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"I'm impressed. You are a prodigy, a doodle prodigy."

Subtitling Compliments into Finnish in the Feature Film *The Holiday*

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ABSTRACT

Tässä pro gradu -tutkielmassa tarkastellaan englanninkielisessä elokuvadialogissa esiintyviä kohteliaisuuksia ja niiden käännöksiä suomenkielisessä tekstityksessä vuonna 2006 ilmestyneessä romanttisessa komediassa *The Holiday*.

Tutkielman tavoitteena oli yhtäältä selvittää edustavatko elokuvan kohteliaisuudet luonnollista kielenkäyttöä ja toisaalta miten kohteliaisuudet on käännetty kohdekielelle. Tavoitteena oli myös arvioida voidaanko käännösprosessista mahdollisesti aiheutuvilla muutoksilla havaita olevan vaikutusta siihen säilyykö kohteliaisuuden antajan intentio samanlaisena kuin alkuperäisversiossa. Lähdekielen kohteliaisuuksista tutkittiin lauserakennetta, adjektiiveja, kohteliaisuuksien aihetta sekä kohteliaisuuksien jakautumista sukupuolten kesken. Tuloksia verrattiin luonnollista kielenkäyttöä koskevien tutkimusten tuloksiin. Kohdekielen kohteliaisuuksien osalta tarkasteltiin lauserakennetta, adjektiiveja ja kohteliaisuuksien aihetta, joita verrattiin lähtökielen kohteliaisuuksiin. Tutkimusmateriaali koostui 61 lähtökielen kohteliaisuudesta ja niiden käännöksistä. Koska tutkimuksen kohteena oli audiovisuaalista tekstiä edustava elokuva, multimodaalisessa analyysissä otettiin huomioon elokuvan dialogin ja suomenkielisten tekstitysten lisäksi myös kuva sekä muu ei-kielellinen kommunikaatio.

Materiaalin analyysi osoitti, että elokuvassa esiintyvät kohteliaisuudet eivät kokonaisuudessaan edusta luonnollista kielenkäyttöä, vaikka yhtäläisyyksiäkin löytyi. Lähtö- ja kohdekielen välisiä muutoksia havaittiin lauserakenteissa ja adjektiivien käytössä. Suurin osa (77 %) kohteliaisuuksista oli käännetty säilyttävää strategiaa hyödyntäen, joten voidaan olettaa, että kohdeyleisölle tarkoitetun version välittämä kuva elokuvan hahmoista ja heidän keskinäisistä suhteistaan vastaa melko läheisesti lähtökielistä versiota. Käännösprosessissa käytetyt strategiat sekä kohteliaisuuksien lähtö- ja kohdekielten väliset muutokset voivat tilanteesta riippuen selittyä audiovisuaalisen kääntämisen rajoitteilla ja konventioilla, kääntäjän henkilökohtaisilla valinnoilla sekä lähtö- ja kohdekulttuurien ja -kielten välisillä eroavaisuuksilla.

1 INTRODUCTION

This Master's thesis focuses on the compliments occurring in the film dialogue and their translation from English into Finnish in the subtitles of the feature film *The Holiday*. The aim of the thesis is to study if the source language appearing in the film corresponds to real-life speech. Furthermore, the aim is to find out what happens to the compliments in translation and to see how the translation might affect the target audience's interpretation and overall effect of the compliments in the multisemiotic setting which involves different semiotic systems interacting with each other.

The turmoil that has been going on in the audiovisual translation industry in Finland in recent years aroused my interest in studying audiovisual translation, and especially subtitling, as it is the dominant mode of audiovisual translation in Finland. Subtitling can be regarded as a significant part of our everyday life and the effects of subtitles should not be disregarded. As Esko Vertanen (2007: 149) states, because a high number of Finns watching television means a great amount of reading of the subtitles, screen texts ought to meet high standards. Thus Finnish punctuation rules are followed in subtitling and even full stops are placed at the end of lines. Although viewers might not need them to distinguish between lines, this may further the punctuation skills of the viewers. (ibid. 154.) Consequently, the vast amount of text read in the form of subtitles can even be regarded as a contributing factor to the good results of Finnish pupils in PISA studies (Irmeli Helin 2008: 133–134).

The terminology used to refer to audiovisual translation and subtitling varies and while some researchers use, for instance, the term screen translation, others might use film translation or audiovisual language transfer. According to Jorge Díaz Cintas and Aline Remael (2007: 9), some people even argue that subtitling is not translation at all, but adaptation, as so much of the original text may be altered in the translation process. Translation can be regarded as rewriting, to which subtitling in particular can be seen to relate, as a dialogue that is once written to be spoken needs to be notably condensed and transferred into an easily readable form.

Subtitling is a mode of audiovisual translation that includes features that are characteristic only to this particular translation method. The mode itself sets certain limitations that have an effect on what can be translated and what the resulting translation can be like. The process of subtitling includes a change from one channel of communication to another, as spoken language is turned into written text. The distinctive features of subtitling are often brought forward as constraints in a negative sense (Díaz Cintas 2010: 344). However, some of these features could also be considered factors that facilitate the work of translators. For example, something which has been said in the dialogue may be conveyed to the viewers through the visual and it might not need to be translated textually.

When studying audiovisual translation, it is important to take into account the concept of multimodality which means that the overall meaning of a text is constructed from more than one mode, "all of which have the potential to contribute equally to meaning" (Carey Jewitt 2009: 14). It is obvious that in research in audiovisual translation there are many modes that need to be considered; auditory and visual modes, as the term itself suggests. According to Louisa Desilla (2012: 36), since the beginning of the 21st century "linguistic research on film/TV drama dialogue has become increasingly sensitive towards film multimodality". Also Luis Pérez González (2014: 127) notes that recently "scholars interested in texts deploying more than one sign system have come to agree that the production and interpretation of semiotic meaning is dynamic and context-dependent". Therefore, it would not be meaningful for this study to focus only on the linguistic aspect of the audiovisual translation. Leaving out other channels of information would mean that the material would be analysed only partially and not as a whole product.

In translation from one language into another, be it literary or audiovisual translation, there are always two or more cultures involved, and the more different they are the more challenging the task may be for the translator. Therefore, it is vital that the translator is familiar not only with the source and target languages but also the source and target cultures in order to create translations that convey the same meaning as the original text. Subtitling then, as any other type of translation, can be regarded as a way of connecting

cultures. Subtitled programmes, for example, convey information about the habits and ways of communicating of foreign peoples. The source text audience and the target text audience may have differing conceptions of, for instance, what polite behaviour is and how to express linguistic politeness which can be shown for example with compliments.

This thesis studies the compliments in the dialogue and their translation into Finnish in the subtitles of the feature film *The Holiday* in order to answer the following research questions: Do the compliments in the film correspond to compliments in naturally occurring discourse? How are the compliments translated in the subtitles? Attention will be paid to the syntactic patterns, adjectives and topics of complimenting. The syntax of the compliments is analysed in order to see if the compliments are formed using recurrent syntactic patterns. Similarly, semantically positive adjectives appearing in the compliments are analysed to detect their potential recurrence. The topics of all individual compliments are placed into broader categories, which will reveal the most common topic the film characters are complimented on. Furthermore, it will be considered if the chosen strategy to translate a given compliment can be seen to reinforce or decrease the illocutionary force of the compliment. Illocutionary force can be defined as the intended meaning of the person uttering a compliment, and it can simply be, for example, to compliment someone by expressing admiration for the person's appearance. Complimenting is a culture-specific way of using language and thus the existence of different cultures, the source and target culture, is a significant factor in the translation process. The results of this small-scale study might interest especially novice subtitlers and help them to see how all the modes of audiovisual texts contribute to the overall meaning of the text.

Studies on complimenting in everyday conversations both in different languages and in different varieties of English are numerous and some of them will serve as the theoretical framework for this thesis. Joan Manes and Nessa Wolfson (1981) have studied compliments in authentic everyday conversations in American English and their corpus is one of the most extensive there is about compliments. As the source text studied in this thesis is English, the findings of Manes and Wolfson's research will function as an excellent point of comparison for the findings of the present study.

Furthermore, Janet Holmes (2004) has studied politeness and compliments in naturally occurring conversations in New Zealand focusing also on the role of gender, and the findings of her study offer valuable information on the complimenting behaviour. Moreover, an extensive study on compliments occurring in American films exploring the resemblance between film language and real-life speech has been conducted by Kenneth R. Rose (2001). It will also be interesting to see if the results of this thesis that concentrates only on one film are parallel to his.

Holmes (1986, quoted in Holmes 2004: 101) defines a compliment as "a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' [...] which is positively valued by the speaker and the hearer". The following examples from the material of the thesis illustrate explicit and implicit compliments. The phrase in example 1 explicitly compliments the addressee on her appearance by indicating that the person giving the compliment likes her make-up.

> (1)   I like your eye shadow.
>   (*The Holiday* 1:20:14.)

In example 2 the compliment implicitly praises Arthur for a good explanation he has just given about the complimenter's situation in life. Although the utterance can be seen as a criticism towards the therapist for not explaining things well, at the same time it compliments Arthur on his performance by comparing it to the therapist's performance.

> (2)   Arthur, I've been going to a therapist for three years and she's never explained anything to me that well.
>   (*The Holiday* 0:59:36.)

According to Robert K. Herbert (1989: 29), compliments are "conversational and cultural strategies for establishing solidarity". Although there probably are other devices used in conversations that do the same, for example, drinking toasts or gossiping, compliments differ from those in the sense that they are not tied to any specific context. Therefore, compliments may be distributed rather freely at any point of a conversation

and regardless of the closeness of the parties. (ibid. 29–30.) Moreover, Silvia Bruti (2009: 227) states that compliments can be characterised as being independent, and thus they can be unrelated to the topic of the conversation and used, for example, when greeting or thanking someone.

Compliments in audiovisual translation have previously been studied for example by Bruti (2009) who examined the subtitling of compliments from English into Italian in various British/US films. Inspired by her study, I decided to focus on the translation of compliments in my thesis as well. Furthermore, I thought that compliments could be an interesting but yet somewhat uncharted topic, since based on my information retrieval it seems that studies on the subtitling of compliments from English into Finnish have not been done. However, another area in linguistic politeness within a different language pair has been studied at the University of Vaasa by Julia Dyminkiewicz (2007) in a Master's thesis that concentrated on politeness in requests in the subtitles of *Sex and the City* from English into Polish.

This study will be conducted in the following way. Next, the material and method of the thesis will be described. In chapter 2 the focus will be on compliments. Chapter 3 will discuss translation strategies and present subtitling as a mode of audiovisual translation in more detail. In chapter 4 the results of the analysis will be presented. Finally, conclusions will be drawn in chapter 5.

1.1 Material

The material of this thesis consists of compliments and their translations collected from the DVD version of the romantic comedy *The Holiday*. Unfortunately, the translation company and the translator are unknown. The film was first released in 2006 and was written and directed by Nancy Meyers, starring Cameron Diaz (Amanda), Kate Winslet (Iris), Jude Law (Graham) and Jack Black (Miles). *The Holiday* describes what happens when Amanda and Iris, two very dissimilar women who both have bad luck in love, decide to swap their homes for Christmas. Amanda lives in a grand and stylish property

in Hollywood, while Iris lives in a cosy cottage in a rural village near London. They both plan to avoid men during their holiday, but fate intervenes and Amanda falls for Graham, Iris's brother, and Iris for Miles, a co-worker of Amanda's ex-partner.

The material studied in this thesis is fictive film dialogue, thus the lines uttered by the characters are scripted beforehand and not part of a genuine spontaneous conversation. However, most authors, scholars and translators agree that the aim of scripted speech is to mimic real oral speech and the more realistic and credible the beforehand written dialogues seem the better, which applies also to their translations (Patrick Zabalbeascoa 2012: 64, 75). Furthermore, according to Zoë Pettit (2004: 34), "films and television programmes imitate a certain kind of reality, projecting an image, a reflection on the way in which human beings communicate with each other and their world".

I had decided to choose a film from this particular genre, as my presupposition was that romantic comedies which usually feature male and female characters while depicting dating and relationships between friends contain plenty of compliments which the characters pay to each other. Moreover, as the language of the film characters is thought to mimic real spoken language, this outlined the possible material so that the characters and setting ought to seem realistic. Therefore, for instance, fantasy films would not suffice.

This study does not take into account the whole "complimenting sequence" which consists of "complimenting turns and compliment response turns" in their larger context, in other words, the focus is on compliments but not on compliment responses (Andrea Golato 2005: 3). If there is a situation in which a compliment is reciprocated with a compliment, both of the compliments are regarded as separate occurrences of complimenting and analysed as their own instances. Example 3 below includes two compliments of which the latter one by Iris can be seen as a response to the first compliment addressed to her by Arthur.

> (3)   ARTHUR:
>   Iris, you're a knockout.

