sequence (A) (i.e., form and order of events), Key (K) (i.e., tone of conversation), Instrumentalities (I) (i.e., style of speech), Norm (N) (i.e., rules of interaction) and Genre (G) (i.e., kind of speech event). As noted by McConachy (2009, p. 120-122), this model allows teachers to develop analytical questions for guiding learners in a contextual analysis of conversations and increasing thus their understanding of pragmatics as a context-dependent phenomenon. This author distinguishes four question types that can be formulated in relation to the eight components of the SPEAKING framework: i) language-based questions (i.e., Why does person X say 'I see'?), ii) function-based questions (i.e. Where does speaker X show 'interest'?), iii) comparative questions (i.e., In your culture do people apologise like this?) and iv) general speculative questions (i.e. Why do you think the man refused the invitation?). By means of these questions, knowledge of the sociocultural factors that are involved in a film dialogue can be activated raising thus learners' (meta)pragmatic awareness about how they condition the selection of the specific linguistic form used to express a given pragmatic act.

Moving to the linguistic analysis, the different awareness-raising questions developed by Usó-Juan and Martínez-Flor (2008) may be used as a guide to direct learners' attention to the forms that interactants have chosen to express their communicative intentions. Those questions refer to the grammatical side of pragmatics and address the resources for conveying particular communicative acts. Such resources include pragmatic strategies like directness and indirectness, pragmatic routines, and a range of modification devices that can intensify or soften the communicative act. Focusing specifically on request mitigating devices, the authors present reflective questions

related to i) the forms of the two parts of the requestive communicative act (i.e., the request head act and the request modification devices), ii) the different types of request modifiers (i.e., internal and external), and iii) the different functions that they may have (see subsection 6.1 above) (the original questions are presented in the Appendix). Using these questions, knowledge of the pragmalinguistic forms that appear in a given film dialogue can be activated raising thus learners' (meta)pragmatic awareness about why a particular linguistic form has been chosen depending on the contextual factors that characterise such interaction.

Drawing on McConachy's (2009) analytical questions based on Hymes' (1974) model for a contextual analysis, and Usó-Juan and Martínez-Flor's (2008) awareness-raising questions for a linguistic analysis, we provide a pragmatic analysis of two dialogues taken from the films *The Day after Tomorrow* (2004) and *My Big Fat Greek Wedding* (2002), respectively. These two films were chosen because they involve situations in different contextual and social settings, portray different participant relationships as well as highlight cultural stereotypes. First, a scene analysis is conducted to identify relevant sociocultural factors in the dialogues. Then, general analytical questions for each of the eight components of the SPEAKING framework are generated for a contextual analysis, together with general reflective questions for a linguistic analysis.

The first dialogue comes from the film *The Day after Tomorrow* and concerns a casual meeting that took place in the street between two scientists, Jack who gave a presentation in a conference about his field of research, and Terry who listened to Jack's presentation. Although both are professors and have the same social status, Jack is in a higher position of authority because he is the invited speaker in the conference. In dialogue 1, they meet in person and Terry makes a mitigated request for talking about Jack's theory on abrupt climate shift.

Dialogue 1. (00:08:06)

1.	Terry:	I enjoyed your testimony, professor. It was very spirited.
2.	Jack:	Oh, thank you. That's what we're here for, right? Put on a good show?
3.	Terry:	Quite. I was wondering if I could talk to you about your theory on abrupt climate
4.		shift. The name's Rapson. Terry Rapson.
5.	Jack	Professor Rapson? Of the Hedland Center?
6.	Terry:	That's me.
7.	Jack	I've read your work on ocean currents.
8.	Terry:	What do you say to a spot of tea?
9.	Jack	Absolutely, if we can hail a cab.

10. Terry: [whistles] Over here!

This dialogue starts with Terry flattering Jack for his presentation (line 1) and with Jack thanking him for the compliment (line 2). After this, Terry makes a mitigated request to Jack for talking about his theory of abrupt climate (line 3) and introduces himself (line 4). Jack also acknowledges he is familiarised with Terry's research work (line 7). After this, Terry invites Jack to have tea in a quite informal way, using the informal expression "a spot of" (line 8), and Jack accepts the invitation in a delightful way (line 9). Finally, Jack whistles loud to hail a taxi (line 10). Table 1 provides an explanation of this dialogue by following the eight components of the SPEAKING framework.

Table 1. *Analysis of Dialogue 1.*

Components	Explanation
S	After the meeting in new Delhi (India), where it is snowing, Jack is waiting for a taxi, and Terry Rapson goes to talk to him.
P	Speakers are Jack and Terry.
E	Terry wants to discuss with Jack about his theory on abrupt climate shift.
A	Terry praises Jack's presentation, and then he makes him a request for talking about his theory on abrupt climate shift. Finally, he invites Jack to have tea, and he accepts the invitation.
K	Terry is determined to have a conversation with Jack.
I	Formal conversation between two scientists who did not know each other in person, but they were familiarised with each other's research work. However, after the presentation, the tone becomes more informal.
N	Between scientists, it is common to share their views about the research they are conducting.
G	Face-to-face conversation.

The second dialogue comes from the film *My Big Fat Greek Wedding* and involves a conversation between Toula, a Greek female adult, and her father. She wants to talk to him because she would like to go to college. This situation reflects a familiar participant relationship, since it is between a father and his daughter (i.e., close social distance). However, given the customs in their family, the request Toula has to make to her father, a person of superior power, is very face-threatening and involves a high degree of imposition in that particular family. In dialogue 2, Toula hesitates a lot when making the request because she is afraid of her father's reaction.

Dialogue 2. (00:15:40)

1.	Toula:	Dad? I've been going through our inventory, and I've noticed that we've been
2.		doing a lot of unnecessary ordering […] So, I was thinking that maybe we
3.		should update our system […] like, we could get a computer […] I don't
4.		know if you remember, but I got all A's in computers but there's a lot of new
5.		staff to learn now, so […] eh […] if you want, I could go to college and take
6.		a few courses.
7.	Father:	Why? Why you want to leave me?
8.	Toula:	I'm not leaving you. Don't you want me to do something with my life?
9.	Father:	Yes. Get married, make babies. You look so old!

This dialogue starts with Toula addressing to her father as "dad" in a familiar, informal way (line 1). After a long hesitation (line 2), Toula suggests him updating the system and buying a computer (line 3). Then, she makes an elaborated explanation about her marks in subjects dealing with computers (line 4) before making a request to her father for going to college and take some courses (lines 5-6). After listening to her, her father feels shocked since his higher status is being threatened, and he asks her why she wants to abandon him (line 7). Toula's response is blunt, and she tells him she is not leaving him, trying to reconfirm her request of going to college, something that because of her condition of being a woman is not considered to be correct in her family (line 8). Finally, her father reaffirms his position by telling her what she, as a woman in the Greek culture, must do: get married and become a mother and housewife (line 9). Additionally, his tone is derogatory and highly offensive when he refers to her as being aged (line 9). Table 2 provides an explanation of this scene by considering the eight components of the SPEAKING framework.

