

Modulation Technique in the Translation of Forrest Gump: A Multimodal Approach of English-Indonesian Subtitles

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Abstract: This paper investigates how the multi-modes influence the modulation technique employed by the translator in rendering the message in the subtitle of Forrest Gump from English into Indonesian Language. Employing modulation technique means shifting in cognitive categories. Multi-modes are inevitably found in the audio-visual translation and they should be taken into account by the translator. The results indicate that 131 (2.29%) out of 5.717 data are translated using modulation technique. From the analysis, this can be concluded that multi-modes influence the translator to make a decision to make the target viewers understand the message. Thus, the subtitle is understandable by the viewers of the target language. It can be seen that the most expressions translated using modulation technique reach optimum translation.

1 INTRODUCTION

Discussing film subtitles has become interesting phenomenon in the audio-visual translation in Indonesia. This is because most of films in Indonesia are subtitled, while some are dubbed especially films for children. Indonesia belongs to the six largest market of Hollywood films after China, Japan, India, South Korea, and Taiwan, based on the data from Motion Picture Association of America (MPAA). Cintas (2003) stated that subtitling has become one of the modes in the translation that has undergone greatest growth. In addition, subtitling is visual that involves the super imposition of a written text onto the screen (Baker & Malmkjær, 1998). The captioning of dialogues or narration on-screen has a great role in attracting a huge mass of audience, not only for films, but also video games, documentary films and television programs.

In the translation of audiovisual products such as subtitle, there are multiple semiotic modes, such as such as gesture, gaze, proximics, dress, visual and aural art, image-text relation and page-layout, cinematographic and sound design and production resources that give shapes to the film text and the subtitled film text (Chuang, 2006; O'Halloran and

Smith, 2012). Modes found in the scene should be integrated with the verbal utterances by the translator in order that the message between the source and target text have wholeness of equivalent relationships.

Translator often uses the technique to render the messages to the target language by shifting the cognitive categories or changing the point of view which is called modulation technique (Molina and Hurtado Albir, 2002; Vinay and Darbelnet, 1995). The modulation technique will become more challenging when used in audio-visual media, because the images will inevitably affect the results of the translation. Audio-visual contains non-verbal text.

Previous research related to modulation technique was done by Malenova (2015) and Pamungkas (2017) who discussed modulation techniques in subtitle film. Others have been done by Reiss (2015) and Delzendehrooya & Karimnia (2013) that investigated the written text. They have almost the same conclusion that the different expression in the target language due to the translators' own style and perspective which lead to the changes in semantics and points of view. Therefore modulation technique will result in

different linguistic representations for different translators.

They also state that modulation produces a translation that enables the target viewers to have better understanding. Accordingly, the topic of modulation technique is still worth investigating as it needs attention from the different sides of the researchers. More importantly, a further study on the modulation technique and interplay the translation need to be investigated. Hence, in this study, there are two folds that will be taken into account; the modulation itself and the multi-modes which influence the decision making in the translation process.

Forrest Gump is interesting to be analyzed for there are intertextualities found in this film. Therefore some non-verbal texts must be taken into account by translator in the subtitle. The non-verbal auditory texts include music, natural sound and sound effects, gestures, facial expression, and body movements that will bring effect in the translation of the verbal texts (Chiaro, 2009; Gottlieb, 2009).

This study aims to investigate the modulation technique employed by the translator in the Indonesian subtitled version of *Forrest Gump* and how multi-modes provide information to the translator in rendering the message from the English source text of *Forrest Gump* to the Indonesian target text.

2 LITERATURE REVIEW

In audio-visual translation, the word subtitling is defined as the rendering of the verbal message in filmic media in a different language, it usually consists of one or two lines written text and it can be visually synchronized with the original verbal text in the form of one or two lines of written text (Gottlieb, 2009).

According to Molina and Albir (2002), one of the translation techniques used in rendering the message is modulation. Modulation is a basic technique for translation that aims at simplifying the text for subtitles. Hoof (1989) states that modulation is like transposition at the global level: changing categories of thought, not grammatical categories.