IRIS:
Thank you. And may I say so are you.
(*The Holiday* 1:53:16)

As the function of compliments can be for example to express positive evaluations and show praise, I will not include false compliments into the analysis. False compliments are compliments which can seem like compliments on the surface level, but their actual purpose might be to insult, belittle or somehow downgrade the complimentee, that is, the person complimented on. These types of false compliments are not positively valued by the hearer, and thus they do not fit in the definition of compliments set in this study. The following phrase uttered by Jasper to Iris exemplifies an expression that could be interpreted as a compliment, but closer inspection shows that it is not intended as one.

(4)   JASPER:
Okay, I've got a question for you. What's it like to be the only one committed to their work, while the rest of us are slumming?
(*The Holiday* 0:05:47.)

Being a person who is committed to one's work could be said to be an admirable feature and thus this might be interpreted as a compliment. However, the context reveals that the utterance is actually said to tease Iris, as she has not yet finished writing her article which is due in any minute, whereas others have already finished their work and are enjoying themselves at the office Christmas party.

There can also be compliments that on the surface level may look like negative evaluations of someone' s behaviour or appearance, but when considering the context they are in, they can be interpreted as compliments. Example 5 illustrates how Jasper compliments Iris on her performance of getting a perfect Christmas present for him with a word that might be said to carry a semantically negative load.

(5)   JASPER:
You stinker. It's a first edition. Where did you find it?
(*The Holiday* 0:07:21.)

Here the word *stinker* is used to show appreciation and it functions as a sign of endearment. The word itself could be said to have a negative semantic load, but when interpreted in the context and taking into account all the semiotic resources, in this case for example Jasper's tone of voice, it can be seen as a compliment.

The material is comprised of 61 compliments occurring in the source text and their translations. Because of the multisemiotic nature of audiovisual texts, the instances will be analysed in detail taking into account the visual image and auditory nonverbal elements. Collecting the material was done by using Holmes' (1986, quoted in Holmes 2004: 101) definition of a compliment in order to identify the complimenting utterances when they occurred in the source dialogue.

1.2 Method

The aim of the thesis is to study if the compliments in the source language correspond to real-life speech and furthermore, to find out what happens to the compliments in the translation process and to see how the translation might affect the target text viewers' interpretation and overall effect of the compliments in the multisemiotic setting. In the analysis attention was paid to possible changes in the syntactic patterns, the use of adjectives and topics of complimenting. Additionally, it was analysed if the chosen strategy to translate a given compliment can be seen to reinforce or decrease the illocutionary force of the compliment. This study belongs to product-oriented descriptive translation studies as it focuses on the description of an individual translation.

A multimodal approach was used in this study and thus all three channels, soundtrack, visual image and written subtitles, of the audiovisual text that participate in the meaning making process were taken into account. The utterances of compliments in the source text (English soundtrack) were gathered with the help of an unofficial fan transcript of the dialogue available on the Internet (Koestianto 2011). Then the compliments were transcribed in order to compare them with the translated target text (Finnish subtitles).

Because of the multisemiotic nature of audiovisual texts, paralinguistic elements accompanying the complimenting utterances were also taken into account. Therefore, for example the gestures and facial expressions of the characters shown in the image and the tones of voices heard on the soundtrack were analysed as well.

To be able to answer the first research question and to see if the film language resembles real-life language use, the compliments in the source text were analysed considering their syntactic formula, choice of adjective in adjectival compliments, the topic of compliments and gender distribution. The syntax of the compliments was analysed to see if the compliments employ recurrent syntactic patterns. Adjectives carrying the semantically positive load in the compliments were examined to find out which adjectives are the most frequently used. The topics of the compliments were categorized into four broader categories to reveal the most common topic the film characters are complimented on. The gender of the complimenters and complimentees were recorded to see what the gender distribution of complimenting in the film is like. The categories for all the above were taken from and the results were then compared to the results of the studies by Holmes (2004) and Manes and Wolfson (1981) which will be presented in chapter 2.

To answer the second research question, the source text and target text compliments were compared to each other in terms of syntactic structure, the choice of adjectives and the topic of compliments in order to see if they were changed in the translation. The translation strategies used when subtitling the compliments into the target language were analysed in order to detect the dominant strategy that has been employed in translating the compliments. The categorisation of the translation strategies was formed on the basis of the material. The strategies are retention, reduction, omission and explicitation and they will be elaborated further in section 3.3. Moreover, it was considered if the compliments can be seen to be weakened or made stronger because of the chosen translation strategy. This may give an idea of whether the version of the film that the target text audience gets differs from the version that the source text audience has. For example, if the translator has omitted a considerable number of the compliments appearing in the dialogue from the subtitles, it may affect on the

perception of the interpersonal relations between the film characters. The translator may have also relied on the multimodality of the film, in other words, if something is not translated into the subtitles, it can be inferred from other channels.

The model employed in this study for analysing the dialogue and its translations is adapted from the model of multimodal transcription used, for example, by Christopher Taylor (2013). The model will be introduced in section 3.4 of the thesis. To illustrate the findings when reporting the results in chapter 4, examples from the material will be given including the source text compliment, its translation, target text's back translation and screenshots when necessary.

2 COMPLIMENTS IN DISCOURSE

In this chapter the focus is mainly on compliments occurring in real-life interaction and the discussion is based largely on the works of Holmes (2004) along with Manes and Wolfson (1981). Exploring compliments from theoretical point of view provides the tools for analysing the potential resemblance between naturally occurring compliments and compliments appearing in the material of the thesis. To start with, the studies are briefly introduced and the definition of compliment is given. Next, the point at which compliments occur in interaction and the functions of compliments are discussed. After that the chapter is divided into sections in which different aspects of compliments are examined. The first section discusses the formulaic nature of compliments focusing on syntax and the use of adjectives and verbs. The following section covers topics of compliments and issues in complimenting in relation to culture and gender. Finally, compliments in film language are discussed and previous studies on compliments in films are presented in order to provide further points of comparison for the discussion in the analysis section of the thesis.

Both Holmes and Mason and Wolfson have studied compliments in real-life interactions and their findings are based on an extensive number of compliments. Holmes analysed 484 compliments and compliment responses gathered in New Zealand to examine potential differences between genders in politeness behaviour. The material for Manes and Wolfson's study, 686 compliments and their responses, was collected in Charlottesville, Virginia and Philadelphia, Pennsylvania, and the analysis revealed high degree of formulaicity of compliments in American English. (Manes & Wolfson 1981: 116; Holmes 2004: 101, 104.)

Holmes' (1986, quoted in Holmes 2004: 101) definition of a compliment was adopted to this thesis and she defines a compliment in the following way:

> A compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer."

As Holmes states, compliments can be either explicit or implicit. For example, the utterance "You're looking good. Is that a new suit?" can be seen to include both an explicit and implicit compliments. The first sentence directly comments positively on someone's looks. The second sentence does the same, but indirectly, in which case the positive evaluation of the new piece of clothing can be deduced from the context and knowledge that new things are generally valued in western world. The implicitness of a compliment may also mean that the topic of the compliment is not directly attributed to the person complimented on. For instance, a comment "What a polite child!" addressed to the parents of the child in question, is actually complimenting the parents for good upbringing rather than generally stating a favourable opinion. (ibid. 101.) Furthermore, Manes and Wolfson (1981: 122) remark cases of indirect compliments which are aimed at one person, but in fact compliment another person who is also present.

Also Manes and Wolfson (1981: 116) argue that as compliments display positive evaluations, each compliment has to have at least one word that is semantically positive. Although the majority of the compliments in their data included adjectives and verbs that were semantically positive, there were also verbs which were not "inherently positive", but could be interpreted as compliments given the context (ibid. 118). Consequently, the positivity of a compliment is not tied to any specific word or term but is dependent on the context and requires shared values and knowledge of the interlocutors. Thus something intended as a compliment to one person might seem the opposite to another one, because the semantically positive value depends on the particular situation and people in it.

The placing of a compliment can vary and there is no specific and restricted point in interaction or a conversation when a compliment ought to appear. According to Manes and Wolfson (1981: 125), compliments can be inserted almost at any point in a conversation, and often they might not be in any way related to the topic of the discourse preceding them. Therefore, it is not considered inappropriate to interrupt, for example, a conversation over dinner, by paying a compliment. Compliments can be used to start a conversation, either joining a conventional greeting with a compliment, or even replacing the greeting formula with a compliment. Similarly, compliments can

be incorporated into as a part of goodbyes and thanks or even used alone instead of them. Even though compliments might be strongly expected to be given in certain situations, for instance when seeing a friend after getting a new haircut, they are never an integral part of interaction like other formulas occurring in language usage such as greetings and goodbyes. (ibid. 125, 127–130.)

Manes and Wolfson (1981: 124) state that the most important function of complimenting someone is to create or reinforce solidarity between the person giving the compliment and the one being complimented on. Furthermore, according to Holmes (2004: 101) "the primary function of a compliment is most obviously affective and social, rather than referential or informative". Nevertheless, compliments can convey referential meaning as well. The function of a compliment may also be to commend or encourage the recipient. Often this type of complimenting reflects the relationship between the parties, and usually the complimenter is in a superior position. (ibid. 102.) Holmes notes that according to different analysts, compliments may have different functions depending on their contexts. When interpreting the function of a compliment, it is extremely important to take into account the context. In addition to the aforementioned solidarity and positive evaluations, the function of compliments may be to "express envy or desire for hearer's possessions", or function as "verbal harassment". (ibid. 104.) Thus the same compliment addressed to two different people may have divergent interpretations depending on the familiarity and relationship between the parties.

2.1 Formulaic Nature of Compliments

The data of Manes and Wolfson's (1981: 116–117) study showed that the majority of compliments are rather formulaic by their nature which means, for example, that they employ a rather limited set of semantically vague adjectives to express the semantically positive evaluation, even though there would be almost an endless variety to choose from. The data included 72 different adjectives, but only a few of them appeared with regularity. Some of the adjectives could be characterized relating to a certain topic, for

example *delicious* which is attached to food and drinks, whereas some are highly general, such as *nice* and *beautiful*, and can be used to compliment various objects. In terms of semantic load, some adjectives carry a strong positive evaluation, for instance *fantastic* and *stupendous*, while others are much weaker, such as *nice* and *good*. The adjectives used with the most frequency were the ones with weaker semantic load, and thus *nice* accounts for 22.9 and *good* for 19.6 per cent of the total of 546 adjectival compliments. Three other adjectives, namely *beautiful*, *pretty* and *great*, occurred also with some regularity. Of the whole corpus of compliments there were 80 per cent that included an adjective and these five adjectives then were used in two thirds of them.

Not only adjectives, but also verbs are used to carry the semantically positive load in compliments. Manes and Wolfson noticed, however, that their data contained only a few semantically positive verbs, namely *like*, *love*, *admire*, *enjoy* and *be impressed*, in contrast to the wide range of adjectives. Moreover, out of these verbs, *like* and *love* were used in 86 per cent of all the compliments which included a verb carrying positive meaning. As mentioned earlier, there were also verbs which were not "inherently positive", but could be interpreted as compliments given the context they occurred in. Often these other verbs than verbs of liking appear together with intensifiers. Additionally, there were some compliments in which adverbs and nouns, for instance *well* and *a whiz*, were reported to convey the positive evaluation. (Manes & Wolfson 1981: 118.)

Based on the study by Manes and Wolfson, typical features of compliments, aside from semantically positive adjectives and verbs of liking, are the use of intensifiers, for example *really*, and certain deictic elements such as demonstrative pronouns. More than one third of the compliments in the corpus included an intensifier and deictic elements appeared in 75 per cent. The function of deictic elements is to identify the object being complimented, but this can be done also other ways, for example nonverbally. Furthermore, it is noted that adjectives nearly always appear in the base form and verbs in the simple present or past form, although occasional instances of other forms did occur in the data. (Manes & Wolfson 1981: 118–119, 122.)

In addition to a rather restricted vocabulary, speakers seem to use only a few syntactic patterns in compliments. Most of the compliments in Manes and Wolfson's corpus, that is 97.2 per cent to be precise, fall into one of the nine syntactic patterns listed below in table 1. Moreover, the first pattern is used in 53.6 per cent of all the compliments and the share of the three first patterns is nearly 85 per cent. All the other compliments that make use of different syntactic patterns from the ones listed in the table account only for 2.8 per cent of the data and none of them are used more than twice. In the patterns listed in the table, *NP* represents a noun phrase that does not include a positive adjective; *ADJ* means any semantically positive adjective and *ADV* any semantically positive adverb; *PRO* stands for pronouns *you*, *this*, *that*, *these* or *those*; *looks* stands for any linking verb except for *be*; *like* and *love* represent any verb of liking and *really* stands for any intensifier. (Manes & Wolfson 1981: 120–121, 132.) The examples used in the table to illustrate patterns are from the material of this thesis except for the patterns 6, 7 and 9 which are from Manes and Wolfson, as these patterns did not exist in the film dialogue.