Table 2. *Analysis of Dialogue 2.*

Components	Explanation
S	Toula is doing paperwork at home, and her father comes to the room where she is working.
P	Speakers are Toula and her father.
E	Toula wants to ask her father for permission to go to college.
A	Toula explains in a hesitant way her willingness to go to college by providing different reasons. Her father is shocked, he feels being threatened and reacts in a highly offensive way. Toula reassures her position. Finally, her father orders her to get married and have babies.
K	Toula is very nervous as she knows her father is not going to like what she has to ask him. She is continuously hesitating as she knows her request is highly face-threatening. Her eyes and attitudinal behaviour show she fears her father's reaction.
I	Informal conversation between a daughter and her father showing a close social relationship. However, the tone is very softened and mitigated as it is a very impositive request given the higher power status of the father.

N	Between a daughter and her father. The stereotype of the woman in the Greek culture, whose gender confines her to stay at home and take care of the family.
G	Face-to-face conversation.

After conducting a detailed scene analysis of both film dialogues following the eight components of the SPEAKING framework, a contextual analysis should take place and precede the linguistic one. Table 2 presents sample general awareness-raising questions for both analyses.

Table 3. *Sample Questions for the Contextual and Linguistic Analysis (adapted from McConachy, 2009, and Usó-Juan & Martínez-Flor, 2008, respectively)*

1st step. Sample Awareness-Raising Questions for the Contextual Analysis	
Focus	**Questions**
S	Where are the interactants having this conversation?
P	What is the social relationship between participants?
E	What is the participants' goal for having this conversation?
A	How is the sequence of the conversation developed?
K	What clues let us know the tone of communication or feelings of the speakers?
I	Is the language used in this conversation polite, casual, or in-between?
N	Can interactional norms for politeness be observed in the conversation?
G	What type of discourse is this interaction?
2nd step. Sample Awareness-Raising Questions for the Linguistic Analysis	
Focus	**Questions**
Requestive act	Can you identify the main request head act(s)?
Request modifiers	Can you identify the types of request modification devices being used?
Functions	Which function does each request modification device have?

The above-described analysis may help learners realise the fact that sociocultural factors (i.e., physical setting, participants' relationship, goal of the conversation, cultural aspects, among others) shape the linguistic choices of the interactants. That is to say, once the learners have a good understanding of what to look for and pay attention to in the contextual analysis, the linguistic analysis can proceed. To elaborate, in dialogue 1, the interactants did not know each other in person, and Terry's request was formulated in a formal way to get what he wanted, that is, a conversation with Jack about his theory on abrupt climate shift; once they knew each other, language turned more informal. However, in dialogue 2, despite the close relationship among Toula and his father, Toula's request was highly mitigated with preparators, fillers, and grounders, which supported the main communicative goal of the interaction, that is, asking her father for permission to go to college.

Alongside the above-described analysis of film dialogues, representative techniques from the three theoretical paradigms previously discussed can be used to foster learners' (meta)pragmatic awareness of request modifiers. These techniques could include:

- Encouraging learners' own discovery of request modifiers in films (Alcón-Soler, 2007). Here, teachers may ask learners to view a film outside the classroom and collect conversations with contrasting scenarios which contain a variety of request modification devices. In class, learners could be asked to answer the awareness-raising questions displayed in Table 2.

- Promoting learners' active engagement in comparisons between the use of request modification devices in their L1 and the TL (Takahashi, 2013). Guided by the awareness-raising questions presented in Table 2, learners can engage in class-discussion about how they perceive actions in a particular conversation.

- Constructing learners' understanding of how request modifiers are used by asking them to verbalise dialogic tasks, that is to say, tasks in which a learner explains his understanding of pragmatic concepts to another person (van Compernolle, 2014). In being prompted to externalise their internal mental activity, these activities may improve learners' existing knowledge of pragmatics. Here, learners could be asked to verbalise their thinking about the aspects they pay attention to for the appropriate selection of a particular request modifier while completing the eight components of the SPEAKING framework for a given film dialogue.

- Engaging learners in collaborative dialogue to construct (meta)pragmatic interpretations about the appropriate use of request modifiers while conducting intercultural comparisons (McConachy, 2018). This can be done by presenting learners with film dialogues which include speakers from different L1s and cultures and asking them to judge their pragmatic behaviour.

IV.   CONCLUSION

The aim of the present paper was to illustrate how learners' (meta)pragmatic awareness can be raised through film analysis. By means of developing awareness-raising questions for a contextual and linguistic analysis of film dialogues and implementing research-based techniques, which promote reflective thinking, learners can be guided in the

process of enhancing their pragmatic ability. Although the proposed analysis focused on request modification devices, the sample questions presented could easily be adopted for other pragmatic features, such as different speech acts (i.e., apologies, refusals, suggestions), implicature or humour, among others. It is our hope that the type of film-based dialogue analysis here presented may be used by teachers as a model to incorporate (meta)pragmatic awareness-raising activities in their daily teaching practices.

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VI.   APPENDIX

Awareness-raising questions (adopted from Usó-Juan & Martínez-Flor, 2008, p. 353)

Pragmalinguistic questions:
- How many request head acts have you thought of?
- How many request mitigating devices have you thought of?
- Can you arrange the request head acts on a directness scale?
- Can you organise the request mitigating devices according to their types and functions?

- -

Sociopragmatic questions:

- Which different request head acts and mitigating devices have you found depending on the degree of familiarity that exists between the speakers?

- Which different request head acts and mitigating devices have you found depending on the speaker's power over the hearer?

- Which different request head acts and mitigating devices have you found depending on the degree of imposition involved in the request?

- Are the interactional and contextual factors important when selecting a particular request head act and its mitigating devices?

Suburbia as a Narrative Space in the Cinematic Universe of Douglas Sirk

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ABSTRACT

Douglas Sirk, now fully recognized as an influential filmmaker, was considered a successful but uninteresting director in the 1950s. His melodramas were considered bland and subsequently ignored because they focused on female-centric concerns. In the following decades, he started to be considered as an auteur that not only had an impeccable and vibrant *mise-en-scène*, but also a unique ability to deliver movies that might seem superficial on a surface level but were able to sneak in some subtle and revolutionary criticism about American society. The aim of this paper is to analyse the most rebellious and subversive aspects of Sirk's classic *All that Heaven Allows* (1955) from a gender perspective and how Todd Haynes's tribute *Far from Heaven* (2002) added new challenges by touching upon thorny subjects that already existed in Sirk's time but were deemed taboo for mass audiences.

Keywords: *suburbia; films; women; gender; melodrama.*

I. INTRODUCTION

Suburbia and its residents became a very common topic in advertising campaigns, fiction and movies since the end of the Second World War, when Veterans returned home and started a family in these residential areas. It is said that Levittown (New York) was the first planned community to be built between 1947 and 1951; it offered attractive houses that included modern appliances, green lawns and white picket fences at a reasonable price. In the blink of an eye, Levittown became the symbol of the American Dream because it allowed many families to be homeowners. On the other hand, due to Clause 25 of the standard lease agreement signed by the first residents, it also became the symbol of racial segregation since houses could not be used or occupied by African American families. Perhaps these may be some of the reasons why many film directors started to use different genres to offer a portrait of life in the suburbs. From the melodramas in the 1950s, past the horror movies from the 1970s and the magical adventure productions from the 1980s to the sharp and disillusioned dramas and satire from the 1990s and especially in this new millennium, movies about American suburbia are as varied as it gets.

