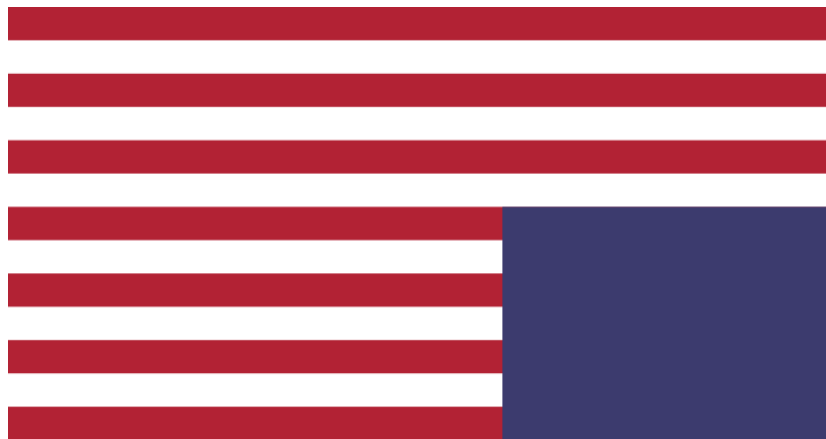




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Subtitling Characterization

Frank Underwood in *House of Cards*



MA Thesis

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Abstract

This thesis explores the characterization of Frank Underwood in the Netflix Original Series *House of Cards*, and more specifically how Frank's characterization changes due to certain translation choices. James R. Keller (2015) argues that Frank resembles the 'vice' – a figure from the early modern stage that is also related to the well-known villain – and describes a number of traits. These traits are linked to Frank's language use by using Culpeper's stylistic framework of characterization cues (2001), resulting in a qualitative analysis of the Frank's language use. Next, Vinay and Darbelnet's procedures (1995) and Gambier's subtitling procedures (2006) are used to analyze the way in which Frank's character statements and metaphors have been translated. The analysis shows that fewer information than expected was omitted in the translation, despite the spatiotemporal constraints and technical limitations inherent in subtitling. Any changes seemed to result in a change in emphasis, but not in characterization interpretation. Other information sources, such as video and audio that complement the subtitles, also confirm the character traits.

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Introduction

Subtitlers face a difficult task when trying to incorporate all important information into their translations of television series. The literal message is essential, but the manner in which something is being said and by whom could provide additional information about the message. This information is partially portrayed by a character's characterization, which, according to (Marie Lèger, 2013), may be reflected in a variety of ways, such as in a person's appearance, speech flow and tone of voice, but also in a person's language use. Characterization concerns everything the target audience learns about a character's personality, ideology, social and cultural backgrounds and emotions.

Given the nature of subtitling, however, technical limitations and spatiotemporal constraints pose a difficult challenge for translators, resulting in less time and space to incorporate information into their target texts (Gambier, 2016). In order to accomplish the incorporation of all essential information, despite the limitations and constraints, better understanding of the role of the elements of essential information needs to be achieved. Characterization is one of these elements and will be the main focus of this thesis, which consists of a case study of Frank Underwood's language use.

The aim of this thesis is to contribute to an understanding of how characterization is encoded in language use, and more specifically, what the effect of subtitling is on the encoded information. I will do this by analyzing the way in which character is reflected in both source text and target text as well as the results of any differences between the two texts. As a case study, the characterization of Frank Underwood will be analyzed, the protagonist of the American Netflix Originals series *House of Cards* (2013 -).

Frank Underwood (Kevin Spacey) is one of the two main characters in this series; the other main character is his wife, Claire Underwood (Robin Wright). *House of Cards* has received many major nominations for the Primetime Emmy Awards and both Kevin Spacey and Robin Wright have won a Golden Globe for their acting performances (IMDb). As an ambitious party-whip, Frank Underwood does not let anything get in his way of obtaining power and his mission to become president of the US. According to James Keller (2015), Underwood's deceit, manipulation and self-gratification remind of Shakespearean villains, Richard III in particular.

Underwood's direct address to the audience draws them into his conspiracy, presenting an unusual and therefore interesting character to study.