It refers to presenting the situation from a different perspective. It should be noticed that the sentence is represented with a different perspective, but the meaning remains the same. It is a technique in the translation to change the point of view, cognitive category from the source text into the target text; it can be lexical or structural, e.g., to

translate “*Don’t litter,*” instead of, “*Jagalah kebersihan! (Keep clean!)*”. In SCFA, such kind of technique is called acceptance (Molina & Hurtado Albir, 2002). The cognitive categories in modulation technique include the changes from abstract message in the source text into concrete message in the target text. Other types cover cause for effect, means for result, a part for the whole, negated contrary or positive for double negative, reversal of terms, active for passive and vice versa, space for time, intervals and limits, change of symbols (Vinay & Darbelnet, 1995).

Subtitle as one kind of AVT products has a close relation with multi-modes found on the screen. The concept of “multimodality” is important for the multimodal communication; that is, the multiple modes of representation hugely affects in the meaning making process (Kress, 2005; Kress & Van Leeuwen, 1996). Therefore, a translator needs to have a semiotic understanding for all signs in the images carrying meanings. Mass-produced images, now as readily available as printed or electronic words, present translators with a new challenge: to rethink the relationship between word and image (Gambier and Gottlieb, 2001).

Using multimodal approach, modes work individually and collectively at the same time. This means “modes produce meaning in themselves and through their intersection or interaction with each other” (Kress & van Leeuwen, 2001). Furthermore, the nature of audiovisual text is multi-coded in which it contains verbal and nonverbal channel, such as image, music sounds, noises which create a coherent unity to make a viewer-friendly product. (Malenova, 2015).

Individual texts use ‘different sign systems’, the overall multimodal newscast is also multisemiotic, therefore the *connection and interaction* between the various semiotic texts is also called *inter-semiotic translation* (Desjardins, 2008).

In addition, Chuang (2006) states that all modes produce meanings through their interaction with each other in the communicative context. The kinds of modes that should be considered are two types, namely visual modes which include scenery, lighting, costumes, properties, gestures, facial expressions, body movement, and audio modes which include music, background noise, sound effects, laughter, crying, humming, body sounds.

3 METHOD

This study employs the qualitative method in the analysis of the translation techniques of utterances from English into Indonesian. The expressed content is analyzed in terms of the translation techniques used and how multi-modes are integrated by the translator in rendering the message.

For the analysis, the data were collected from the utterances of *Forrest Gump* movie (1994). From these utterances, the data analyzed amounted to 5,717 in the form of words, phrases, or clauses. After collecting the data, the techniques of translation were identified using the translation technique categories.

After collecting the data, the techniques of translation were identified using the translation technique categories from Molina and Albir (2002), Newmark (1988), and Baker (1998). The analysis found there are 131 (2.29%) out of 5.717 data were translated using modulation technique. Other techniques are not discussed in this paper. Multimodal approach is used to analyze the modulation technique as the main topic in this paper.

4 RESULTS AND DISCUSSION

This paper discusses only modulation technique employed by the translator in the translation of *Forrest Gump*. The data can be in the forms of words, phrases, or clauses. From the data analysis, the techniques found are: established equivalent 3,107 (54.35%), variation 952 (16.65%), loan 481 (8.41%), reduction 301 (5.26%), deletion 171 (2.99%), modulation 131 (2.29%), amplification 114 (1.99%), implicitation 84 (1.47%), transposition 83 (1.45%), generalization 72 (1.26%), discursive creations 71 (1.24%), Literal 70 (1.22%), adaptation 54 (0.94%), particularization 15 (0.26%), compensation 5 (0.09%), calque 4 (0.07%), and linguistic compression 2 (0.03%). There is no description technique employed by the translator in this movie. The result of the present research showed that the translator of *Forrest Gump* has employed different techniques to render the utterances of the source text into the target text.

The main focus of this study is on the modulation technique. By employing this technique, it means the translator uses a phrase or sentence that is different in the source and target languages to convey the same idea. Modulation gives access to the translator to render the source text into the target

text in different points of view without changing the meaning and the message in the target viewers and target readers.

The investigation revealed that there are 131 (2.29%) out of 5.717 data are translated using modulation technique. The followings are the samples of the data which are translated using the modulation technique under multimodal approach in *Forrest Gump*. More samples cannot be presented here due to limited space.

In this present study, the writer employs Multimodal Transcription (MT) as suggested by Taylor (2013) by describing verbal texts (acoustic and visual) and non-verbal texts (acoustic and visual) that should be taken into account in multimodal analysis (Chiaro, 2009).