One of the first directors who shared his personal vision of the suburbs was Douglas Sirk, a German stage and screen director who had to leave for Hollywood in 1937 and achieved his greatest commercial success in the 1950s with films like *Magnificent Obsession* (1954), *All that Heaven Allows* (1955), *Written on the Wind* (1956), *A Time to Love and a Time to Die* (1958) and *Imitation of Life* (1959). Despite being very successful at the box office, his melodramas were considered bland and were subsequently ignored by professional reviewers because they focused on female-centric issues.

In the following decades, thanks to the support of avant-garde filmmakers, critics began to rewatch his filmography and discovered an auteur that not only had an impeccable and vibrant *mise-en-scène*, but also a unique ability to deliver films that seem superficial on a surface level but were able to sneak in some subtle and revolutionary criticism about American society. Way ahead of his time and contemporary moviemakers, he focused on themes such as social justice, sexuality and gender issues. Sirk's legacy has been fully appreciated in the last decades and his technique of hiding social commentary under a patina of melodrama has influenced a motley crew of some of the best film

auteurs: Jean-Luc Godard, David Lynch, John Waters, Wong Kar-wai, Pedro Almodóvar and Todd Haynes.

Douglas Sirk focused his attention on the American housewife in his 1955 hit movie *All that Heaven Allows*, released a few years before Betty Friedan was asked to interview her former Smith College classmates and before her controversial book *The Femenine Mystique* (1964), that tackles with "the problem that has no name", was published. On a mere surface level, Sirk's film is a romantic drama that features everything you expect from a 1950s movie about suburbia and the American Dream, i.e., men in fedora hats and women with cooking aprons, trimmed lawns, barbecue and house parties. However, the film managed to show some hints of rebellion as it focused on the emotional complexity of the female protagonist and the narrow and prejudiced worldview of her suburban social circle. In 2002, almost fifty years later, Todd Haynes, one of the most well-known current auteur directors in Hollywood, paid homage to Sirk's story and motifs in *Far from Heaven*, and he added another direction and delved deeper into other issues that were not present in Sirk's production.

Since cinema mirrors the changes that take place in society, in this paper we will share our analyses of the portraits of housewives in the 1950s in *All that Heaven Allows* (1955) and *Far from Heaven* (2002). Both movies adhere to different points of view on the issue of women in general and gender issues more concretely. It is important to take into account that both films were produced at different waves of the feminist movement. Douglas Sirk's *All that Heaven Allows* (1955) was shot before the all-important second wave of feminism started to spread throughout the civilized cultures. On the other hand, Todd Haynes's *Far from Heaven* (2002) came not only after decades of the beneficial second wave feminism, but also after the consolidation of the third wave of feminism from the 1990s (Rampton, 2015, p. 4). Furthermore, the latter film is also positioned between Judith Butler's *Gender Trouble*[i] (1990) and *Undoing Gender* (2004), and echoes the changes in society throughout the decades in terms of gender in comparison to Sirk's masterpiece.

Through the selection of these two on the surface quite similar productions from different time periods, we will be able to trace Sirk's unique ability to deliver Hollywood fare that seemed superficial on a surface level and how he was able to sneak in some

subtle and revolutionary criticism about American society. The director's legacy will also be compared to Haynes's tribute as it included new challenges and obstacles for the defiant American housewives of suburbia, by touching upon thorny subjects that already existed in Sirk's time but were deemed taboo for mass audiences –perhaps producers back then thought that the general public would not be ready or qualified to identify and understand that the personal sphere is politics too.

II. DOUGLAS SIRK, AN INTELLECTUAL IN HOLLYWOOD

Born in Germany to Danish parents, Douglas Sirk attended German universities and focused on Philosophy, Art History and Painting. He also oversaw theatre productions based on works written by William Shakespeare, Bertold Brecht or Sophocles. Afterwards, he was able to get an apprenticeship at the famous German UFA studios (Klinger, 1994, p. 8). Unfortunately, the rise of Nazism forced him to flee from Germany, since his wife was Jewish. After a few detours, he arrived in Hollywood where he started working for the big Hollywood studios like Warner Bros. or Columbia. It was his relationship with Universal though that led to his most important and successful movies and to his title: the king of melodrama. Despite the immense box office success, in 1959, after the release of his latest hit *Imitation of Life*, Sirk not only left Hollywood and returned to Germany, but he also retired completely from filmmaking. He was immediately forgotten by the movie industry and only a few remembered him as the master of kitsch (Kürten, 2008, p. 1).

It took a few decades until renowned auteur directors like Rainer Werner Fassbinder and other European directors of the *Nouvelle Vague*[ii] started to highlight Sirk's merits and quality and a period of reevaluation started which led to his anointment as a "bona-fide auteur by fully elaborating the relationship between form and content in his films" (Klinger, 1994, p. 10). His influence on many of the most prestigious directors of the last five decades assured him a position in film history.

All that Heaven Allows (1955), one of his finest masterpieces, is on a surface level, a melodrama about forbidden love, a love that transcends both social and societal rules.

Figure 1. *One of the original posters for* All that Heaven Allows

But in Sirk's own words, it was also a story "about the contradiction between Henry David Thoreau's modified Rousseauism[iii] and real American society" (Campbell, 2008, p. 47). As an intellectual, that even attended Einstein classes on Relativity back in Germany, and also as an outsider, he was in the perfect position to film the contrast and clash between different American communities. On the one hand, the so-called Boomers, that were conservative and consumerist. On the other hand, the more free-spirited individuals who identified with the Romantic and Transcendentalist movement. Our heroine, Cary Scott, will have to make up her mind of becoming the typical American housewife that just stays at home, watching mind-numbing television while she is trying to be the perfect spouse.

The story follows Cary Scott, played by Jane Wyman, a wealthy widow who lives in the suburbs of Stoningham in New England. Her social life revolves around her friends from her club and her children who are of college age and visit her on weekends. Some men in her social circle woo her but she is not interested. She makes friends with Ron Kirby, her gardener, "an independent type" who leads a simple life in the country, far away from the materialistic society –played to full effect by 1950s heartthrob Rock Hudson.

Ron, despite not having read Henry David Thoreau –author of Walden[iv] and *Civil Disobedience*–, lives a free-spirited life out in the woods, "in a glasshouse" so that he can see the stars at night in the sky when he is in bed. Unconsciously, he is presented as adoptive child of the Enlightenment, a movement that started in France and that American romantic writers, such as Thoreau, drew inspiration from in order to develop their writings and concepts.

Ron will invite her to meet his friends, the Andersons, simple people who enjoy life far from the patterns of materialistic society. Mick Anderson was once a very important executive at an advertisement company in New York City. Mick thought that money and an important position would make him feel secure. But when he met Ron, who did not have either one and did not seem to need them, Mick was completely baffled and his life got turned upside down. Mick's bible is *Walden*, and the philosophy within this book is quoted in the movie:

> The mass of men lead lives of quiet desperation. Why should we be in such desperate haste to succeed? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured… or far away.

For the first time in her life, Cary is baffled and at the same time fascinated with this philosophy and outlook on life. Ron represents people who seem to have no need for wealth and status and he lives by "to thine own self be true", a quote taken from Act 1, Scene 3, and lines 78-82 from *Hamlet* written by William Shakespeare. A quote that an intellectual like Sirk just had to include in his movie. This quote refers to actual commitment and honesty, which is the opposite of life in suburbia, where characters like Howard and Mona act selfish- and cowardly.