Table 1. Syntactic patterns of compliments and their occurrence

Syntactic pattern	Example
1. NP is/looks (really) ADJ	*Your house is lovely*
2. I (really) like/love NP	*I like your eye shadow*
3. PRO is (really) (a) ADJ NP	*This is an exceptionally great tent*
4. You V (a) (really) ADJ NP	*You're a beautiful movie trailer maker from L.A.*
5. You V (NP) (really) ADV	*You're doing really well*
6. You have (a) (really) ADJ NP	*You have such beautiful hair*
7. What (a) ADJ NP!	*What a lovely baby you have*
8. ADJ NP!	*Great writing*
9. Isn't NP ADJ!	*Isn't your ring beautiful*

Often when formulaic compliments are embedded in another speech act, or even when they occur on their own, they can be framed with remarks which somehow relate to the compliment. They can appear either before or after the actual compliment, and

depending on their place, they seem to have two basic functions, either to focus the attention on the object being complimented or to inquire more information about it. However, unlike compliments, these framing remarks do not have restricted syntactic structures. The extra verbal material around compliments, then, might be one reason for language users not actually recognizing the formulaicity of compliments. Additionally, compliments, unlike other formulaic expressions such as greetings and goodbyes, are not explicitly taught to foreign language learners or children. (Manes & Wolfson 1981: 127–129.)

Along with the use of formulaic compliments, the fact that the formulaicity is not consciously recognized by the speakers, serve the primary function of complimenting. The lack of awareness of the formula makes compliments seem spontaneous, sincere and original. Because of the formula, compliments which can occur at any point of a speech event and even be unrelated to the topic in question are still recognized as compliments. Furthermore, the formulaic nature ensures that compliments succeed in fulfilling their function, especially if the parties involved do have not much in common. (Manes & Wolfson 1981: 130–131.)

2.2 Compliments in Relation to Culture and Gender

Different cultures value different things, and therefore the kind of behaviour and linguistic action that is valued in a given culture varies between cultures. These values are embedded in and expressed through language and its usage. Thus one way of studying cultural values and differences is to inspect the way people compliment each other. However, individual differences may naturally occur also within a group of people who share the same cultural background or environment.

Gabriele Kasper (2009: 162) states that classifying speech acts according to their "inherent face-threat" or "interpersonal impact" is difficult, because in order to know what their state actually is, the context ought to be known. Thus, theoretical classifications do not necessarily tell us whether the speech acts are considered polite or

impolite in actual interaction. Nevertheless, "at least routinized speech acts such as greetings, thanking, complimenting, or apologizing are categorized as intrinsically polite in many communities". Although also these speech acts can naturally be used, for example, to insult others, this type of language use is marked and thus it does not vitiate the aforementioned categorisation of unmarked usage. Language usage is culture-bound and the frequency of certain linguistic action can be seen to reflect the way the people in the community perceive the politeness value of the particular speech acts. (ibid. 162–163.)

It is often said, and there are even etiquette books on the subject, that paying compliments is not common in the Finnish culture. Moreover, it is said that Finns are not good at receiving compliments and that the proper way of responding to a compliment is rather to depreciate oneself or merely thank the complimenter for the attention. However, on the basis of a study on complimenting in everyday Finnish conversation this does not appear to reflect the reality, quite the opposite actually. (Marja Etelämäki, Markku Haakana & Mia Halonen 2013: 472.)

In addition to the frequency of occurrence of compliments, the way that compliments are expressed, in other words, for example what kind of syntactic structures are employed, may vary depending on the culture the interlocutors represent, although the structure of the language itself is also an important factor. The formulaic nature of compliments appears to exist also in other languages besides English. A cross-cultural study of complimenting behaviour in British English and Finnish by Virpi Ylänne-McEven (1993: 499) corroborates that compliments are formulaic, even though the syntax in Finnish compliments appears to be more varied. Furthermore, Etelämäki, Haakana and Halonen (2013: 491) note that copula clauses and verbless expressions are frequently used in compliments in Finnish conversations, which shows that compliments are formulaic in terms of their structure. Studies on complimenting in Finnish also show that compliments that contain a direct reference to the complimenter or complimentee are scarce. The fact that complimenters seldom refer to themselves indicates that compliments are formed and stated rather as a fact than as expressions of personal opinions. (ibid. 486, 491.)

Conflicting interpretations of utterances that are meant as compliments may occur if the speakers do not have much shared knowledge and values. The use of formulaic compliments, both in lexical and syntactic level, can smooth out the differences potentially arising from the fact that the interlocutors do not belong to the same group (Manes & Wolfson 1981: 124). Moreover, Manes and Wolfson (1981: 125) point out that in situations where the interlocutors come from very different backgrounds, "only the most general of cultural values can be assumed to be shared" in order for compliments to fulfil their function of establishing solidarity.

Also Herbert (1989: 5) states that there is variation in the form and functions of compliments across cultures. In other words, something perceived as a compliment by people in a given community might not be interpreted the same way in another culture. In some cultures complimenting on someone's belongings might function as an indirect way of asking the particular item to be given to oneself, which is not the function of this type of compliment, for example, in an English-speaking community (ibid. 5).

Not only one's cultural background and the environment in which one is, but also one's gender can be seen to have an effect on the complimenting behaviour. According to Holmes (2004: 105), the occurrence of compliments is far greater in situations that involve women than men. Not only do women pay more compliments, but they also receive them more than men. Furthermore, women tend to compliment each other much more often than men. Her study showed that women gave 68 per cent and received 74 per cent of all the compliments, while compliments between men accounted only for 9 per cent of the data. Holmes notes, however, that the results and interpretation may be affected by the fact that there were more females than males as data collectors (ibid. 118).

The predominance of complimenting behaviour among women compared to men is supported by other studies as well. Herbert (1989: 9–10) studied interchanges consisting of compliments and compliment responses among English speakers in the United States and in South Africa, and both corpuses indicated that women give and receive more

compliments than men do. The higher frequency of women complimenting and receiving compliments than men is also reported by Barbara Lewandowska-Tomaszczyk (1989: 73, 76) in a study on praising and complimenting in Polish language.

There does not seem to be much diversity in the topics of complimenting, regardless of the relationship between the interlocutors and their backgrounds. According to Holmes (2004: 111), the majority of all compliments comment on appearance, performance or ability, possessions or a feature of personality or friendliness. Manes and Wolfson (1981:116) report that in their data collected from a heterogeneous group including people of different ages, occupations and educational backgrounds, the objects of complimenting "range from hairdos and fingernails to cars and furniture, from jewelry and clothing to photographs and academic papers, from chalk and bulletin boards to children and pets". All these, however, may also be labelled under the broader topics mentioned above. Moreover, Herbert (1989: 22) notes that the topics of compliments in both American and South African English do not differ from each other significantly and that personal appearance seems to be the topic which is most complimented on. He states, however, that it is assumed that compliments represent the values and behavioural norms of a given culture and thus, although the dominant topic of complimenting in these corpora is appearance, this might not be the case in all cultures.

Some gender-related differences in the topic of complimenting, however, can be found. Holmes (2004: 111–112) states that women tend to be complimented more often on their looks than men, and women also compliment others on their looks more often than men. A compliment on someone's appearance is clearly a positive speech act and thus an expression of solidarity. Men, in contrast, seem to favour possessions as the topic of compliments, but only when complimenting other men. Complimenting on someone's possessions, however, may more easily seem as face-threatening, since it can be interpreted as "desire for or envy of the object referred to" (ibid. 112).

Overall, there does not seem to be any substantial differences between women and men in the use of syntactic patterns and lexical items occurring in formulaic compliments.

The New Zealand corpus shows, however, that women use the pattern *What (a) ADJ NP* markedly more often than men, while men use the pattern *(really) ADJ NP* more often than women. The former rhetorical pattern can be seen to increase the force of the compliment and to highlight its "interaction-orientated characteristics", whereas the latter minimal pattern can be seen to decrease the force. (Holmes 2004: 108–109.)

According to Holmes (2004: 106, 117–118), the use and interpretation of compliments differs between genders. Women seem to regard compliments primarily as expressions of positive politeness and use them to create or improve relationships, whereas men may give more emphasis on the referential meaning of compliments and interpret them as face-threatening, especially in interactions between men. She further continues that while men, according to Kuiper (quoted in Holmes 2004: 117), might employ insults to express their solidarity, women seem to rely on compliments for this purpose.

Despite their gender, people are prone to make assumptions on others depending on the type of language they use. Different speech forms can indicate the speaker belonging in a certain social group. The use of highly marked language, both syntactic structures and vocabulary, can either make the listener regard the speaker as a subordinate or feel that he or she is acting condescendingly. Certain terms and expressions can have different connotations and even evoke negative emotions or cause misunderstandings when the parties represent different groups, for example different age or ethnic groups. (Manes & Wolfson 1981: 124.)

2.3 Compliments in Film Language

Since paying compliments is a part of real-life verbal communication, it can be assumed that it belongs also to the language use of films, if film writers and producers aim at portraying realistic characters. According to Zabalbeascoa (2012: 64), in writing films it is important to create characters that evoke emotions in the viewers, and therefore characterisation is an important part in writing and translating film dialogues. Paying compliments may be used as a characterisation device, as complimenting is one way for

the characters to express their feelings and to achieve something. Thus the existence of compliments affects the representation of the film characters, their social behaviour and their interpersonal relationships.

Compliments occurring in films have been studied, for example, by Rose (2001) and Bruti (2006, 2009). Rose (2001) focused on compliments and compliment responses in films in order to find out if film language can be utilized as a resource in pragmatics research and language teaching. The data, comprising of 408 compliments and 132 sets of compliment and compliment response exchanges, was gathered from forty American films and it was compared with findings of researches done on naturally-occurring speech acts to see if film language actually represents the way people speak in real life. Some of the criteria for choosing the films as the material were the age of the film, it ought not to be older than fifteen years, and that the film depicts contemporary people in realistic settings. Rose studied compliments considering their syntactic formula, choice of adjective in adjectival compliments, the topic of compliment and gender distribution. (Rose 2001: 309, 314.) The film studied in this thesis was released in 2006 and the characters portrayed in it are contemporary people who are placed in a contemporary and believable setting. Thus it also corresponds to the selection criteria for choosing films used by Rose.

The syntactic patterns of compliments occurring in the films were compared with the results of the study by Manes and Wolfson (1981) and the patterns found in the films chiefly corresponded to the corpus of Manes and Wolfson. However, there were a couple of noticeable differences, namely the lower frequency of the pattern *I (really) like/love NP* and higher occurrence rate of patterns other than the top nine. The differences between the corpuses in the choice of adjectives in adjectival compliments were far greater. While *nice*, *good*, *pretty*, *beautiful* and *great* accounted for over two thirds of the adjectives in Manes and Wolfson's data, the share of those five adjectives was less than half in the film corpus. Furthermore, the frequencies of all the five adjectives differed noticeably and, for example, the frequencies of *nice* and *pretty* were much lower in the films. (Rose 2001: 315–316.) One hypothetical reason explaining the differences might be that the aim has been to make film language as fascinating as

possible and therefore there is more variation in its forms, for instance, regarding the adjectives.

The topic of compliments and distribution of gender in compliment/response exchanges in the films were compared to Miles' (1994, quoted in Rose 2001: 317) data of naturally occurring exchanges. The topic most complimented on in the films, like in the comparison material, was appearance. The distribution of gender in compliments in Rose's data differs considerably from the results of Miles along with Manes and Wolfson. While in real life females appear to represent the majority of both givers and receivers of compliments, in films males were recorded to give the most compliments and the number of compliments which males and females received was the same. (Rose 2001: 317.)

Rose's (2001: 321) study concludes that the compliment data of film language is rather similar to authentic speech, especially in relation to syntactic formula and compliment topic. However, considerable sociopragmatic differences, such as gender distribution, were found. Thus, he suggests that films may serve as a worthwhile resource for teaching in pragmalinguistics but not necessarily in sociopragmatics.

The research done by Bruti (2006, 2009) does not focus only on compliments in films, but also on their translation and therefore her studies may give an idea of what the present thesis, even though focusing on a different language pair, may discover. In the previous paper from 2006 Bruti studies specifically implicit compliments and aims to evaluate, on the one hand, the success of the more covert forms of compliments in establishing rapport, and on the other hand, the way they are subtitled and if the chosen strategies can be considered appropriate regarding the target language and culture. She concludes that non-formulaic compliments may be demanding to understand as they require a great deal of shared knowledge between the complimenter and complimentee, but they are less likely to be interpreted as face-threatening. Furthermore, variation in the form makes the compliments appear genuine and thus makes it easier for the complimentee to accept the compliment. (Bruti 2009: 186, 194–195.)

With regard to translation, Bruti (2006: 195) notes that extensive reduction in subtitles causes even more "pragmatic loss" with implicit compliments than with explicit ones. Translation may reduce the force of the compliment and extreme reduction may remove the positive evaluation of the compliment and change it into a neutral statement. The suitability and effect of the subtitled compliments ought to be evaluated considering the politeness requirements in the given target environment.

In the latter study Bruti (2009) investigates how linguistic simplification in subtitles affects the translation of compliments, and if and how what is erased can be picked up through other communicative channels. One of the aims is to compare the results with previous research, and the study supports some of Rose's findings. There seems to be more variation in the linguistic form of compliments appearing in film language compared to the ones found in the studies by Manes and Wolfson.