Sample 1


Visual Frame	Text (Verbal/Nonverbal)		ST	TT
01:36:58.216 	Verbal	Acoustic	<i>Voice:</i> A man responds to Forrest Gump's success story	<i>Boy, I heard some hoppers in my time, but that tops them all.</i>
	Nonverbal	Visual	<i>Body movement:</i> The man leaves Forrest Gump and laughs at him.	<i>Nak, aku mendengar beberapa kebohongan besar, tapi yang barusan itu paling atas.</i>

Figure 1: Multimodal transcription of sample 1.

The conversation takes place when Forrest Gump telling that he is the owner of the Bubba-Gump Shrimp Corporation to a man and woman who are sitting at the bus stop waiting for the bus. The man does not believe that Forrest Gump is the owner of the Bubba-Gump Shrimp Corporation so he asks cynically "*Are you telling me you're the owner of the Bubba-Gump Shrimp Corporation?*" Even then the man laughs and leaves them by saying "*Boy, I heard some whoppers in my time, but that tops them all.*" This shows that he still does not believe in Forrest Gump's success story and it is considered as a boast. The focus of the discussion from this sample is on the clause "..., *but that tops them all*" which is translated into Indonesian "..., *tapi yang barusan itu paling atas* (but that was just the top)."

The translator employs the modulation technique in translating this utterance to render something abstract into concrete, so the idiom "..., *that tops them all*" is translated into "...yang barusan itu paling atas (but that was just the top)" which is more understandable to the target viewers. Non-verbal text that helps translators in making decisions in choosing the equivalent is the body movement of the man.

The clause "..., *but that tops them all*" if translated literally into Indonesian would be "*namun itu paling atas dari semuanya* (but above

all)." This clause is certainly confusing to the target viewers. Using modulation technique, the translator renders the message into "..., *tapi yang barusan itu paling atas* (but that was just the top)" in which "*barusan* (just)" means "*the story about the success of Forrest Gump*." This message is easily understood in the target language. Modulation refers to presenting the situation from a different perspective. It should be noticed that the sentence is represented with a different perspective, but the meaning remains the same.

Nonverbal texts or modes that shape the context in this sample are: laughing, body movement, and voice tone.

Sample 2


Visual Frame	Text (Verbal/Nonverbal)		ST	TT
01:24:39,149 	Verbal	Acoustic	Voice: Forrest Gump calling 911	<i>Mereka membuatku tak bisa tidur</i>
	Nonverbal	Visual	Body movement: Forrest Gump walks to the window and watches two persons who turn on the flashlights.	

Figure 2: Multimodal transcription of sample 2.

The translator employed the modulation technique by phrasing the word "awake" into "*tak bisa tidur* (unable to sleep)". "*Tak bisa tidur* (unable to sleep)" is chosen because the modes that accompanied the verbal texts showed Forrest Gump moving toward the window while calling 911. He also pointed that there were two persons across his apartment lighting a flashlight towards his apartment. The light made Forrest Gump unable to sleep. The word "awake" has several equivalents. The translator should choose the accurate equivalent based on the context. Scene, sounds, and facial expression will form the context that the translator needs to consider. So in this context, the word "awake" is not readable if it is translated into "*bangun* (wake up)" or "*terjaga* (wake up)." This is because the frame shows that Forrest Gump has not slept yet. Employing the modulation technique, the translator renders the word "awake" into "*tidak bisa tidur* (unable to sleep)" because the accompanying modes showed the body movement of Forrest Gump that was annoyed by the light of the flashlight. The point of view translator changes from positive into negative. Also, the cognitive category changes from abstract into concrete.

In this sample, the nonverbal texts or modes that shape the context are body movement and lighting.

Sample 3:


Visual Frame	Text (Verbal/Nonverbal)		ST	TT
00:50:06,530 --> 00:50:09,050 	Verbal	Acoustic	Voice: Forrest Gump reports the current situation	<i>My unit is down hard and hurting</i> <i>Mereka mengalahkan kami banyak dan menyakitkan</i>
	Nonverbal	Visual	Body movement: Forrest Gump crawling to avoid the gun attack	

Figure 3: Multimodal transcription of sample 3.