The friendship and mutual feelings between them grow and Ron proposes to her. Cary accepts his proposal, but her friends and her children will not understand this change because they despise everything that is different or consider it socially unacceptable. Eventually, she gives in to the pressure and breaks off the engagement. When Cary's children announce that their life projects do not include their mother, she realizes that her sacrifice and commitment to her family were in vain. Encouraged by her doctor Dan Hennessy, she will take the step of going to talk to Ron as she has realized how wrong

she was in allowing social conventions to dictate her life choices and she decides to ignore what everyone else thinks and instead just follows her heart.

Even though the plot may sound like a mawkish melodrama, the movie proves to be an intricately complex filmic experience. It is shot in vibrant Technicolor, where Cary and Howard, one of her suitors, wear opposing primary colours to visually hammer their differences home. It is also one of those movies where one of its motifs –human beings as part of nature– is signified by having a deer appear in the climax of the movie, when Cary and Ron finally get back together. The deer acts as a visual metaphor of nature approving of this union –and way of life– and giving the couple her blessing.

Figure 2. *The appearance of the deer as a metaphor for nature's approval.*

And yet, Sirk expertly dissects American suburban life from the 1950s with its upper-class conventions, faux formalities and conformity in a way that is closer to relevant authors like Herman Hesse[v] than to mind-numbing soap operas. In fact, the German writer once said that "the bourgeois prefers comfort to pleasure, convenience to liberty and a pleasant temperature to the deathly inner consuming fire" (Hesse, 2021). Our heroine Cary has to choose between Walden and suburbia, while being under the scrutiny of what society expects of a middle-aged widow, living in upper-class suburb in the 1950s.

The reader needs to understand that this movie was written and shot in the middle of the 1950s, and from our point of view, it is perfectly acceptable to consider Douglas Sirk a precursor to second-wave feminism. Sometimes important ideas and concepts are

floating around in the minds of society waiting for someone to transcribe them into words. Sirk, being a well-educated man of letters, transcribed that zeitgeist into moving images, while in the same decade Betty Friedan transcribed them into words. She started doing research on her seminal work *The Feminine Mystique* when she was asked to interview her former Smith College classmates in 1957. She found out that many of them were unhappy with their lives as suburban housewives, despite what public opinion and the advertising industry said about the role of women. This prompted her to begin research and write an essay in order to challenge a widely shared belief in the 1950s that "women's lives would be fulfilled if they chose marriage over a profession" (Friedan, 1963, p. 454). Despite living in material comfort and being married with children, suburban housewives were unsatisfied and they could not voice their feelings. In the same manner, Friedan was unable to get her research and article published, so she had to rework her article into a book and continue fighting until 1964, when she was finally able to find a publisher interested in her work.

Sirk, a sophisticated and well-read intellectual, managed to bring integrity and thought-provoking female-centric issues –what Friedan called "the problem that has no name" (1963, p. 63)– to a wider audience. As of today, only a few selected directors have been able to work within the studio system of the big Hollywood machinery and still release a studio product with the director's vision intact. The German film director managed to deliver a very successful hit movie that is not so much for female audiences, but instead it is a universally likeable masterpiece that acts as an invitation to identify with and understand women (Gorr, 2016, p. 1).

Unfortunately, critical reaction in the 1950s was not good: At best, his style and vision were considered banal, because of his focus on female-centric issues. At worst, his movies were even considered bad taste (Schiebel, 2017, p. 1). Contemporary reviewers judging a film wrongly and being highly ignorant about its themes are still common to this day, which means that Douglas Sirk is in the superb company of master filmmakers like Alfred Hitchcock (*Vertigo,* 1958), Frank Capra (*It's a Wonderful Life,* 1946), Ridley Scott (*Blade Runner,* 1982) or the more recent David Prior (*The Empty Man*, 2020). The common thread among all these directors is the fact that reviewers were not able to

appreciate or even recognize the undercurrents and audiences did not care to engage with what these artistic versions offered.

Nowadays, one of Sirk's most celebrated scenes is the moment when Cary's kids give her a TV set as a Christmas present. In order to get the whole emotional impact behind that scene, one needs to explain the steps that lead up to it. She had already been told by her friend Sara that she "should get a TV set", although it was considered to be "the last refuge for lonely women" who watched the dramatic stories on TV as surrogate emotions, a sort of state of isolated seclusion. But Cary refused to accept that fate and when the TV salesman showed up, she got rid of him in humourful fashion. She chose real life, her authentic feelings for Ron, instead of the TV serials of that time. She did not want to fall again into the trappings of the 1950s ideal, because she was more concerned about her personal wants, needs and desires, not just as a woman, but as a human being (Gorr, 2016, p. 1).

Her honest and personal decision was met with prejudices and snarled by her inner circle. For example, Mona Plash will not only criticize what Cary wears but also that she dates a younger man who is a mere gardener, which is completely unfitting for a middle-class woman. She even goes so far as to spread rumours about Cary dating Ron while her husband was still alive.

In this vein, one of the cruellest moments is when Cary tells her kids, Kay and Ned, about Ron's wedding proposal. She wants them to give Ron a fair shake, but from the very start of the conversation, both of them refuse to give him a chance. And every explanation on Ron's part is met with derision and flat-out rejection.

Ned:	But this has been the family house for I don't know how long. This is the place we were born!
Kay:	You don't know Mother as we know her. She's really much more conventional than you seem to think she is. She has the innate desire for group approval, which most women have.
Ned:	Never mind the $10 words. And where, if I may ask, do you expect our mother... and, I suppose, us too to live?

As we can see, the kids reply with selfish reasons and even go as far as to give a psychological explanation about their mother's personality. The psychological aspect was already mentioned at the beginning of the movie, when Kay gives a lecture about Egyptian traditions to her mother. In that ancient society, spouses were considered just another material possession of the husband and when the man died, it was expected that the wife accompanied him on his last travel… which means the wife was buried alive alongside her partner. Kay, for all her university knowledge, is unable to realize that her mother's experience is a source of wisdom. Kay does not understand the metaphor behind her own lecture. She sees it as something that happened millenniums ago; she fails to see that there are more ways to be imprisoned and buried alive than only the literal meaning.

Kay:	Personally, I never subscribed to that old Egyptian custom. At least I think it was Egypt.
Cary:	What Egyptian custom?
Kay:	Of walling up the widow alive in the funeral chamber of her dead husband along with his other possessions. The theory being that she was a possession too. She was supposed to journey into death with him. The community saw to it. Of course, that doesn't happen anymore.
Cary:	Doesn't it? Well, perhaps not in Egypt.
Kay:	What do you mean?
Cary:	Oh, nothing. Let's go downstairs.

It is ironic that Kay with all her theory and her supposed smarts is unable to realize that her piece of trivia is not that far away from ancient Egypt and more important, not that far away from her own mother. To make Cary's fate even crueller, both kids backpedal as soon as they had plans on their own –plans that they will not reveal until Christmas Eve.

Kay:	Remember the afternoon that Freddie and I had the big fight? That's when we found out we loved each other. Mama, he's so wonderful.
Cary:	Yes, I remember. That was the day you told me your life would be ruined if I married Ron.