In his article, Keller describes how Frank can even be linked to an older tradition than the villain: the vice in medieval morality plays. By analyzing the similarities between the vice and Frank, and by incorporating these findings in an in-depth linguistic analysis, I hope to study the manner in which Frank's characterization is translations.

The stylistic/linguistic analysis of the ST is based on the traits described by Keller and the characterization cues listed by Culpeper (2001). Underwood often directly addresses the audience, providing additional insight into his character (self-presentation in the absence of other characters (Culpeper, 2001, p. 232-234)). Preliminary research has shown that Underwood's soliloquys provide instances of character information by making character statements about himself and by using metaphors. Therefore, these features will be the main focus of this analysis. Finally, the effects of the translation on Frank's characterization are analyzed using Vinay and Darbelnet's translation procedures (1995) and Gambier's subtitling procedures (2006).

The ST and TT consist of scenes from the first season of the series focusing on Frank Underwood's utterances. Given the nature of subtitling, spatiotemporal constraints (as described by Gambier, 2006) have likely occurred in the subtitling process, possibly influencing Underwood's characterization in the TT. These factors are taken into account as well during the analysis. The results from the ST-TT analysis will lead to a discussion describing how specific translation choices may have influenced the portrayal of Underwood's character in the TT.

This thesis consists of five chapters, including this Introduction. Chapter 2 gives an elaborate overview of the theory and background that have been used to formulate the research question this thesis deals with. In chapter 3 the materials, the ST and the TT, and methods used in the analysis will be discussed. The fourth chapter will provide the results of the analysis and a discussion of these results. Chapter 5 offers a conclusion based on the results and discussion in chapter 4 and answers the research question. The chapter will end with suggestions for further research.

Chapter 2

Theory

This thesis aims to analyze the effect of subtitles on Frank Underwood's characterization. In this chapter, relevant theories, models and methods from the fields of literary stylistics and translation studies are described and discussed. I will start by explaining more about subtitling, its role in audiovisual productions and limitations and constraints that are inherent in the field of subtitling. Then, I will explain the term 'characterization' and describe relevant theories and models on the subject. The chapter concludes with the basis for the method that is explained in more detail in the next chapter.

2.1 Subtitling

The field of audiovisual translation deals with screen-mediated texts and consists of a wide variety of transfer methods, among which is subtitling. Subtitles "recount the original dialogue of the speakers, as well as the discursive elements that appear in the image [...]" (Díaz Cintas and Remael, 2007, p. 9). As an overt type of translation (Gottlieb, 2006) subtitling involves the transfer of spoken language into written language; the video and audio footage remain intact and are complemented with subtitles superimposing the visual footage. The transfer from spoken into written language and the differences between these two forms of communication influences the translation process in a number of ways, of which I will now discuss two. First, subtitling differs from 'traditional' translation, because meaning is not only generated by the written target text, but also by visual and audio footage. Second, subtitling involves spatiotemporal constraints that would negatively affect the readability and legibility of the subtitles if they were not followed. These two influencing factors will be discussed in more detail. Finally, it should be noted that translation policy – consisting of conventions and rules a

translator needs to follow within the translator company he/she works for – and working conditions can influence the translation process.

2.1.1 Multi-semiotic sources of meaning

Subtitles are complementary to the audio and visual footage, (Gambier & Gottlieb, 2001); the source text (ST) remains present alongside the target text (TT). According to Gambier and Gottlieb an AV production consists of four sets of signs which together make up the multi-semiotic dimension: “verbal auditory signs” (e.g. dialogue, intonation, delivery), “nonverbal auditory signs” (e.g. laughs, music, sound effects), “verbal visual signs” (e.g. subtitles, newspaper headlines), and “nonverbal visual signs” (e.g. camera movements, composition of the image) (Gambier & Gottlieb, 2001, p. 260). These different signs could all provide information about the meaning of, for instance, a particular utterance. A character could utter a sentence and the audience would understand what is being said either by watching the scene and listening to the spoken words or reading the subtitles (or both).