From translational point of view, it was observed that the topic of complimenting changed in the translation. In other words, most of the target text compliments focused on personal qualities even though the source text compliments focused on performance. Additionally, syntactic patterns and lexis of complimenting were noticed to change in translation. Reasons for the above mentioned may be systemic differences between the source and target language, differences in cultural preferences, personal choices made by the translator and limitations set by the translation mode. While omissions and reductions seem to be extensively used in the subtitles, there are instances of subtitled compliments which reinforce what is conveyed nonverbally through other channels and thus aim at transferring the essential meaning of the source text as a whole. (Bruti 2009: 226–227, 231, 238.)

3 FEATURES OF SUBTITLING AND TRANSLATION STRATEGIES

This chapter focuses on audiovisual translation in general and more precisely on subtitling which is the mode of audiovisual translation studied in this thesis. First, the role of nonverbal communication in translation is discussed. Next, the characteristics and conventions of subtitling will be presented which will be followed by introducing translation strategies for compliments. Lastly, a multimodal method used for analysing subtitles will be introduced.

3.1 Nonverbal Communication and Translation

Nonverbal information has a significant role in audiovisual texts. Different elements of nonverbal information, such as sounds, gestures and colours, are equally important as verbal messages and their meaning should not be disregarded. (Frederic Chaume Varela 1997: 315.) As Pettit (2004: 25) states, a translator of audiovisual material faces both verbal and nonverbal information: while some meanings are explicitly expressed, others are conveyed implicitly for example via "a rise in intonation, a gesture accompanying the utterance". The interpretation of verbal content is affected by tone of voice, intonation and gestures (ibid. 34).

Pettit (2004: 35) notes that sometimes there may be a discrepancy between the verbal message and the character's body language. Furthermore, Elisa Perego (2009: 58) states that sometimes "the semantic load of nonverbal signs accompanying speech is much more significant than that of the spoken text itself" and in these situations subtitles ought to convey the signs to the target audience. Consequently, an utterance consisting of the same words can be considered either as an act of compliment or sniping at someone depending on the speaker's tone of voice.

According to Perego (2009: 60), paralanguage is an area of nonverbal communication and it consists of both aural and nonaural nonverbal elements; the category of aural nonverbal elements includes prosody and intonation, whereas the nonaural category

includes kinesics and proxemics. Chaume (1997: 319), in contrast, states that nonverbal information that can be relevant for translation can be categorised into paralanguage, kinesics, proxemics and cultural signs.

In audiovisual texts, compared to purely written and oral texts, characterisation and other components of a story are realised through many ways. Audiovisual texts are multisemiotic and multidimensional constructions of verbal and nonverbal semiotic signs, for example body language, sound effects and camera angles, the verbal utterances forming thus only a part of the whole text. In the dialogue which can be seen to exist between the filmmakers and the viewers the nonverbal items play an important part to achieve the intended effect. Similarly, the lines are also scripted carefully to support the other elements. (Zabalbeascoa 2012: 66–68.)

According to Chaume, the purpose of audiovisual texts, for example film scripts, is to seem as real dialogue between the characters and not as a written text. The same way the visual text can be seen to be previously written, but it ought to appear realistic as well. Translators of audiovisual texts then need to pay attention to both visual and verbal channels and aim to maintain the cohesion and coherence between the subtexts which has already been established in the source text. (Chaume 1997: 318–319.)

3.2 Subtitling as a Mode of Audiovisual Translation

In this section subtitling is discussed in detail. First, the definition of subtitles will be given and different ways of classifying subtitles will be presented. After that the spatial and temporal constraints of subtitling will be introduced and the distinctive features of subtitling described. Finally, the multimodal nature of subtitles will be discussed.

Basically, there are two ways of translating the spoken source text for the target audience and make it understandable to them: it can either be retained in the same mode, that is, spoken language, or it can be changed into written text (Jorge Díaz Cintas and Gunilla Anderman 2009: 4). Audiovisual translation can be regarded as an umbrella

term which encompasses several translation modes, those that retain the spoken language as spoken and those that change it into written language. These modes include, for example, subtitling, dubbing, voice-over, commentary and surtitling, and each of them has its special features and purpose of use.

Díaz Cintas and Remael (2007: 8) define subtitling as:

> [...] a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

Subtitling, then, does not include passing on only the verbal information that can be heard in the programme, but also verbal messages that are expressed visually. Usually the maximum number of lines appearing simultaneously on the screen is two lines. However, this can be deviated from depending on, for example, the distribution medium. The same way the placing of subtitles may vary depending on the language or medium, for instance Japanese cinema subtitles are often placed vertically on the right side of the screen (Díaz Cintas & Remael 2007: 8–9). In television subtitles are usually aligned to the left, whereas in the cinema and on DVD they are centered.

The choice to favour one translation mode over another is affected by several factors which include, for instance, financial issues, the genre of the programme and audience profile (Díaz Cintas and Anderman 2009: 5). Roughly speaking countries can be divided into subtitling countries and dubbing countries depending on the dominant mode of audiovisual translation in a given country. This division is mainly based more on financial matters than cultural aspects, as dubbing is a much more expensive mode of translating than subtitling. (Zoé de Linde & Neil Kay 1999: 1.) Dubbing is favoured in countries where the population is large such as in France, Germany, Italy and Spain, while subtitling in countries where population and hence the number of potential viewers is smaller, such as in all the Scandinavian countries, Holland, Portugal and parts of Belgium. Bigger population lowers the costs of translation per person or potential viewer. (Vertanen 2007: 149–150.)

From a linguistic point of view subtitles can be divided into interlingual and intralingual subtitles. Interlingual subtitles translate the message of the original programme into another language, whereas intralingual subtitles are written in the same language as the programme. Bilingual subtitling is part of the interlingual subtitling and it is used in areas where two or more languages are spoken, such as in Finland with Finnish and Swedish as the official languages. (Díaz Cintas 2010: 347.) Intralingual subtitles are usually targeted for deaf and hard-of-hearing people and interlingual for people who are watching foreign language programmes. Intralingual subtitles, in contrast to interlingual, need to bring forward also the nonverbal information of the soundtrack, including phonetic cues, to transfer the full meaning of the audiovisual text. (de Linde & Kay 1999: 1.) For example, in intralingual subtitles a sarcastic tone of voice with an utterance that looks like a compliment on the surface level needs to be expressed in the subtitles or otherwise its intended meaning is lost, as the viewers cannot hear it from the soundtrack.

Subtitles can also be classified according to their technical properties into open and closed subtitles. Open subtitles appear on the screen in every case and cannot be taken away, whereas closed subtitles can be added on it or removed from it. (Díaz Cintas & Remael 2007: 21.) Closed subtitles are common in DVDs, and often the same version of a DVD product is distributed all over a specific area, for example Scandinavia, and hence all the different translations into the languages spoken in that area may be available on the same DVD.

The subtitles studied in this thesis are interlingual and closed DVD subtitles. The text is translated from one language into another, from English into Finnish, and the viewers can choose the language option they want from a range of different languages in the DVD's menu or decide to watch the film without subtitles. The subtitles are centered and thus they are in line with the conventions of DVD subtitling.

3.2.1 Spatial and Temporal Considerations

In subtitling there are restrictions connected with time and space that the translator has to consider in order to produce a successful translation. On the one hand, subtitles should not take too much space and obstruct viewers from seeing what happens in the picture, but on the other hand, they should not be too small, as that would complicate reading them. Subtitles have to appear on screen at the right time in relation to the visual image and the soundtrack, in other words, subtitles have to be synchronous to the lines uttered by the characters. Additionally, they ought to represent the characters' lines in the sense that a short and quick line should not be subtitled as a full-length two-line subtitle, and vice versa. Furthermore, time is connected with the presumed reading speed of the viewers; subtitles have to stay on screen long enough for the viewers to be able to read them. (Vertanen 2007: 151–152.)

According to Vertanen, the conventions of the maximum number of characters per line varies, for example among channels, but the average number in use in Finland is from 33 to 34 characters per line. A full-length subtitle consisting of one line ought to stay on screen from two to three seconds, while a two-line subtitle should be visible from four to five seconds. A subtitle should be displayed on screen at least one second, but not longer than ten seconds. (Vertanen 2007: 151.) Díaz Cintas (2010: 345) states that the technical developments and the fact that viewers are more and more accustomed to reading subtitles in recent decades have changed the formerly restricted views on the number of characters per line along with subtitle's exposure time, which means that lines may be longer and exposure times shorter.

3.2.2 From Spoken to Written Language

Due to the spatial and temporal restrictions, the oral source text nearly always needs to be reduced when creating the subtitles. Things that are essential for the comprehension of the plot are those to be included in the subtitles, while less relevant information and the things that viewers already know or can otherwise pick up may be omitted. (Vertanen 2007: 152.) The need for reduction also stems from the fact that viewers

cannot process written text as quickly as spoken. Additionally, they need time to combine the information of the picture and soundtrack with the subtitles. Reducing the amount of text can be partial and done through condensation or total through omission, but often both strategies are used in the translation. These strategies may be exploited both on word and clause level. (Díaz Cintas & Remael 2007: 146.) According to Vertanen (2007: 152), items that can often be left out are expressions such as "I feel like" and "I think that" in the beginning of sentences, place names and references to time, along with proper names and titles, if they have been mentioned before. The aforementioned expressions are the types that may be used, for instance, in introducing or embedding compliments, and thus it can be expected that complimenting utterances are condensed in the subtitles.

As much of the content of the spoken dialogue needs to be condensed in subtitling, it can be assumed that also the compliments are somewhat condensed. As the language in subtitles is often neutral and simplified, many interpersonal functions may not be preserved in the subtitles because they "relate to form rather than content" (Díaz Cintas & Remael 2007: 185). Bruti (2009: 230) maintains that as the purpose of compliments is not to give factual information but to fulfil other pragmatic functions, one might presume that they are sacrificed in the translation.

Although compliments may not necessarily provide essential information about the storyline, they contribute to the representation of social behaviour and construction of interpersonal relations of the characters. Therefore translators ought to consider if the compliments are important regarding the story as a whole, for example if a character wishes to achieve something and pays compliments in trying to do so or if complimenting is used as a characterisation device. Thus the translation of compliments affects the target text's representation of the film characters.

Structural and stylistic differences between speech and writing also mean that some of the features typical to spoken language are lost in subtitling. Usually grammar and vocabulary are simplified, while features of interaction and intonation are retained only to some degree, although the style of subtitling can vary depending on the genre of the

programme. (Díaz Cintas & Remael 2007: 63.) Spoken language often contains repetition and filler words, and in compliments this might appear, for example, as redundant use of intensifiers. Due to the restrictions and conventions of the translation mode it can be assumed that this kind of redundancy is usually not included in subtitles. The purpose of neutralizing and simplifying the language in subtitles is to improve their clarity and readability (ibid. 185). As Jan Ivarsson and Mary Carroll (1998: 75) remark, subtitles ought to be as unobtrusive as possible so that they will not distract the viewers from watching the film itself.

3.2.3 Multimodality of Subtitling

Audiovisual texts are combinations of different semiotic systems which work together to form a coherent story. Subtitles, then, are an added element which ought to be incorporated into the already existing semiotic whole. In order for this to happen, subtitles "must interact with and rely on all the film's different channels". (Díaz Cintas & Remael 2007: 45.) As Vertanen (2007: 150–151) states, subtitles, on their own, are only a partial representation of the information of the audiovisual text. In order for the subtitles to make sense, they have to appear on screen at the right time and be visible long enough so that viewers know whose lines the subtitles represent and that they have time to read them. According to him, correctly timed subtitles which are compatible with the overall impact of the different components of the audiovisual product can create an illusion of understanding the spoken language, and thus the viewer might not even realise that he or she is reading a translation.

The verbal and visual channels often complement each other, in other words, they both convey information that is needed for interpreting and comprehending the film. Sometimes, however, they both may communicate nearly the same message. (Díaz Cintas & Remael 2007: 50.) In that case the translator does not have to repeat the information which can explicitly be understood from the image, keeping in mind the common need for reductions in subtitling (Díaz Cintas 2010: 346). The interplay between image and words refers also to the multimodal nature of language itself on which films rely to a great extent. For example, gestures and body-postures, which are

often culture-bound, convey emotions and intentions together with speech, both in films and in real life. (Díaz Cintas & Remael 2007: 52.) Nevertheless, the visual information also limits the translational choices because subtitles should never be inconsistent with it, including the setting in a scene and characters' movements.

The concurrent presence of the source text and its translation, in other words the dialogue on the soundtrack and the subtitles, differentiates subtitling from many other types of translating. Díaz Cintas and Remael (2007: 57) refer to subtitles as a form of "vulnerable translation", as in addition to temporal and spatial restrictions, subtitles are open for comparison with the original source text for an audience that understands both languages. Although subtitles are created for those who do not understand the source language, this is something for translators to keep in mind. According to Díaz Cintas (2010: 346), one way of dealing with the vulnerability is to maintain the same chronology of events and mimic the syntactic structure of the original as much as possible.