Kay:	I was being childish. You shouldn't have let me get away with it. Of course, that was different. You didn't really love him, did you?
[…]	
Ned:	Hey, this is Christmas. Let's enjoy it. After all, it'll probably be the last one we spend in this house.
Cary:	What do you mean?
Ned:	Kay's getting married. And if I'm not called up right away, I'm in line for the Walker Scholarship which means a year in Paris. After that, onto Iran with the Dayton Company. I didn't want to tell you till I had it pretty well cinched. […] Yes, with Kay and I away, I think we should sell the house.
Cary:	The house?
Ned:	It's too big for one person. What with taxes...

After their appeal to Cary's emotions –ironically without taking into consideration their mother's emotions–, and after mentioning several times how Egyptians kept people alive behind walls, brother and sister were happy enough to leave their mother behind in this suburban "prison", all alone with a TV set that ironically preached "Drama, comedy, life's parade at your fingertips".

Figure 3. *The iconic framing of Cary's prison*.

Especially Cary's son is totally unaware of his hypocrisy. A few months earlier, he was so hung up on the emotional question of accommodation, and now, when his future is

already laid out before him, he talks about selling the house where he grew up for petty tax reasons.

Only Kay has a moment of epiphany, when she realizes that their vain objections have been an obstacle for their mother's happiness.

Kay:	Mama? Mama!
Cary:	Don't you see, Kay? The whole thing's been so pointless.
Kay:	Oh, mama, I'm... I'm terribly sorry. I didn't mean to hurt you.

Cary's response "Don't you see, Kay? The whole thing's been so pointless" is as bitter as tragic because all her sacrifices were in vain. She gave up on her inner feelings and desires for her family and she was tossed aside at the next best opportunity. Her profoundly sad reply only acts as a wake-up call for her daughter –maybe for prophylactic reasons as this situation could very well happen to her too–, while her son is still oblivious and as uncaring as a capitalistic mind can get, towards his mother's loneliness. The metaphor of Cary's face reflecting on the TV screen[vi] is haunting, because it is a visual representation of her entrapment in the confinements of her suburban life.

Another interesting aspect of *All that Heaven Allows* is the way kisses and passion are handled. Movies usually had this "taming of the shrew" approach, when it came to kisses, which meant, that for dramatic or even comedic effect, women were angry or in the middle of doing something else, when, all of a sudden, the man comes around, grabs her by the shoulders and just kisses her. Women's emotions were second to the male passion.

Amongst the male characters of the movie, the character of Howard Hoffer, a supposedly educated and nice-mannered successful husband, is deconstructed by the director. One expects that Ron, being a gardener, would be less polite and well-mannered than Ron, but Howard is a wolf in sheep's clothing. He is a womanizer that is unfaithful to his wife and tries to forcefully kiss Cary and makes indecent, dishonest proposals about getting together in New York while his wife stays at home with their children. In Mona's words: "We do not know if she (Howard's wife) is a saint or just not very bright".

On the other hand, every kiss by both Cary and even her daughter Kay with their partners (Ron and Freddie) take place on women's terms (Gorr, 2016, p. 1). One scene in particular stands out: Kay's boyfriend wants to kiss her, but she misreads him and starts going on about psychology. Most films –even today– would have used that scene for a comedic effect by the male partner just interrupting her with a kiss, but her boyfriend waits patiently and even hands out a halfway acceptable compliment: "How can anyone so little, be so smart, and yet so pretty?".

Figure 4. *One of the cut scenes of Stanly Kubric's* Spartacus*.*

Once again, we should be reminded of the fact that this is not a 2021 film by Greta Gerwig, but a studio movie from the 1950s. There is a level of subversion here at work, that huge movies from later decades (e.g., *Spartacus* (1960) by Stanley Kubrick, *Ben-Hur* (1959) by William Wyler or *Lawrence of Arabia* (1962) by David Lean) were not allowed to pull off. For example, any insinuation of homosexuality was cut out of Kubrick's epic, because producers thought that any mention of taboo themes would be controversial and distasteful for audiences.

V. DOUGLASS SIRK'S LEGACY: "ONE ART" BIGGER THAN LIFE

Working in Hollywood has always been extremely tough, because the only colour of Hollywood that matters is green, the colour of money, which means that artistic integrity

is second to commercial success. Especially foreigners, used to more artistic liberties in their homeland, get crushed by the Hollywood machinery. Only a few movie directors are able to deliver a commercial product with an artistic vision behind it. Douglas Sirk is one of them, his films were only commercial on the surface, but beneath there were overtones of subversion and intellect. Sirk retired but in the 1970s many avant-garde directors started to discover and appreciate Sirk's *mise-en-scène*.

Working since the 1980s, Todd Haynes filmography focuses on imaginary societies, popular musicians and gender roles with a special focus on homosexual themes which makes him the poster child for the New Queer Cinema movement (Rich, 2004, p. 53). These types of queer-themed films focus on "revised issues of minority representations and sexual subjectivity" (Rich, 1992, p. 1).

Figure 5. Far from Heaven's *original poster*.

Almost five decades after Sirk's movie, Todd Haynes had the chance to be more subversive[vii] in his homage called *Far from Heaven* (2002), which follows loosely the plot,

themes and directorial style from Sirk's classic. Opposite to what happened to *All that Heaven Allows*, Haynes's movie was well received by critics, because it touched upon hot button topics like homosexuality and racism. With a hint of Martin Luther Kings' "Loving Your Enemies" sermon from 1957 –the same year the movie is set–, the film criticizes not only the hidden racial prejudice in the North, but also the racism amongst the black community that refused to mix with whites and punished black people that did so. Homosexuality in the 1950s is the other add-on in this story, as it shows how society mistreated and isolated them and even went as far as using conversion therapy on them. These themes turned *Far from Heaven* into the director's breakthrough and recognition as an auteur voice and earned him and the movie 4 nominations –but zero wins.

In 1957, Cathy Whitaker is the perfect suburban wife and mother. She is married to Frank, who is a successful advertiser. Her idyllic world cracks when her husband is detained by the police after getting caught cruising gay bars. He swears that it is all just a big mistake. However, Frank very often stays late at the office. One night, Cathy decides to bring him dinner and she walks in on him vehemently kissing another man. Frank confesses that he has "problems" and agrees to sign up for conversion therapy. To make things worse, this therapy stifles Frank's creativity at work and out of frustration due to his situation, he starts drinking. The peculiar combination of therapy, repressed sexual identity and alcohol turns Frank unable to get aroused with his wife and when she tries to console him, he just strikes her across the face.

All these events put their picture-perfect simulacrum of marriage to the test, and it only gets worse when Cathy starts to feel attracted to the African American Raymond Deagan, the son of Cathy's former gardener. They start to hang out more and more often together and their colour-blind friendship starts to grow. One time they are seen together by one of Cathy's neighbours –perhaps intentionally called Mona, like the gossipmonger from Sirk's classic– and the gossip spreads like wildfire. During a ballet performance by her young daughter, other mothers prevent their daughters from socializing with Cathy's family and Frank starts to get even angrier because of the rumours and other people marginalizing him.