The translator applied the modulation technique by phrasing the sentence "my unit is down hard" into "*Mereka mengalahkan kami banyak*" (They bore down all of us). "*Mereka mengalahkan kami banyak*" is chosen because the modes that accompanied the verbal texts showed several armies burned and died at the same time by a massive attack right in front of the Lieutenant. Besides, only few of his people were left to fight for the war. The sentence "my unit is down hard" has several equivalents. The translator should choose the accurate equivalent based on the context. Scene, sounds, and facial expression will form the context that the translator needs to consider. So in this context, the sentence "my unit is down hard" is not readable if it is translated into "*pasukanku berguguran* (My troop were burn down)". This is because the frame shows that they (the armies) were being attacked unexpectedly at the same time, not one by one even before they tried to use their gun to attack the enemy. Employing the modulation technique, the translator renders the sentence "my unit is down hard" into "*Mereka mengalahkan kami banyak* (They bore down all of us)" because the accompanying modes showed a number of armies in a confused situation and straightly being attacked by enemies. The point of view translator changes from the first speaker into the second speaker in the target language by employing pronoun "*Mereka* (they)" which means the enemies. Also, the cognitive category changes from part to the whole.

In this sentence, the nonverbal texts or modes that shape the context is an unexpected massive burning.

Sample 4:


Visual Frame	Text (Verbal/Nonverbal)		ST	TT
01:07:52,960 --> 01:07:57,420 	Verbal	Acoustic	Voice: Forrest Gump telling to the lady	<i>She showed me around</i> <i>Dia mengajakku berkeliling</i>
	Nonverbal	Visual	Body movement: Forrest Gump talks to Jenny's friends and Jenny also interacts to Forrest's friends	

Figure 4: Multimodal transcription of sample 4.

The translator employed the modulation technique by phrasing the word "showed" into "*mengajak* (invite)". "*Mengajak* (invite)" is chosen because the modes that accompanied the verbal texts showed Jenny accompanied Forrest Gump head around her new place. She was not only show several rooms and people to Forrest, but she also ask her friends to communicate with Forrest. The word "showed" has several equivalents. The translator should choose the accurate equivalent based on the context. Scene, sounds, and facial expression will form the context that the translator needs to consider. So in this context, the word "showed" is not appropriate if it is translated into "*menunjukkan* (display)" or "*memperlihatkan* (demonstrate)." This is because the frame shows that Forrest Gump talks to Jenny's friends and Jenny also interacts to Forrest's friends. Employing the modulation technique, the translator renders the word "showed" into "*mengajak* (invite)" because the accompanying modes showed the interaction between the two of them with each their friends. The point of view translator changes from the first speaker into the second speaker in the target language. The cognitive category changes from abstract into concrete.

In this scene, the nonverbal texts or modes that shape the context are interaction, body movement and communication.

Sample 5:


Visual Frame	Text (Verbal/Nonverbal)			ST	TT
01:06:50,000 -> 01:06:53,560 	Verbal	Acoustic	Voice: The man whispered to Forrest Gump	<i>That's so right on, man</i>	<i>Kau langsung ke inti, man.</i>
	Nonverbal	Visual	Body movement: The man hugged and whispered to Forrest Gump.		

Figure 5: Multimodal transcription of sample 5.

The translator applied the modulation technique by phrasing the expression "that's so right on," into "*Kau langsung ke inti* (straight to the point)". "*Kau langsung ke inti* (straight to the point)" is chosen because the modes that accompanied the verbal texts showed that by the time Forrest Gump gave a speech in front of the masses, an officer plugged off the speaker so that everybody could not hear Forrest's speech about the war in Vietnam. On the other hand, somebody tried to catch the culprit, hit him on the face, and tried to fix the mess he caused. When they fixed the mess, Forrest was finishing his words by saying, "...and that's all I have to say about that." Indirectly, the frame shows the context of war in Vietnam is like an incident happened when Forrest was going to give a speech, but he remained calm. It means nothing to say about the war and it can be

straightly seen from the scene next to Forrest. The expression "that's so right on" has a number of equivalents. The translator should choose the accurate equivalent based on the context. Scene, sounds, and facial expression will form the context that the translator needs to consider. Hence, in this context, the expression "that's so right on" is not readable if it is translated into "*Kau sangat benar* (so true)" or "*Kau sangat kanan* (right side)." This is because the frame shows that Forrest Gump was going to give a speech about the war in Vietnam where he was there and fight for it. Applying the modulation technique, the translator renders the expression "that's so right on" into "*Kau langsung ke inti* (straight to the point)" because the accompanying modes showed the commotion in the middle of his speech but he remained calm. That is the point of "piece" where everybody yelled at and wrote down in their big banner. The point of view translator changes from indirect to the direct pronoun in Indonesian by using pronoun "*Kau* (you)". The cognitive category changes from abstract into concrete.