In spite of the challenges the interplay between visual and aural channels may set for the translator, the coexistence of these channels might actually help the translator in his or her work. For example, sometimes the translator may have decided to reduce or even omit the verbal expression of the compliment from the subtitles altogether relying on the other modes of the audiovisual text to convey the compliment. Díaz Cintas and Remael (2007: 54) state that since subtitles are additive by nature and they ought to blend in seamlessly with the original text, the image has to be utilized as much as possible when creating the subtitles. Therefore, the text reduction employed in subtitling can often be justified with the information given visually as it supplements the subtitles.

3.3 Translation Strategies for Compliments

When discussing translation strategies a distinction is often made between global and local strategies. In contrast to global translation strategies which consider the translation of a text as a whole, local translation strategies are used when translating certain smaller

items within the text. These items can be, for example, culture specific terms or idioms, and they can consist of a single word or longer set of words. In this thesis the local translation strategies used in subtitling compliments, the specific items within the entire text, are analysed. The categories of translation strategies were formed on the basis of the material and their purpose is to describe the way the essential meaning of a source text compliment is translated textually into the subtitles. The strategies for subtitling compliments in *The Holiday* are retention, reduction, omission and explicitation.

The translation strategy of retention means that a compliment occurring in the source text is preserved in the subtitles. However, the translated compliment may be different from the source text compliment on the surface level and it may have, for example, a different syntactic structure or the topic than the original version. The following phrase by which Amanda compliments Graham on his personality exemplifies the strategy of retention.

(6)   AMANDA:
        And you're funny, which is like a bonus.
        Kaiken lisäksi olet hauska.
        [On top of everything else, you're funny.]
        (*The Holiday* 0:44:48.)

Although in the example (6) the framing remarks around the compliment differ from each other in the source text and its translation, the essence of the compliment is retained. In this particular instance the core of the compliment even has the same syntactic pattern both in the source text and the target text.

Reduction as a translation strategy describes a translation in which the compliment is preserved but it is somehow reduced, in other words, a part or parts of the compliment are omitted. In the example below Graham tries to give reasons for why her daughter is not allowed to use perfumes by complimenting her. The source text compliment contains an intensifier which accentuates the adjective and the impact of the compliment. In the translation the compliment is retained, but only partially, as the

intensifier is omitted. Thus the target text compliment is somewhat flatter than the source text equivalent.

(7)   GRAHAM:
       Because you already smell so good.
       Tuoksut hyvälle ilmankin.
       [You smell good even without it.]
       (*The Holiday* 1:20:04.)

Omission as a translation strategy means that the compliment is omitted from the subtitles altogether. In the following example Jasper has sent Iris a message to her BlackBerry which can be considered to include two separate compliments. The compliment in the first sentence is translated using the strategy of retention, but the second compliment in which Jasper expresses his admiration towards Iris is not subtitled at all, and thus the translation strategy used in it is omission.

(8)   JASPER:
       First vacation in four years is a turning point. I salute you.
       Eka loma neljään vuoteen on merkkitapaus.
       [First vacation in four years is a memorable event.]
       (*The Holiday* 0:24:07.)

The explicitation of a compliment in subtitles means that the compliment in the target language is somehow more explicit or richer than the source text version of it. It can, for instance, contain more information by making the nonverbal visual mode visible, or it may be semantically stronger for example in its expression of admiration towards the complimentee. Graham's comment below about Amanda serves as an example of a compliment that is translated with explicitation as the translation strategy.

(9)   GRAHAM:
       You are quickly becoming one of the most interesting girls I've ever met.
       Sinusta tulee kovaa vauhtia mielenkiintoisin tapaamani nainen.
       [You quickly become the most interesting girl I've met.]
       (*The Holiday* 0:45:43.)

The source text indicates that Amanda is becoming *one of* the most interesting girls, whereas the target text states that she is becoming *the most* interesting girl. Hence the

illocutionary force of the translated version of the compliment is stronger than in the source text, as it tells Amanda that in Graham's eyes she is at the top of, and not just someone among, a group of interesting girls. Reasons for choosing to translate a compliment by explicitating it may be various. In this particular instance, one explanation could be making the compliment fit into the restricted space of the subtitles, as the target text is actually shorter due to the explicitation than it would be if it were translated literally with the strategy of retention.

3.4 Multimodal Analysis of Subtitles

Multimodal transcription, a way of examining multimodal texts in great detail, was first formulated by Paul J. Thibault and later developed by Anthony Baldry and Thibault. The transcription is done by breaking down a multimodal text into frames and displaying them in a table which consists of rows and columns. Each column includes certain kind of information and in addition to the column displaying the visual frames, there are detailed descriptions of the content of the image, any kinetic action and the soundtrack. The transcription can be adapted to fit its purpose in terms of the number of frames and intervals between them, along with the amount of information and detail presented in the columns. (Taylor 2013: 100–101.)

Taylor noticed that with the help of multimodal transcription it could be perceived where meaning is made in a multimodal text and if the meaning can be conveyed to viewers also through other channels than the spoken word. The model of Baldry and Thibault was then further developed by Taylor to be suitable for the creation of audiovisual translations. Modifications included merging the columns describing visual image and kinetic action into one and adding a column in which the translation is presented. (Taylor 2013: 102.)

Furthermore, the model of multimodal transcription may be used as a tool when analysing audiovisual translations such as subtitles. The model can help to deduce potential explanations for the choices the translator has made when all the necessary

information needed to analyse a particular translation is recorded in the same table. The model was used in analysing the material of this thesis and the table included, regarding every compliment, columns for the exact time, source and target text versions, descriptions both of the content of the visual image and of the voices and sounds heard on the soundtrack and a screenshot of the image. The illustrations in the following analysis chapter are not, however, done employing the model per se but rather a very modified version of it. Instead of trying to fit all the information recorded in tabular form on the pages of a thesis, a more reader-friendly way is to include only the source and target text compliments along with a picture of the visual image if necessary in the examples and explain other essential matters otherwise in the text.

4 SUBTITLING COMPLIMENTS IN *THE HOLIDAY*

The aim of the thesis was to study if the source language appearing in the feature film *The Holiday* corresponds to real-life speech in relation to compliments. Furthermore, the aim was to find out what happens to the compliments in translation into Finnish in the subtitles and to see how the translation might affect the target audience's interpretation of the film and overall impact of the compliments in the multisemiotic setting. In this chapter the analysis of the compliments found in the source text, in other words the film dialogue, and in the target text, that is, the Finnish subtitles, will be presented. The discussion will be illustrated with examples from the material.

The material consisted of 61 compliments altogether found in the source text and their target text counterparts. The definition of a compliment by Holmes (1986, quoted in Holmes 2004: 101) was applied to the study and because of the multisemiotic nature of audiovisual texts, the instances were analysed in detail taking into account also the visual image and auditory nonverbal elements. The compliments in the source text were examined considering their syntactic pattern, choice of adjective in adjectival compliments, the topic of compliments and the overall gender distribution of complimenting. The results were analysed in the light of the results of the studies on naturally occurring compliments which were presented in chapter 2. The translational aspect of the analysis concentrated on the potential changes between the source and target text compliments regarding the syntactic patterns, the use of adjectives and the topics of compliments. Furthermore, the translation strategies employed in the subtitles and the potential effect the chosen strategies might have on the compliments were examined.

This chapter will proceed in the following way: in section 4.1, the focus will be on the compliments found in the source text. In section 4.2, the translations of the compliments will be under inspection. In section 4.3, in turn, the findings in the previous sections will be reviewed and possible explanations for them will be discussed. Henceforth, the abbreviations ST for source text and TT for target text will be used.

4.1 Compliments in the Source Text

In this section the compliments found in the ST, in other words in the dialogue of the film, will be analysed. The discussion is based mainly on the verbal display of compliments heard on the soundtrack, and the multimodality of compliments will be discussed later on in the chapter. The formulaic nature of compliments found in the film dialogue will be discussed in subsection 4.1.1. First, the focus will be on the syntax of the compliments. After that the use of adjectives and other word classes carrying the semantically positive load will be examined. In subsection 4.1.2 the topics covered in the compliments and their gender distribution among the film characters will be presented.

According to Manes and Wolfson (1981: 118–119), as it was presented in chapter 2, typical features of compliments, in addition to formulaic syntax and a rather limited set of vocabulary, are deictic elements, for example second person and demonstrative pronouns such as *your* and *that*, and intensifiers such as *really*. Also in the material of the thesis both deictic elements and intensifiers were found. Deictic elements were quite frequent, while intensifiers did not occur that frequently. Intensifiers were employed in 9 compliments and they included, for example, *really*, *insanely*, *incredibly* and *extremely*.

4.1.1 Formulaicity of Compliments

The formulaic nature of compliments which means that compliments share similar features to each other can be seen when considering their syntactic patterns and the use of adjectives in adjectival compliments. The syntax of the compliments in the material of the thesis was analysed in relation to the patterns discovered in the study by Manes and Wolfson. Manes and Wolfson (1981: 120–121) identified nine patterns and in addition to them, there was one more category that could be considered the tenth category, named as *other*, which encompasses all the other syntactically differing compliments. Table 2 below presents the syntactic patterns of the compliments found in the material with examples and the frequency of their occurrence.

Table 2. Syntactic patterns of compliments and their occurrence in the material

Syntactic pattern	Example	Number
1. NP is/looks (really) ADJ	*This is seriously cool*	23
2. I (really) like/love NP	*I loved that line*	4
3. PRO is (really) (a) ADJ NP	*That's a nice line*	4
4. You V (a) (really) ADJ NP	*You really are an incredibly decent man*	3
5. You V (NP) (really) ADV	*You're doing really well*	1
6. ADJ NP!	*Great writing*	3
7. Other	*You are my little survival kit*	23
Total		61

As it was mentioned earlier in section 2.1 and can be seen from the table above, the compliments in the film dialogue employ only six patterns out of the nine syntactic patterns introduced by Manes and Wolfson. Thus there were three patterns, namely *You have (a) (really) ADJ NP*, *What (a) ADJ NP!* and *Isn't NP ADJ!* that did not occur at all in the material. It must be noted that although the example in the table illustrating the pattern *other* contains an adjective (*little*), and for this reason the compliment could be seen to represent pattern 4, the particular adjective is not considered to carry the semantically positive load in the compliment. In this case the noun does it, and thus the compliment does not have the syntactic structure of pattern 4 in which the adjective before the noun phrase ought to be a semantically positive one.

In the material there were a couple of instances that could be characterized as reduced forms of patterns 1 and 2. In these cases some part of the formula was missing, but the missing component could be inferred, for example, from a previous line and the pattern was recognizable. In the following example (10) Miles compliments Iris on the foods

served at the party she has just hosted. The example illustrates an instance in which the first compliment represents a complete version of the pattern *NP is/looks (really) ADJ* and the second compliment is a reduced form of the same pattern.

    (10) MILES:
          The brisket was great.
          And those chocolate covered macaroons – delectable.
          (*The Holiday* 1:12:08.)

Alternatively, the latter compliment concerning the macaroons could also fall into the category *other*, but it was decided to be placed into the first category. The former compliment concerns also food and it is uttered right before the compliment about macaroons, and hence the missing copula *were* can easily be imagined belonging to the syntactic pattern and that in this particular case it was just left unsaid. On the soundtrack it can be heard that the word *macaroons* is emphasized and there is a small pause before the word *delectable*.

Compliments belonging into the categories representing patterns *NP is/looks (really) ADJ* and *other* clearly dominate the syntactic structures in the material. Both categories contain 23 instances and thus these two patterns together account for 75 per cent of all the compliments. It is noteworthy, however, that compliments falling into the category *other* include many different types of syntactic structures. In addition to the example given in table 2, this category contains, for instance, compliments that rely on the information that was given prior to the actual compliment. In example 11 the meaning and interpretation of the compliment that Amanda gives to Graham on his personal quality is dependent on the preceding compliment that Graham gives to Amanda.

    (11) GRAHAM:
          [...] you're lovely.
          AMANDA:
          So are you.
          (*The Holiday* 0:50:01.)

As the purpose was to study if the film represents naturally occurring language, the syntax of the compliments found in the dialogue was compared only to the patterns

previously defined by Manes and Wolfson. This means that the compliments in which the syntactic pattern *other* is employed were not analysed in comparison to each other. Thus there might be compliments in this category that are syntactically similar to each other.

Whereas in Manes and Wolfson's (1981) corpus the first pattern was used in 53.6 per cent of all the compliments, in the material of this thesis it was used in 37.7 per cent. Furthermore, while in their corpus the three first patterns accounted for nearly 85 per cent, in the film data the collective share of the patterns was close to 51 per cent of all the compliments. The most significant difference in the syntactic structures of the compliments between naturally occurring language and film language appears to be in the compliments representing the category *other*. In Manes and Wolfson's data they accounted only for 2.8 per cent, but in *The Holiday* their share was 37.7 per cent. Consequently, the film language cannot be seen to resemble naturally occurring language for the part of syntactic structures of compliments.