Frank:	Is it true, what they've been saying? […] Because if it is, even in the slightest, I swear to God, Cathleen…
Cathy:	Frank, I am sorry you even had to hear such nonsense.
Frank:	Yeah, well, Dick Dawson didn't seem to think it was such nonsense when he snuck away from his desk to phone me today. Good heavens. He says the whole friggin' town's talking! […] Christ, Cathleen, do you even have the slightest idea about what this could mean? Don't you realize the effect it's gonna have on me and the reputation I have spent the past eight years trying to build for you and the children and for the company?
Cathy:	Frank, I swear to you, whatever Mona Lauder saw or thought she saw was entirely a figment of that woman's hateful imagination. Yes. I have spoken to Raymond Deagan on occasion. […] But, apparently, even here in Hartford, the idea of a white woman even speaking to a colored man…
Frank:	Oh, please! Just save me the Negro rights!

Cathy tries to put out all the fires by telling Raymond that they can't be friends anymore. The family takes a vacation to take their minds off of things, but Frank, inevitably, will fall into temptation once again when he meets a young man at the hotel in Miami –a well-known gay-friendly town for decades. In the meantime, the Deagan family also suffers the ire of their black and white neighbourhoods. Raymond's daughter gets assaulted by white boys and the African American community started throwing rocks at Deagan's windows. This harkens back to what Martin Luther King said about loving your enemies, and the problem of the black community not accepting African Americans mixing with whites.

After their vacation, Frank wants to get divorced because he wants to live with another man and Cathy wants to be together with Raymond, now that she is single again. But the Deagan family needs to move away and forget all their problems, because they are accepted by neither the black nor the white community. In the end, Cathy goes to the train station to say silently goodbye to Raymond and the movie ends ambiguously with Cathy's future being uncertain but wide open in front of her.

Stylistically, the movie follows very close Sirk's techniques. Haynes's copies Sirk's expressionistic use of colour in order to distance the three main characters from each other. Similar to *All that Heaven Allows*, we have one scene where the heroine wears

the opposite colour of her male partner, but in this case, the male in the scene is her husband. The mirror in the scene acts as a further estrangement device.

Figure 6. *Clever use of colour and objects to emphasize estrangement*.

Haynes's movie shares some similarities on a narrative level with Sirk's masterpiece, but Haynes's protagonist Cathy has more similarities with Kay, the daughter of Cary in *All that Heaven Allows*. Where Cary was genuinely a smart and intuitive woman with intellectual aspirations, her daughter was book smart with no life experience and worst of all, no ability to see that she was falling into the same trap as other housewives in the 1950s when she accepts the marriage proposal. In this sense, Cathy, as the alter ego of Kay, feels compelled to educate and train her daughter to become a supportive wife and dedicated mother, a role that is gender-based and defined by the men in her life and which she willingly, despite all her college education, passes along like an unwanted inheritance.

Haynes does not deconstruct the traditional female role but instead adds more contemporary controversial issues. He comes from a postmodernist background, where parody and kitsch are more prevalent. Haynes's movie was released after the publication of Judith Butler's book *Gender Trouble* (1990) and only two years before *Undoing Gender* (2004), both seminal books on gender and queer theory. Butler's influence is apparent, and Haynes uses Sirk's techniques to further his political agenda.

His New Queer Cinema uses stylistical devices from classical Hollywood and delivers pastiche or even parodies of those movies in order to directly address a non-straight audience (Doty, 1998, p. 148).

Contrary to Sirk's happy ending, all three main characters are trapped by society in Haynes's film. Cathy (the housewife), Frank (the closet homosexual) and Raymond (the African American) are trapped in their bodies, minds and houses. They "are dependent upon their social environments, no matter how oppressive they are, for their sense of identification" (Richardson, 2006, p. 6). In Sirk's movie, the heroine finds her way; in Haynes's movie she accepts her fate, but does not understand, and seems to be a potential nuisance to her gay husband and to her African American gardener/potential lover. Is the director trying to position the female role closer to what Rosa Maria Rodriguez Magda refers to in her controversial book *La mujer molesta* (2019), where she describes how the more recent feminist movement needs to avoid the pitfalls of regressionism?

Cathy, Raymond and Frank are forced to accept the limitations imposed on women, gay people, and people of colour, that will not necessarily be on equal terms, because it should not be forgotten that there are contradictions and hierarchies even in the ways people are oppressed.

VI. CONCLUSION

Hollywood productions reflect the times they were shot and, thus, movies act as time capsules that reflect the society of its time. Douglas Sirk managed to survive Hollywood and kept his artistic integrity intact. His films reflected the sociocultural climate of the 1950s and anticipated what was to come in the following years. By tapping into the zeitgeist of his decade, he managed to become a precursor of some of the tenets supported by the second-wave main feminist leaders.

The German director's legacy would allow following filmmakers to define their own visions of suburban society and share their own perspective on this topic. One of the directors influenced by his artistry has been Todd Haynes, whose production *Far from Heaven* shares more than one similarity with Sirk's *All that Heaven Allows*. Haynes's film

maybe considered more of a product of theory of pluralism that focuses on inequality between groups and queer theory. It is also a millennium revision of the mid-century melodrama in which the unspoken could finally be spoken, but at the cost of a happy ending.

Cary, Douglas Sirk's heroine, was not a brilliant and rebellious student turned housewife like Cathy's character, but her internal turmoil drives the action and sets a precedent of subversion of traditional patterns. Her motivations in synthesis with Sirk's *mise-en-scène* created a fantasy where one could flee from social pressures. On the other hand, *Far from Heaven* –as the title fittingly suggests– offers a real portrait of life in the suburbs. Cathy is not prejudiced, believes in equal rights for the African Americans and supports the NACCP. Although she does not understand the intricacies of a homosexual identity in a repressed society, she will take interest in yet another civic cause. Likewise, she is considered a rather dangerous pro-integration type. Unfortunately, she will not be able to commune with neither of her civic fancies. She will stop being the prominent face of Hartford's *Weekly Gazette*, planning parties or posing at her husband's side on the advertisements. Without savings and without a job she will have to learn to master the art of losing, because true catharsis is unattainable in suburbia –an enchanting, "ever shining place, just beyond the fall of grace".

Notes

i. This book argues that gender is a kind of an improvised performance and its publication influenced feminism, women's studies, and lesbian and gay studies. Butler's ideas about gender came to be considered as foundational to queer theory.

ii. A French art film movement that emerged in the late 1950s. It rejected traditional filmmaking conventions in favour of experimentation and a spirit of iconoclasm.

iii. Thoreau's works were influenced by French philosopher Jean-Jacques Rousseau, who played an important role in the spread of the Enlightenment ideals throughout Europe and the development of modern political, economic and educational thought.

iv. The text is a reflection upon simple living in natural surroundings. The work is a personal declaration of independence, social experiment, voyage of spiritual discovery, satire, and —to some degree— a manual for self-reliance.

v. The Swiss novelist explored in his works the individual's search for authenticity, self-knowledge and spirituality. His most well-known novel is *Steppenwolf* (1927).

vi. Thanks to metaphors, mirrors and light, Sirk performs constant transgressive exercises in his productions. Regarding the use of mirrors, Jesús González Requena states that it is Douglas Sirk "who, by populating the space with mirrors, announces with great finesse the dissolution of the classical canon. The mannerist plenitude of the cinematic universe of Sirk lies in the apparent invisibility of its deconstructive statements" (1987, p. 47). Translation made by the authors themselves.

vii. According to Juan Miguel Company, "Haynes's film allows us to witness the destruction of a bourgeois imaginary through an iconography born in the framework of the origins of consumer society" (2003, p. 118). Translation made by the authors themselves.