In this scene, the nonverbal texts or modes that shape the context are a minor incident and calmness.

Sample 6:


Visual Frame	Text (Verbal/Nonverbal)			ST	TT
01:03:06,070 -> 01:03:09,840 	Verbal	Acoustic	Voice: President of America asks Forrest Gump	Where were you hit?	Dimana lukamu?
	Nonverbal	Visual	Body movement: The President shakes his hand and Forrest shows his wound in his buttock.		

Figure 6: Multimodal transcription of sample 6.

The translator employed the modulation technique by phrasing the sentence "Where were you hit?" into "*Dimana lukamu* (Where is your wound?). "*Dimana lukamu* (Where is your wound)" is chosen because the modes that accompanied the verbal texts showed the President of America asked Forrest to show the mark where he was hit. After that, Forrest Gump showed his bullet's mark in his buttock to the President. The sentence "were you hit?" has several equivalents. The translator should choose the accurate equivalent based on the context. Scene, sounds, and facial expression will form the context that the translator needs to consider. So in this context, the sentence "where were you hit?" is not appropriate if it is translated into "*dimana kamu dipukul* (where were you blown)". This is because the frame shows that Forrest Gump showed not only to the President of his bullet's mark in his buttock, but also to everybody. Employing the modulation technique, the translator renders the sentence "where

were you hit?" into "*Dimana lukamu (where is your wound)*" because the accompanying modes showed the wound's mark of Forrest. The point of view translator changes from passive into active. It is also changed from a verb "were hit" into a noun "wound (your wound)". Besides, the cognitive category changes from abstract into concrete.

In this scene, the nonverbal texts or modes that shape the context are body movement and sentence, "I'd kind like to see that."

From data samples above, it can be seen that the translator avoids employing literal translation to render the message of the utterances, because the two languages do not belong to the same family. In such case, the use of literal translation will result in the unnaturalness on the target language. The importance of modulation in translation lies in the fact that the target viewers or target readers find the results of the translation sound natural. So they feel that they read the original text, not the result of the translation.

The result of the translation showed that the source text has been rendered by integrating all modes as seen in frames. Audio Visual Translation involves much larger filmic units, such as scenes, sequences, stages and even the whole text (Chen & Wang, 2016). In the sample data "Where were you hit? may be translated in different ways "*Dimana lukamu?*" (Where is your wound?) or "*Bagian mana yang tertembak?*" (Which part is wounded?)." The visual frame shows Forrest Gump pointed out the part of his body which is hit by bullets. These show that the same meaning or situation can be presented in different ways in the target language (Durjava, 2012). It is recognised that the relations between verbal modes and visual modes are vital in clarifying the concrete function of visual text in subtitling process (Chen & Wang, 2016).

In the translation of "Go home" into "*pulang* (be home)", the translator integrated with reduction technique (the word "home" is not translated) for the visual frame shows that Jenny was asked to go back to Alabama, her hometown. Modulation technique is often integrated with other techniques such as addition, or explicitation, or reduction to find the best functional solution in terms of the equivalence (Reiss, 2015). In the process of rendering the message, modulation preserves the source text message while complying with the naturalness and linguistic rules of the target language.

5 CONCLUSIONS

To sum up, the study revealed that the translator of the film already took into account the multi- modes in the decision-making to find the equivalence in the subtitles. The modes involved in the film text that affect the modulation technique are treated equally, such as body movements, gestures, facial expressions, scenes, and voice tones. In other words, the translator has considered the distribution and integration of the meanings of multi-modes in the modulation technique in order to create kind of equivalent wholeness between the source and target texts. The modulation technique was chosen because the translator knows better about the accurate and understandable utterance by the target viewers. Source language which is translated in word-for-word will result in an unacceptable translation. Therefore the translator chooses to turn into an acceptable and readable utterance in the target language.

The result of this study also gives recommendation to a translator of a film or a subtitler to watch the film and consider all modes involved in the film while translating the script of the film to have such subtitles which are accurate, acceptable and readable. Thus, a translator should have deep comprehension about the source text and the target text as well as the multi-modes that shape the context and also the cultures in order to produce a good and naturally acceptable translation.

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