Adjectives that were used to convey the positive assessment in the compliments were frequent in the material. Out of 61 compliments, these types of adjectives occurred in 40 instances, in other words in 65.6 per cent of all the compliments. It was stated by Manes and Wolfson (1981: 122) that adjectives usually occur in their base form. This turned out to be true also in the material, as the majority of the adjectives were in their base form. Out of the 40 adjectival compliments there was only 1 comparative and 3 superlative forms.

Compliments that included an implied adjective were also included in the category of adjectival compliments. Implied adjective is defined in this thesis as an adjective which is not stated in the compliment, but it can be inferred from something that has been previously mentioned. The example 12 below illustrates the use of an implied adjective. Graham, his daughters and Amanda are discussing the fact why Graham does not let Olivia, his younger daughter, use perfumes. The first sentence is directed to Olivia and it compliments on her scent to be good. The second sentence, in turn, is directed to Amanda and it also refers to her scent. Even though the adjective *good* does not appear

in the utterance, it is implied and can be inferred from the previous compliment paid to Olivia.

> (12) GRAHAM:
>   Because you already smell so good.
>   So do you, by the way.
>   (*The Holiday* 1:20:04.)

The material contained 16 different adjectives and most of them appeared only once or twice. The adjectives *good, great, beautiful* and *lovely* were found to appear with some regularity. *Good* and *great* both occurred 8 times, *beautiful* 5 times and *lovely* was used in 4 compliments. The semantic load of the adjectives that were used most frequently is quite weak if compared, for example, to *fantastic* and *delectable*. Thus the adjectives with weaker semantic load were used the most in the material, similarly to the corpus of Manes and Wolfson's study. However, Manes and Wolfson (1981: 117) reported that the adjective *nice*, which has a weak semantic value, accounted for 22.9 per cent of the adjectival compliments, but this was not materialized in the thesis material. In fact, *nice* appeared only once, which equals 2.5 per cent of the adjectival compliments.

In addition to adjectives, the positive evaluation can be expressed also with verbs and nouns when complimenting someone. In the material, there were instances of compliments that contained nouns and verbs which can be said to be inherently positive. For example the verbs *like*, *love*, *salute* and *be impressed* were found. There were also nouns that carried the semantically positive load in the compliment, for example *survival kit*, *prodigy*, *hit* and *knockout*. Some of the verbs and nouns were implied in the compliments the same way as some adjectives were.

The adjectives in the compliments in the film seem to show some resemblance to naturally occurring compliments. The share of adjectival compliments of all the compliments is rather significant, although not as big as in Manes and Wolfson's corpus. Additionally, the base form of adjectives was dominant and only a few instances of other forms were found. Furthermore, the most frequently used adjectives were the ones with weaker semantic value. The most notable difference relates to the usage of

some single adjectives with weak semantic value. The adjective *nice* occurred infrequently and *pretty* did not occur at all in the film material, whereas in real-life usage they were reported to occur with regularity.

4.1.2 Topics of Compliments and Gender Distribution

The topics of complimenting in the film were placed into four different categories, namely appearance, performance, personal qualities and possessions. The categories were formed based on the material and with the help of the previous studies that were used as the theoretical background and were presented in chapter 2. Similar types of categorisations were used in studies on naturally occurring compliments, although the titles of the categories might vary. For example Holmes' (2004: 112) corresponding titles for the categories of performance and personal qualities were ability/performance and personality/friendship. Each compliment in the material was examined in detail in order to place it under a broader topic so that there would not be dozens of different topics when most of the compliments could be placed under a single heading.

The compliment topic categories of personal qualities and performance both contained 21 instances and thus they together accounted for slightly over two thirds of all the compliments. In the material a compliment on personal qualities conveys the opinion on a characteristic of a character's personality or a feature of a character's behaviour. A personal quality is considered a somewhat permanent quality rather than a momentary activity. The compliment topic of performance includes utterances that compliment on one's skill or ability to do something or a particular case of performing something. The compliments may focus on the process of performing or on the product resulting from the performance.

Some of the compliments in the film were slightly ambiguous and they could have been interpreted to concern performance instead of personal qualities and vice versa. However, only one topic had to be decided and the decisions were made based on the context and overall interpretation of the compliment in question. The following example

(13) illustrates these types of compliments that may be regarded as somewhat ambiguous regarding their broader topic.

(13) GRAHAM:
You are quickly becoming one of the most interesting girls I've ever met. Look at you. You're already better than you think.
(*The Holiday* 0:45:43.)

In the example (13) Graham and Amanda are sharing their conceptions of and opinions on sex and talking about the possibility of having sex with each other. Graham aims at boosting Amanda's confidence since she has just said that her previous partner considered her not to be very good at sex. In the upper line Graham compliments Amanda on her personality based on her opinions. The lower line, in turn, can be regarded as a compliment on her seduction skills, that is, performance, as she is leading the way to the upstairs' bedroom. On the other hand, both of these compliments could be seen to belong to either categories of compliment topic, but their context and the wording used in the compliments lead to the aforementioned interpretation.

Compliments on appearance and possessions were less frequent in the material. The category of appearance contained 14 compliments and it includes compliments that positively assess or express the complimenter's admiration towards the complimentee's looks. These compliments may focus on something specific, for example clothing or hairstyle, or they can concern the overall appearance of the receiver of the compliment. Possessions as the topic of the compliment was rather rare: the category contained only 5 instances. The compliments in this category may concern anything tangible one possesses and for example a house and a tent were some of the topics of the compliments in the material.

The topics of the compliments in the film feature both similarities and dissimilarities in comparison with real-life language. In the film women received most compliments on their personal qualities while men received most compliments on their performance. Holmes (2004: 111) notes that women receive more compliments on their looks than men do, which holds true also in the film. According to Holmes' study women give

more compliments on appearance than men do, but in the film, however, both genders gave the same number of compliments on others' looks. Furthermore, Herbert (1989: 22) states that appearance is the topic which is most complimented, whereas in *The Holiday* personal qualities and performance were the most common topics.

The number of female and male characters in the film naturally has an effect on the distribution of compliments between genders. In *The Holiday* the number of women and men characters can be considered to be roughly the same, as the gender distribution is equal among the four main characters. In addition to the main characters, there are also other characters that pay and receive compliments, but they too feature both males and females. Although the number of characters representing both genders is approximately the same, the time in minutes that each gender is featured and the type of company they are in may not be equal, which may have had an effect on the results. This was not, however, paid attention to in the analysis and all the compliments occurring in the ST were just categorized according to the gender of the complimenter and complimentee.

The largest category was the compliments given by males to females and it contained 35 instances, thus it accounts for over 50 per cent of all the compliments in the material. The second largest category comprising 16 compliments was the compliments from females to males. Compliments given by females to females numbered 8 cases, but compliments from males to males were scarce in the material as only 2 instances were found. It appears that women receive clearly more compliments than men, but give fewer compliments than men do. Numerically women received 43 compliments from men and women altogether, while men received 18 compliments. The overall number of compliments given by women was 24, whereas the corresponding number by men was 37.

When comparing the gender distribution of compliments in the material with the results of studies on compliments occurring in natural language use, it appears that the film language differs from them. The studies of Holmes (2004), Herbert (1989) and Lewandowska-Tomaszczyk (1989) indicated that in real life women both pay and receive more compliments than men. Furthermore, Holmes reported that women tend to

compliment each other much more often than men. The analysis showed that in *The Holiday*, instead of women*,* men are the ones who pay more compliments. Moreover, although women did compliment each other more often than men, the difference between women and men in complimenting the same gender does not appear to be overly great. On the part of the gender distribution of compliments then, the language in the film bears little resemblance to real life.

4.2 Compliments in the Target Text

This section focuses on the translation of the compliments and compares the TT compliments with their ST counterparts. Attention will be paid to the matters introduced in the previous section, namely the syntactic patterns, choice of adjectives and topic of compliments. Furthermore, the translation strategies used to subtitle the compliments will be examined and the potential effects resulting from employing the given strategies will be considered. Next, an overview of the translation strategies employed in the film will be given. In section 4.2.1 the focus will be on the syntactic patterns, while section 4.2.2 looks into the translation of the adjectives in adjectival compliments and topics of compliments. In section 4.2.3 the multimodality present in subtitling of the compliments will be discussed.

The translation strategies used in subtitling the compliments in the film were introduced in section 3.3 and they include retention, reduction, omission and explicitation. The strategies considered how the verbal material of the compliments was translated textually. It will be considered if the compliment is weakened or made stronger because of the chosen translation strategy. For example, if a compliment was subtitled using the strategy of reduction, the other channels of the film might offer additional information to the reduced form of the compliment and thus the overall illocutionary force of the compliment could be interpreted to remain the same. Employing a given translation strategy does not then automatically indicate what the impact of the strategy will be.

Retention was clearly the most common translation strategy in the material. It was employed in 47 instances out of the 61 compliments which is equivalent to 77 per cent of all the compliments. The strategy of reduction was also used with some frequency and it accounts for 9 compliments in the material. Both explicitation and omission were rare strategies and while explicitation was used 4 times, omission as the translation strategy was employed only once.

4.2.1 Syntactic Patterns

The syntactic patterns of the TT compliments were analysed and compared to the patterns of the ST compliments to see if the TT employs the same pattern as the ST. In 38 cases the syntax of the TT compliment was corresponding to the syntax in the ST compliment and in 23 instances the structure differed from the ST version. The translation strategy used in translating one compliment was omission, which means that in this particular case the TT does not actually have any kind of syntactic structure, and thus the structure was considered to have been changed from the ST version.

The next example (14) illustrates a situation in which the syntactic pattern remains the same in the translation process. The compliment that Olivia pays to Amanda represents the syntactic pattern *NP is/looks (really) ADJ* which occurred 23 times in the ST and was thus one of the most common syntactic patterns. Out of the 23 compliments, the syntactic structure remained the same in 14 TT compliments and was changed in 9 instances.

> (14) OLIVIA:
> You smell lovely.
> Tuoksut ihanalta.
> [You smell lovely.]
> (The Holiday 1:19:56.)

Although the translated compliment in the example (14) does not contain the pronoun *you* as a separate unit, the meaning of it is the same, as the fact that the compliment refers second person singular, in this case to Amanda, is explicitly expressed with the

verb. The lack of the pronoun then is due to systemic differences between the source and target languages. The compliment was translated using retention which was the most frequently used strategy in the whole material. Similarly, retention was clearly the most common strategy to translate the compliments employing structure *NP is/looks (really) ADJ* in the ST and it was used in 21 TT compliments.

Example 15 below, in turn, illustrates a change in syntactic structure between the ST and TT compliment. Iris and Arthur are talking about Iris's unfortunate love life and Arthur makes an insightful comment about it on which Iris compliments him.

    (15) IRIS:
          That was brilliant. Brutal, but brilliant. Thank you.
          Loistava huomio. Raaka, mutta loistava. Kiitos.
          [A brilliant point. Brutal, but brilliant. Thank you.]
          (*The Holiday* 0:59:45.)

The first clause in the ST compliment represents the most common pattern *NP is looks (really) ADJ*, whereas the TT compliment represents pattern *ADJ NP*. Even though the surface level, that is, the syntactic structure of the ST, is not preserved, the compliment is preserved in the translation process and thus the translation strategy employed also in this case is retention.

Reduction was the second most used translation strategy in the material. The following example (16) illustrates a compliment which is translated using reduction and in which the syntactic pattern is changed in the translation process. Amanda is visiting Graham at his house and they have just spent time together with his children.

    (16) AMANDA:
          They're really great, Graham.
          Upeita lapsia.
          [Amazing kids.]
          (*The Holiday* 1:21:36.)

Whereas in the dialogue the compliment is syntactically *NP is/looks (really) ADJ*, the compliment in the subtitles represents pattern *ADJ NP*. Reduction as the translation

strategy can be seen in the omission of the intensifier *really*. Consequently, the TT compliment is not as strong as the ST compliment and the illocutionary force can be seen to be diminished.

The other most frequent syntactic pattern that was used in 23 ST compliments was the category of *other* which included all the other compliments whose syntactic structures did not fall into any of the nine patterns introduced by Manes and Wolfson. In the following example (17) the translation has not changed the syntactic pattern of the compliment and the syntactic structure both of the ST and TT can be seen to represent this category even though their syntax is not identical to each other.

> (17) GRAHAM:
> From the moment I met you it's been an adventure.
> Sinun tuntemisesi on ollut seikkailu.
> [Knowing you has been an adventure.]
> (*The Holiday* 1:01:13.)

In the example (17) Graham gives Amanda a compliment which can be seen to express him liking her personality and his gratitude for getting to know her since they have had a good time together. The compliment is translated using the strategy of retention even though the verbal material is condensed in the subtitle.