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Book review

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Translation Revision and Post-Editing: industry practices and cognitive processes is a relevant, versatile book aimed primarily at researchers, teachers and advanced students in Translation Studies interested in revision and post-editing as independent fields, and also in the connection between them. Given its empirical and practical nature and the fact that it provides a variety of professional points of view, this book may also appeal to professional translators with a special interest in checking workflows.

This work comprises 12 chapters, organised in four parts. Each part provides an overview of relevant research focus with regard to a specific topic: post-editing versus revision; non-professional revision and post-editing; professional revision in various contexts; and training. In addition to these contents, the book starts with an authors' introduction including a detailed and systematic literature review in the post-editing and revision research fields, with both theoretical and empirical approaches. A common thread running through the volume is the fact that translation revision and machine translation post-editing are undoubtedly connected activities.

Part I of this work comprises the first three chapters and it is entitled "Post-editing versus revision". This part is devoted to the existing relationship between post-editing

and revision processes in various contexts and from different points of view. In Chapter 1, Nitzke and Gros investigate and discuss the phenomenon of preferential changes made in revision and post-editing processes, which they call "over-editing". The authors argue that not every translation professional is suited to perform the revision of translated texts and machine translation post-editing. They also claim that revision and post-editing skills should be included in university curricula, paying special attention to teaching how to avoid personal preferences when suggesting changes, and how to rapidly assess which changes to a text are really necessary.

Chapter 2, by do Carmo and Moorkens, presents an analysis of the impact of translators' use of machine translation based on the editing task present in translation, revision and post-editing steps from three different perspectives: Translation Studies, machine translation research, and the industry. The authors claim that it is necessary to rethink post-editing processes as translation steps, rather than revision. They also clearly state that, for machine translation output to be used efficiently in a professional context, translation professionals need to become more specialised in a specific field and therefore trained in the use of dedicated tools.

In Chapter 3, Daems and Macken asked professional translators to revise or post-edit texts that were machine or human translated, without knowing the real provenance of the text. They found that there were significantly more changes –many of them preferential– made to machine translation in revision rather than post-editing. Regarding quality, they state that for human translation, the quality of the post-editing was higher than the revision, whereas for machine translation, the quality of the revision was higher than the post-editing. Finally, they conclude that assumptions made by translators about the nature of a text are likely to influence the quality of the revision or post-editing processes.

Part II, entitled "Non-professional revision and post-editing" includes two chapters (4-5). In Chapter 4, LeBlanc presents the partial results of a study that focuses on the working language of civil servants in a bilingual (English-French) setting in Canada, with professional and non-professional editors operating within the public service. The author states that non-professional editing should not be considered as a marginal activity due to certain factors, such as the fact that professional translators are

sometimes not informed about the audience for the texts they translate or not aware of specific requirements regarding to the strict linguistic norms or conventions to be followed. LeBlanc firmly maintains that non-professional revision and editing are worthy of research by Translation Studies scholars.

In Chapter 5, Parra Escartín and Goulet focus on what they call "self-post-editing" as a writing aid, understood in this context as the process where a group of non-native speakers of English and non-professional translators post-edit a machine-translated version of their scientific papers from Spanish into English. The study compares these versions with the edits made by a professional proofreader without access to the original text. They conclude that physicians were, to a certain extent, capable of carrying out a post-editing task. However, they point out that the quality of the post-edited text would not be good enough for publication, as it still needed some major edits relating to syntax or style.

Part III of this volume, comprising Chapters 6 to 9, is entitled "Professional revision in various contexts". In Chapter 6, Schnierer presents an overview of the recommendations given in the EN 15038/ISO 17100 standard regarding translation revision steps and compliance with quality standards among several translation service providers. The companies involved in the study, some of which are certified and some not, claim to work in line with the standard. With respect to translation revision, it can be stated that translations are revised at many companies, mostly using a bilingual method in which the translation is compared with the original text.

In Chapter 7, Korhonen explores, from the language industry point of view, the potential of revision not only in correcting translators' errors, but also in editing texts further. The author clearly states that there are many differences between language service providers in terms of how they offer their services to their clients and how they organise their workflows. If revision is understood as a task that goes beyond checking and that reaches into the production of creative translation services, it is clear that quality assurance is only one of its possible purposes. Korhonen therefore states that revision needs to be seen as part of the text-production effort, instead of merely a step in checking for errors.

Chapter 8, written by Valdez and Vandepitte, is devoted to the relationship between biomedical revisers and translators in terms of their competences and working practices in this specialised field. The authors state that the lack of communication and trust between these professionals could lead to misunderstandings that would ultimately have a negative effect on the perception of translation quality and the reputation of biomedical translators. Valdez and Vandepitte argue that improving the relationship and collaboration between translators and revisers is a key issue for the industry, starting with including these communication skills in the university training programmes.

In Chapter 9, Feinauer and Lourens contest the traditionally binary scenario of self-revision and other revision processes in literary translation as independent tasks. The authors argue that the processes integrated in the revision stage include plenty of different situations that not only involve the translator's self-revision and third-party revisions, but also include intervention from authors, editors, proofreaders, and other industry agents. In this chapter, the act of revision itself is also called into question, and the authors clearly understand it as a cluster of possible combinations of self-revision and other revision steps.

Finally, Part IV of this volume includes the last three chapters (10-12), and is devoted to training in revision and post-editing. In Chapter 10, Konttinen, Salmi and Koponen analyse commonalities and differences in revision and post-editing competences in the translator education programme at the University of Turku. The authors firmly believe that translation, revision and post-editing skills are paramount in a translation university programme. However, they maintain that teaching programmes should include basic communication competences to address the relationship between human agents, which, in turn, is also necessary to make a clear distinction when teaching ways of pointing out changes in revision and in post-editing activities.

In Chapter 11, Van Egdom observes trainer-to-trainee revision from the translator trainer's perspective through technology. The author recommends using translationQ, a tool designed to help translator trainers, among other professionals, to increase consistency and objectivity in revision and evaluation tasks. The author's analysis reveals that this tool would avoid the repetitiveness factor in revising scenarios, given that it allows the reuse of error inputs. The tool has some positive qualities related to

ergonomics, and it is also compatible with the most frequently used tools in the industry. It also means students can experience a real revision environment, being aware of their own learning process.

Chapter 12, by Ginovart Cid and Colominas Ventura, analyses the machine translation post-editing skill set. The authors carry out a study that involves an analysis of different syllabi, and an online questionnaire and several individual interviews with educators involved in machine translation post-editing courses. The study reveals that it is not common to include practice in machine translation post-editing in traditional translation courses, where translation quality is indeed evaluated. In addition, the main focus in post-editing is mostly placed on procedures and processes, software features, and techniques for efficient keyboard use. Less attention is paid to practising with controlled languages or carrying out pre-editing tasks.