Nearly all the compliments that employed the syntactic pattern *other* in the ST had the same pattern in the TT as well. Out of those 23 compliments there were only 3 instances in which the pattern changed in the translation process and example 18 below illustrates this type of a change. The ST compliment represents the pattern *other*, whereas the subtitled compliment, that is, the last clause of the sentence, can be seen to represent pattern *You V (really) ADV*.

> (18) IRIS:
> Arthur, I've been going to a therapist for three years and she's never explained anything to me that well.
> Arthur, olen käynyt terapeutilla kolme vuotta, mutta sinä selitit asian paljon paremmin.

[Arthur, I've been going to a therapist for three years, but you explained it much better.]
(*The Holiday* 0:59:36.)

The example (18) illustrates also the translation strategy of explicitation. Iris and Arthur are having a discussion over dinner and Iris compliments Arthur on his performance of offering a good an explanation about her and her love life. Although the TT version does not add any verbal material to the compliment, it is more explicit in the act of complimenting than the ST. While the ST compliment indirectly gives credit to Arthur by criticising the therapist for her performance and comparing Arthur's performance to the therapist's, the translated compliment explicitly states that *Arthur* is the one who explains something very well. On the other hand, the ST version could be regarded as a more explicit compliment than the TT version in terms of how strong the compliment appears, since it states that a therapist who ought to be an expert in understanding relationships and communicating has *never* succeeded in explaining anything as well as Arthur did. Nevertheless, the translation strategy employed in this case is considered to be explicitation because the TT focuses the attention on Arthur, and it is not open to interpretations of whether the utterance is a compliment referring to him.

4.2.2 Semantically Positive Words and Topics of Compliments

There were 40 adjectival compliments in the ST and nearly all of the adjectives were translated as adjectives into the TT, which means that the word class remained unchanged in the translation process. There were only 3 instances in which the adjective conveying the semantically positive evaluation of the original compliment was translated by turning the adjective into a verb. This change does not, however, affect the overall number of compliments in the TT, because the translation preserves the act of complimenting employing semantically positive verbs in the TT compliments. The following example (19) illustrates a change of word class and in the example Miles compliments Iris on the foods that were served at her party. In the ST compliment the adjective *great* indicates Miles' liking for the brisket, while in the TT compliment the positive assessment is expressed via a verb.

(19) MILES:
      The brisket was great.
      Liha suli suussa.
      [The meat melted in my mouth.]
      (*The Holiday* 1:12:08.)

Some of the translations of adjectival compliments included a more varied repertoire of adjectives than the ST dialogue. For instance the adjective *great* which occurred in 8 ST compliments was translated into Finnish employing 4 different adjectives and 1 verb. Likewise the translations of the adjective *good* included 3 different variations. Then again, also some of the TT adjectival compliments were as formulaic as the ST compliments; 5 instances of *beautiful* were all translated literally into *kaunis* [beautiful] in the subtitles.

Some of the positive assessments of complimenting utterances in the ST were expressed via nouns and verbs, instead of adjectives, as it was stated in section 4.1.1. As with the change of word class between the ST and TT in the translation of adjectival compliments, translation also changed some of the word classes in these compliments. In the next example (20) Miles compliments Iris on her singing while he is playing a melody on a keyboard for which both he and Iris start to make up lyrics which are just syllables that rhyme with each other and do not make any sense. The ST utterance consists of two compliments of which in the first one a verb carries the semantically positive load and in the second one a noun does it. In the translation of the first compliment the syntactic structure and the fact that it employs a verb are changed. In the TT the verb is turned into an adjective and this change seems, in a sense, to shift the focus in the compliment from the complimenter to the complimentee.

(20) MILES:
      I'm impressed. You are a prodigy, a doodle prodigy.
      Hienoa, olet doodeli-lahjakkuus.
      [Great, you're a doodle talent.]
      (*The Holiday* 1:40:00.)

The latter compliment in the example (20), however, employs a positive noun in the TT similarly to the ST. The ST compliment is repetitive as it contains the same positive

noun twice, of which the latter is defining the type of a prodigy Miles thinks Iris is. This repetition is omitted from the subtitles and the TT compliment states right away the specification of the positive noun. The translation strategies employed in this case are retention for the first compliment and reduction for the second one. Using reduction as the translation strategy does not appear to reduce the illocutionary force of the compliment which is supported by facial expressions and cheerful and upbeat music in the background. Furthermore, the existence of the two compliments in the same utterance can be seen to emphasise the meaning of each other, even without the repetition in the latter compliment. Although the repetition of the noun in the ST could be interpreted as a way to reinforce the compliment, it appears to be more a sign of redundancy which is typical to spoken language, and thus employing reduction is a common practice in subtitling.

Some of the positive nouns in the ST were changed in the translation into adjectives. In the example (21) below Arthur opens the door for Iris and gives her a compliment about her looks. The ST expresses Arthur's admiration with a noun, whereas the TT does it with an adjective. The translation strategy employed in this case is retention. The most common translation strategies used in subtitling the compliments with semantically positive nouns and verbs were retention and reduction, out of which retention was more frequent.

> (21) ARTHUR:
> Iris, you're a knockout.
> Iris, olet tyrmäävä.
> [Iris, you're stunning.]
> (The Holiday 1:53:16.)

The change of semantically positive terms from one word class into another was most obvious with the verbs of the ST compliments. There were 5 semantically positive verbs in the ST and none of them were translated as verbs into the TT. In example 22 Olivia compliments Amanda on her eye make-up. While the expression of liking is conveyed through a verb in the ST, the TT employs a verbless structure and indicates the admiration via a semantically positive adjective.

(22)   OLIVIA:
       I like your eye shadow.
       Ihanaa luomiväriä.
       [Lovely eye shadow.]
       (*The Holiday* 1:20:14.)

The topics of the compliments did not change in translation which means that each translated compliment appeared to refer to the same broader topic category, namely appearance, performance, possessions and personal qualities, as in the ST compliments. Although the translation process caused some changes in the compliments between the ST and TT, for instance syntactic patterns differed from each other in 22 cases, it did not have any effect on the topics of complimenting in TT version of the film.

Table 3. Topics of compliments and the translation strategies used

Topic	Retention	Reduction	Omission	Explicitation	Total
Appearance	14	0	0	0	14
Performance	14	4	0	3	21
Personal qualities	14	5	1	1	21
Possessions	5	0	0	0	5
Total	47	9	1	4	61

Table 3 above presents the translation strategies employed in relation to the topics of compliments. As it can be seen from the table, retention was the most common strategy used in translating all the topic categories. Explicitation, in turn, occurred mainly with compliments on performance. On the one hand, it might then seem that compliments concerning performance are the type of compliments that may require explicitating. However, reduction, on the other hand, was also used to translate compliments on performance. Therefore, it appears that the topic of compliment is not a determining factor in choosing the translation strategy, but rather the overall situation is.

4.2.3 Multimodality of Subtitles

The multimodality of films can be regarded as a resource for audiovisual translators who might face challenges in transferring the oral speech into written text. In other words, in subtitling, for example the reduction of textual material employed in translation can be compensated for by the existence of other channels of information. The following example (23) illustrates this kind of making use of the multimodality of the film in translation. In the example Iris compliments Jasper, her co-worker and ex-boyfriend, on a column that he has written for the paper. Both of the compliments concern a piece of text that Jasper has written, and thus the broader topic of the compliment, which in this case is performance, is the same in the ST and TT.

(23) IRIS:
Your column today was fantastic.
Upea kolumni.
[Fantastic column.]

(*The Holiday* 0:06:21.)

Although the translator has condensed the utterance heard in the dialogue, the translation strategy used to translate the compliment is retention, since the compliment is preserved in the subtitle. Syntactically the source and target compliments have a different pattern. While the original compliment represents pattern *NP is/looks (really) ADJ*, the translation represents pattern *ADJ NP*. The gesture in the image, Iris' index finger that can be interpreted to be pointing at Jasper, reinforces what was said. In other words, the gesture can be seen to emphasise or even repeat the word *your* which is a

part of the ST noun phrase. In terms of the level of directness of compliments, the ST compliment can be considered to be more direct than the TT compliment because of the combination of explicit choice of words and the gesture. The absence of the equivalent term in the reduced form in the subtitles does not, however, affect the interpretation of the compliment, since the visual channel can be seen to convey that information. Thus the translation makes use of the multimodality of the film.

Translators can make use of multimodality not only to solve the loss of verbal material in the subtitles, but also to facilitate the viewing experience by increasing the coherence of nonverbal and verbal dimensions. Example 24 below illustrates how the translation can be considered to make better use of the multimodality of the film than the ST.

(24) MILES:
I just have to say, this is one of the best Hanukkahs I've ever had.
Elämäni parhaille hanukkajuhlille.
[To the best Hanukkah parties of my life.]
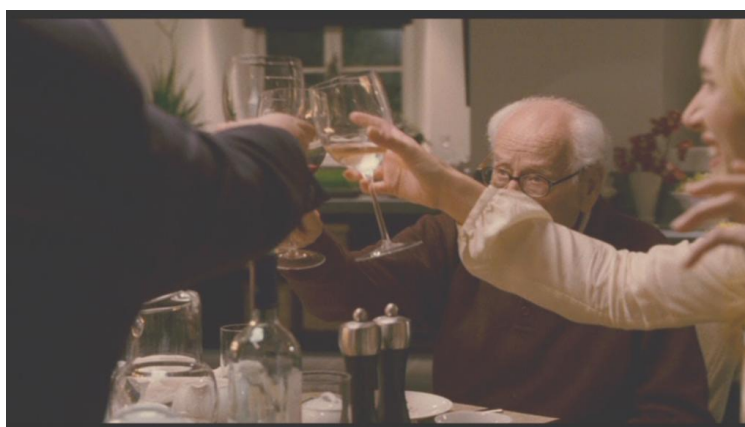
(*The Holiday* 1:09:35.)

In the example (24) Miles, Iris, Arthur and a couple of Arthur's friends are having a Hanukkah and their evening is filled with good food, conversations and laughter. Miles's voice is heard on the soundtrack to make the complimenting utterance, but he is not clearly distinguishable in the picture. The TT version supports the visual mode as on the screen people can be seen to raise and clink their glasses and Miles's line in the subtitles is in the form of a toast. The ST, in turn, appears more as a general assessment complimenting the others on throwing a great party. Furthermore, the translation

supports the aural nonverbal mode of the film as on the soundtrack the wine glasses can be heard clinking at the background. Thus all the different modes of the film blend in together supporting each other and form a coherent and vivid scene that describes a moment of the party when toasts are being drank. The translation strategy of explicitation employed in this example can be understood to work at two levels. Firstly, the translation makes use of the multimodality of the film and makes the nonverbal dimension, in this case the characters' gestures of raising wine glasses, visible to the target text viewers. Secondly, the TT is more explicit in the sense that it states that the Hanukkah is *the best* which Miles has ever had, while the ST indicates that it is *one of the best*. Thus the translation strategy increases the illocutionary force and the TT compliment can be regarded to be stronger than the ST compliment.

4.3 Discussion

It was presupposed that a film from the particular genre of romantic comedies would contain several compliments and this turned out to hold true. In this section the results of the study will be summarized and analysed. Additionally, general observations on the nature of the ST and TT compliments will be discussed. The aim of the thesis was to find out if the compliments in the film resemble real-life speech. Both similarities and dissimilarities were found regarding all the examined features.

The syntactic structures occurring in the compliments of the film dialogue cannot be seen to resemble naturally occurring language. While Manes and Wolfson (1981: 120) reported that the pattern *NP is/looks (really) ADJ* was used in more than half of all the compliments and compliments representing the category *other* accounted for only a few per cents, in the material of this thesis both patterns were used as frequently, that is, both of them accounted for 37.7 per cent of all the compliments. Moreover, three of the nine patterns recognized in Manes and Wolfson's corpus did not occur at all in the film.

The adjectives in the film, in turn, appeared to correspond to naturally occurring compliments, at least to some extent. The share of adjectival compliments in the film,

although not as significant as the share of 80 per cent in Manes and Wolfson's (1981: 117) corpus, was rather significant as it accounted for 65.6 per cent of all the compliments. Furthermore, adjectives with weak semantic value were used the most in the film (55 per cent) as in Manes and Wolfson's corpus (two thirds). The most considerable difference concerned the occurrence of *nice* and *pretty* which in the material occurred only infrequently or not at all.

The gender distribution and topics of compliments in the film seem to have only little resemblance to compliments in real life. While in real life women both pay and receive more compliments than men, in *The Holiday* men were the ones who gave more compliments. Moreover, although in the film women complimented each other more often than men, as in real life as well, the difference between women and men in complimenting the same gender was not as great. According to Herbert (1989: 22), in naturally occurring compliments the most common topic is appearance, whereas in the film personal qualities and performance were the most common topics. Holmes (2004: 111) notes that women receive more compliments on their looks than men do, and this turned out to be true also in the film. However, according to Holmes women pay more compliments on appearance than men do, but in the film, both women and men gave the same number of compliments on others' looks.

Therefore, when all the aspects of the ST compliments mentioned above are considered, it can be concluded that as a whole the complimenting behaviour of the *The Holiday* does not appear to correspond to real life, although some features corresponding to naturally occurring compliments, for example the great share of adjectival compliments and the high frequency of adjectives with weak semantic value among them, do occur.

It was mentioned in the introduction that it will be interesting to see if the results of this study on one film confirm the results of Rose's (2001) study on compliments in film language which included dozens of films. For the part of syntactic patterns and the topics of compliments these two sets of data appear to differ from each other. The gender distribution of compliments in *The Holiday*, however, partly supports the findings of Rose's study which concluded that males give the most compliments, but

differences occurred for the part of receiving compliments. While Rose's research showed that in films the number of compliments which males and females received was the same, in *The Holiday* females received significantly more compliments. While adjectives *nice*, *good*, *pretty*, *beautiful* and *great* accounted for nearly half of the adjectival compliments in Rose's data, in *The Holiday* they accounted for slightly more than half, that is, 55 per cent. Additionally, the shares of adjectives *nice* and *pretty* were smaller in the films compared to real-life language use, as it was in the material of the thesis. A possible factor explaining the differences could be the age of the films, since there has been over a decade between the release of *The Holiday* and the newest films in Rose's material, but similar differences might occur even between separate films in his corpus.

In addition to looking into the possible correspondence between the ST compliments and real-life language use, the aim of the thesis was to find out what happens to the compliments in the translation process and to see how the translation might affect the illocutionary force of the compliments. It was examined whether the syntactic patterns in the TT compliments differed from the ST compliments, how the adjectival compliments were translated and whether the topics of compliments could be interpreted to have been changed.

The same syntactic pattern in the TT as in the ST was found in 62 per cent of all the compliments and in 38 per cent the pattern was different. Table 4 presents the numbers of compliments employing a given translation strategy in relation to the possible changes in syntactic patterns between the ST and TT compliments. As it can be seen from the table, all the translation strategies have been used regardless of the syntactic patterns remaining the same or changing. The strategy of omission, however, has not been recorded to be used when the syntactic structure of the compliment is observed to be unchanged, but using omission means that the syntactic pattern cannot remain the same since the compliment is omitted altogether from the TT. Therefore, employing a given translation strategy does not automatically result in a change in syntactic patterns between the ST and TT.

Table 4. Possible changes of syntactic patterns and the translation strategies used

TT compared to ST	Retention	Reduction	Omission	Explicitation	Total
Same	31	6	0	1	38
Different	16	3	1	3	23
Total	47	9	1	4	61

The inspection of adjectival compliments revealed that TT compliments were somewhat more versatile than ST compliments and for instance the adjective *lovely* which occurred in 4 ST compliments was subtitled using 2 different adjectives. However, also TT contained adjectives that occurred recurrently. Additionally, in 7.5 per cent of the adjectival compliments, that is, in 3 instances, the semantically positive adjective was turned into a word of different word class, namely a verb. Despite the above-mentioned changes in the syntactic patterns, adjectives and other semantically positive terms that occurred in the compliments, the topics of all the compliments remained the same in the translation.

To summarize, it was observed that differences between the ST and TT compliments occurred in all the examined areas. However, none of them could be characterized as particularly striking. In fact, it might have even been assumed that some of the changes, for example in the syntactic patterns of the compliments, could have been more drastic or occurred more frequently based on the fact that the source and target language, English and Finnish, are structurally very different from each other due to the fact that they belong to different language families, Germanic and Finno-Ugric respectively.

Not only differences resulting from the language structures but those arising from cultural preferences between the source and target cultures on how to give compliments might explain why compliments change in the translation process. For example, the tendency to omit all the verbs of liking from the subtitled compliments and to express the positive assessment in some other way, as it was done with compliments representing the pattern *I (really) love/like NP* in the ST, might be explained by a

feature of Finns' way of complimenting. As Etelämäki, Haakana and Halonen (2013: 486) note, Finnish compliments rarely contain a direct reference to the complimenters themselves and to their personal opinions.

Although there are differences in the Anglo-American, British and Finnish cultures which represent the source and target cultures of the film, these cultures also share some common values. There is not a very strict hierarchy in any of the cultures, nor is it considered unorthodox to explicitly comment on, for instance, someone's appearance. Thus, for example, the friendship in the film between a younger woman and an older man, Iris and Arthur, appears believable and the compliments occurring in it do not appear strange or awkward.

It might seem that compliments in a film dialogue do not necessarily bring any relevant information to the story regarding it as a whole, and that for this reason they might be easily given up due to the spatial and temporal restrictions set by the translation method. However, the compliments in *The Holiday* are used in constructing and negotiating the relationships between the characters and thus they can be considered to have an important function in the film. Because of this and the rather unhurried dialogue, it is appropriate that the majority of the compliments in the material, in other words 91.8 per cent, were translated using only two strategies: retention and reduction.

The most common translation strategy employed was retention and 77 per cent of all the compliments were retained in the subtitles. Omission and explicitation were rare and omission was employed only once. One might think that omitting a compliment completely from the subtitles would naturally have an effect on the image the target text viewers get of the film. However, the context is an important factor when evaluating the influence of the strategies on the film as a whole. The only instance of omission used as the translation strategy in the film was presented in section 3.3 in example 8. In this particular case omitting the compliment *I salute you* from the subtitles does not significantly alter the overall situation as it includes also another compliment which was translated using retention. Thus the TT version also contains a compliment in the given scene, and in a way the omission could be considered to reduce the illocutionary force

of the previous compliment. The reason for choosing to omit the latter compliment might be the restricted space set by the audiovisual translation method. Similarly, translating a compliment using explicitation does not necessarily mean that the illocutionary force of the compliment in the TT is stronger than in the ST. All the influencing factors need to be taken into account when evaluating the effects.

The multimodality of an audiovisual text and the importance of context and consideration of compliments in their entirety can be seen, for example, in compliments that include terms that are usually attached to negative connotations. Such a compliment was for instance in example 1 in the introduction in which the word *stinker* was used as a term of endearment. Many of the utterances of compliments in the material were accompanied by facial expressions such as smiles to support them, and thus the nonverbal visual elements contributed to the interpretation of the utterances as compliments.

Complimenting another person can be done directly or indirectly, and the more indirect the form of the compliment is the closer the relationship of the complimenter and complimentee needs to be or the more they need to have shared knowledge. The compliments in the film, both in the dialogue and in the subtitles, included direct and indirect compliments. Hence some of the compliments were more easily recognized as compliments as others, whereas some of them required previous knowledge about the characters. In the following example (25) Graham and Amanda have spent the previous night together and Graham implicitly compliments Amanda on her skills in bed by saying that her ex-boyfriend was wrong about her. It was previously revealed in the film that the ex-boyfriend thought that Amanda was not good at having sex.

(25) GRAHAM:
      Also, for the record, your ex-boyfriend is, in my opinion,
      extremely mistaken about you.
      Sitä paitsi ex-miehesi on mielestäni äärimmäisen väärässä.
      [Besides, your ex-man is, in my opinion, extremely mistaken.]
      (*The Holiday* 0:47:04.)

In order to perceive Graham's utterance being a compliment, one has to be aware of the remark which Amanda's ex-boyfriend has made. Although the strategy used for translating the compliment is retention, the verbal material is reduced in the subtitles. Therefore the translation of the compliment can be regarded as an even more implicit compliment than the source text version, as the part *about you* which indicates to Amanda is omitted from the subtitles.

In subtitling the fact that text is transferred from spoken language into written text may change the style of the translated text from the ST version in many ways. In example 26 it can be seen how the translation does not retain only the essence of the compliment, but also the style used in the ST. Amanda is talking with Graham's daughters and she compliments them on the tent they have in their room. She uses the type of language that she might not normally use when discussing with adults. Both the intensifier *seriously* and the adjective *cool* in the ST compliment are rather informal and very representative of the way children and teenagers speak.

> (26) AMANDA:
>   Okay, this is seriously cool.
>   Tämähän on tosi makee.
>   [Now this is really cool.]
>   (*The Holiday* 1:18:57.)

The translation retains the flavour of the original compliment by inserting an intensifier and using an adjective that does not represent standard Finnish. The subtitled compliment then appears the type of a compliment that could easily be heard in an informal conversation or especially among young people in Finland. The use of informal language or unusual expressions is often avoided in subtitling because of the negative effect they might have on the intelligibility of subtitles. However, sometimes incorporating marked language into subtitles is considered acceptable and might be even advisable in order to preserve the global meaning of the audiovisual product.

The change from spoken into written language which often results in condensing the verbal material may account for using reduction as the translation strategy in the

subtitles. However, some of the reductions in the material do not appear to result from the restrictions and conventions of the particular translation mode of subtitling. For instance, the deletion of the intensifier from the phrase *They're really great* which was presented in example 16 in section 4.2.1 does not seem to result, for example, from the spatial restrictions, as in this case they would allow of inserting an intensifier in the subtitles. The translator may have, for instance, considered the use of an intensifier being a feature of spoken language and that including an intensifier in the subtitle might result in the TT compliment appearing stronger than the original, as often the meaning of a message is emphasized when it is written.

Reasons for both individual translational choices and the overall translation strategy in a given text can be cultural differences, systemic differences between the languages, restrictions and conventions of the particular translation method or the personal choices made by the translators themselves. This applies also to the translation of compliments in the film studied in this thesis, as the analysis of the material and the examples have shown.

5 CONCLUSIONS

The aim of the thesis was to study if the compliments occurring in the dialogue of the romantic comedy *The Holiday* correspond to real-life speech. Furthermore, the aim was to find out what happens to the compliments in translation into Finnish and to see how the translation might affect the target audience's interpretation and overall effect of the compliments in the multisemiotic setting. The research questions to be answered were the following: Do the compliments in the film correspond to compliments in naturally occurring discourse? How are the compliments translated in the subtitles? The material was comprised of 61 source text compliments and their translations.

The compliments in the source text were analysed considering their syntactic structure, choice of adjectives in adjectival compliments, topics of compliments and gender distribution. The results were then compared with the results of studies on naturally occurring compliments in order to detect their potential correspondence with real-life language use. The target text compliments, in turn, were compared with their source text counterparts to find out if and how the compliments changed in the translation process. Attention was paid to the syntactic structures, use of adjectives and topics of compliments. Furthermore, the possible influence of translation strategies used to subtitle the compliments on the overall effect of the compliments was examined.

The analysis of the material showed that the syntactic patterns of the compliments in the film differed considerably from the nine patterns recorded to be the most used in naturally occurring compliments in the study by Manes and Wolfson (1981). For example, three of the patterns did not occur at all in the material. When regarding the occurrence of semantically positive adjectives, it turned out that film language too often employs adjectives having a weak semantic load, but the overall use of adjectives is more versatile, which indicates that the language of film is more inventive. The topics of compliments were categorized into four categories: appearance, performance, personal qualities and possessions. While in real life appearance is found to be the topic most complimented on, the most common topics of complimenting in the film were personal qualities and performance which both contained as many instances. The gender

distribution of compliments in the film corresponded to authentic data on the part of females receiving more compliments than males. Differences occurred on the part of which gender pays more compliments as in the film males gave more compliments instead of females. Therefore, the answer to the first research question is that because of the notable differences that occurred, the language in the film, in its entirety, cannot be considered to resemble real-life language use. However, it must be noted that similarities between the film language and authentic data also did occur.

The analysis of the target text compliments revealed both similarities and dissimilarities in relation to the source text. The same syntactic patterns as in the source compliments were represented in 62 per cent of the translated compliments. A few of the semantically positive adjectives were turned into verbs and furthermore, the target text employed a more varied repertoire of adjectives than the source text. The topics of compliments, however, were observed to remain unchanged in the translation process. The translation strategies employed in subtitling the compliments were retention, reduction, omission and explicitation, out of which omission and explicitation were scarce. The prevalent translation strategy used in 77 per cent to subtitle the compliments was retention. In conclusion, the answer to the second research question is that although changes did occur in the translation process, the compliments were mainly retained in the translation which means that their essential meaning was preserved. It can be deduced then that the target text is a fairly close representation of the film characters and their interpersonal relationships in comparison with the source text version. Systemic differences between the source and target languages, differences related to culture, restrictions and conventions of the audiovisual translation method and personal choices made by the translator were considered to explain the changes in the compliments and the use of the chosen translation strategies.

The analysis of the compliments in the film was done only by me, thus for instance the decision either to include or exclude an utterance from the material or to place a compliment into a given category of compliment topic was based on my personal interpretation of the utterance and its context. Therefore, had some other people been studying the same data, they might have come into different conclusions. The present

study is a small-scale case study of only one film. Consequently, the results of the study cannot be overly generalized.

For the purposes of future research the material could be broadened by studying more films, possibly from other genres as well. Additionally, the material could be extended to cover the whole complimenting sequence including compliment responses. Furthermore, translations of the compliments could be compared with authentic data of complimenting behaviour in the target language. This might give information on whether and to what extent the possible changes between source and target text compliments are due to preferences of the source and target cultures.

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