All things considered, the chapters in this volume are an excellent reference for learning and understanding the connection between revision and post-editing from different points of view. The editors not only present useful chapters about the basics of these processes, they also offer a detailed literature review that complements the volume. Hence, this work is therefore undoubtedly a practical book for scholars, teachers and student translators conducting research in the fields of revision and post-editing.

Book review

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Llegir la imatge. Il·lustrar la paraula. Reflexions al voltant del llibre il·lustrat i el còmic (Reading the image. Drawing the word. Reflections on comic books and illustrated literature, in English), edited by Julia Haba-Osca and Robert Martínez-Carrasco (2020), is a compendium of short articles written in Catalan. The book is the resulting outcome of a series of conferences within the International Symposium of Innovation about Illustrated Literature celebrated at the Universitat de València. Each of these articles acts as an individual chapter within the book, which compiles a total of fourteen of these. Speakers from different professional backgrounds and fields of knowledge related to the role of the printed image as a means of communication were invited to participate in the symposia and the subsequent compendium. This variety is reflected in the different thoughts, ideas, and views on the role of image in literature that encourage the reader to analyse and consider other perspectives. The book champions the view of illustrated literature as a graphic and visual literary genre in its own right. The book aims to open the reader's critical eye towards the use of illustrated literature to convey meaning and stimulate the reader's interpretive skills.

The book is made of a compendium of fourteen chapters or articles, which touch on three main aspects of illustrated literature: the linguistic aspects, the visual elements

and pedagogical applications and proposals, which are organised chronologically in relation to the conferences in which they were presented.

The compendium opens with a brief introduction (i.e. Chapter 1) of the context and initiative in which the idea for the book was originally conceived: a workshop on creative writing and illustration. In this workshop, students were asked to rescue and compile local literary tradition on the brink of extinction in Brazil. This workshop was the brainchild of some faculty members at the Universitat de València, for which they worked hand in hand with researchers at the at Faculdade Martha Falcao-DeVry (Brazil) to bring it to fruition. From this idea, a bigger one germinated: the organisation of a symposium with the underlying topic of graphic literary genres. Five editions have taken place to date, which are indicative of its success, and so is the book reviewed here, which is the outcome of those symposia.

The first article (i.e. Chapter 2) addresses the connection between the typography used by computers and other devices with the one taught to develop handwriting skills at the first stages of education. In that sense, the author Dr Almir de Souza Pacheco aims to analyse digital influences in learning and the use of handwriting in students' day-to-day routine in a technological era, but he also poses the question as to which should be the future tendency. Dr de Souza Pacheco intends to spark a long-term discussion among education professionals.

The focal point of Chapter 3 is on Cordel literature. The article offers a brief description and history of this form of folk literature and later moves on to a more detailed analysis and definition of the most common verse metres. Cordel literature booklets include a printed image that illustrates the verses' narrative. The author, Larissa Albuquerque de Alencar, aims to disseminate these popular printed booklets brought to Brazil by Portuguese settlers as well as their social role as both entertainer for the masses and fierce critic of social and political aspects. This traditional form of literature has certainly served its purpose entertaining all strata of Portuguese and Brazilian society, and it deserves recognition to continue doing so.

In Chapter 4, Dr María Rosa Álvarez Sellers provides an insight into the importance of children's literature and young adult fiction in Portugal, which, despite competing against technological devices, must make their way to young avid readers. The presence

of literature at early stages helps develop emotional intelligence, thus its vital role as a pedagogical tool. Chapter 5 is also related to literature and the world of books. The authors Javier Rico Sesé and Òscar Rosaleñ Olmos present a historical summary about the origins and use of the bookplate (i.e. ex-libris in Latin), which dates back to the Egyptians and it has now become a valuable sought-after collectible.

Chapter 6 is not an article but a comic strip. The authors, Dr Tayra Lanuza and Jordi Bayarri, defend the use of comic books as disseminators of scientific knowledge, and they attain their objective by means of *illustration*, in the polysemous sense of the word, both through the use of pictures in a comic format and using the comic strip as a case in point of the main idea. Connected to the use of the image is also the following article, Chapter 7, in which the author, Dr Alberto Prieto Aguaza reflects on the intertwined connection between photographs and text as far as interpretations are concerned. The philosophical thought he proposes is how both elements can complement, supplement or contaminate each other in their meaning.

Dr Robert March Tortajada, in his article in Chapter 8, poses a series of questions in regard to how Catalan and Valencian identities are portrayed in illustrated fiction. In his article, he denounces the dearth of it by raising questions meant as food for thought for the reader. In the chapter that follows (Chapter 9), the authors Sheyla Ros Fenollosa and Andrés Giner Latorre propose using illustrated literature to raise interest in cultural aspects and boost positive and respectful behaviour among secondary education pupils. This cross-curricular proposal aims to meet the objectives established by UN's Sustainable Development Goals, especially to promote that of "peace, justice and strong institutions" (United Nations, n.d.).

Ulises P. López pays homage to the renowned comedian Francesc Vila i Rufas (also known as Cesc) in the following article. The author guides the reader through a condensed journey of Cesc's accomplishments as a satirical artist who used his wit and humour coupled with the power of the image to criticise the harshness of Franco's fascist dictatorship and depict seemingly mundane situations. Chapter 10 is also about sociological aspects, and more specifically, about gender roles and constructs in society. Graciela Rock Mora discusses the importance of heroes and heroines in children's literature and young adult fiction since those protagonists are the ones to establish and

teach genre roles and society standards to the youngest generations. The author points out that behaviour is learnt, and identity is built by external constructs, which results in inequality and genre roles and parameters. The author suggests from a feminist perspective that in the same way that inequality is learnt, so can equality if the cultural models are built anew. The writer recommends portraying equality and diversity in literary works aimed at children and young adults. Along the same lines following the principles of feminism, Chapter 11 calls for women's recognition and empowerment through illustrated literature. The data Dr Rocío Domene-Benito references from a study by Ana López Navajas reveals that female role models were scarce. The author proposes to include female role models in literature and printed literature who have dreams, aspirations, and ambitions; women who take up the reins of their own lives and serve as role models for the younger generations.

Concerning translation studies, Núria Molines Galarza focuses on the intersemiotic relationship between image and text in a comic book, in the sense that one cannot exist without the other. Not only is reading the text necessary, but the image also needs decoding to understand the message. The author underscores the importance of being familiar with the conventions of this genre to translate it. Related to the same field of knowledge, i.e. translation studies, Dr Robert Martínez-Carrasco closes the compendium with an article in which he addresses translation as a tool to negotiate the established literary canon to give a voice to those genres that have been neglected but for which there is a genuine interest, illustrated literature being a case in point.

All things considered, the book advocates for giving a voice to a marginalised literary genre such as illustrated literature, which has not been considered canonical despite being part of folk culture, playing an essential role in shaping social behaviours or developing critical-thinking skills. The articles in the book explore a series of controversial and thought-provoking topics such as historical memory, gender roles, feminism, or satire from a multidisciplinary perspective that allow the reader to enjoy and appreciate the printed image or illustrated literature from different points of view. In that regard, this compendium of articles might be of relevance to a wide audience. From teachers and professors to artists, or those with an interest in the mixture of the graphic arts and the letters. Alternatively, simply to those whose interest and curiosity

are piqued by the different forms of communication and their impact in society and human behaviour.

REFERENCES

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