The verbal auditory signs may give information about the context of an utterance. Somebody could be whispering, possibly implying that they are telling something in secret or that they do not want to wake up somebody who is sleeping. The nonverbal visual signs show which of these possibilities is concerned in a particular instance. All signs described together, shape the context of an utterance and in that manner contribute to the audience’s understanding. Subtitles on their own do not carry the complete contextual meaning; they are a part of the verbal visual signs, one element of the multi-semiotic dimension of an AV production, as described by Gambier (2006, p. 260).

Subtitlers should take all these signs into account during their interpretation and translation process. According to Gambier (2006) in their description of the ‘Stages of work’ in the translation process, subtitles should match the audio and other visual signs as well as the

context of the AV production (p. 260). Subtitlers can only do this by taking into account the other signs that together make up the AV production.

2.1.2 Spatiotemporal constraints and technical limitations

Subtitlers are faced with a number of spatiotemporal constraints and technical limitations that result from the multi-semiotic nature of an audiovisual (AV) production, the medium itself. Subtitles are part of all the elements that make up the AV production. According to Cintas and Remael (2007), it is important that subtitles appear in synchrony with the other visual and nonvisual and auditory signs. However, since reading speed is slower than talking speed, synchronizing written and spoken language results in temporal constraints on the subtitles. The subtitler cannot afford to use as much text in the subtitles as the spoken source text contains. Besides temporal constraints there are constraints concerning space and visual aspects that limit the line-length of subtitles. Due to these constraints subtitles tend to be a condensed version of the spoken source text. A study on dubbing and subtitling in Europe, by Koolstra, Peeters & Spinhof (2002), confirms this as it states that around 30 percent of spoken text in English language programs needs to be left out in Dutch subtitles (p. 328).

One of the consequences of having a condensed target text is that it cannot contain all information that is in the source text. If the target audience depends on the subtitles for information, and if these subtitles only contain 70% of the source text, it means that the audience may not receive all information, which may in turn lead to a poorer understanding of the text. Omission of necessary information may sometimes be inevitable, but subtitlers have different strategies (for example, the strategies described by Gambier, 2006) at their disposal to adapt a condensed target text in such a way that its meaning is as similar as possible to the source text's meaning.

In their study on dubbing and subtitling, Koolstra, Peeters & Spinhof (2002) found that a condensed version does not necessarily need to contain less information than the complete

source text; the text can be adapted in such a way that all information is incorporated. Subtitlers are encouraged to be creative, and, according to the authors, an experienced translator should be able to incorporate all information that is necessary for the audience's understanding into the translation (p. 328).

Even though an experienced translator may be able to incorporate all information in the translation he or she considers necessary, different research shows that a specific element of information is often lost in subtitles: elements regarding interpersonal pragmatics (the way in which characters use language to influence relationships with other characters). Research by Hatim and Mason (1997) shows that the reduction of the source text in subtitles makes it difficult for the audience to understand the interpersonal pragmatics of an AV production in its entirety (p. 79). In their book, the authors refer to previous research (Mason, 1989), which showed that politeness features were most often sacrificed in subtitles. Politeness is concerned with the study of dialogue and the strategic manipulation of language characters use in order to achieve certain goals, which is naturally connected to what is socially appropriate (Culpeper, 2001, p. 317). Politeness is connected to characterization, as Culpeper describes in his separate chapter on the topic. However, since politeness is connected to dialogue, it will not be part of the analysis of Frank's language use, because the analysis focuses on Frank's soliloquys and asides.

2.2 Characterization

This thesis is concerned with Frank Underwood's character in *House of Cards* and how Frank's language use shapes his character, more specifically in the translation of his utterances. In order to understand more about the way in which character information is encoded in language use, the term characterization should be explored. In her case study on characterization in first-person narratives, Marie Léger (2013) describes characterization as a process that involves the expressed and displayed information about a character, such as a character's appearance and language use (p. 8). Besides what is expressed, characterization also involves the interpretation of

the audience (Culpeper, 2014). Each member of the audience views a character from his or her own perspective that is based on their culture and personal experiences. Therefore, the audience can be seen as an “active manipulator of [...] information” (Culpeper, p. 20), and their interpretation is part of the characterization process.

Characterization in fiction has been studied by different scientific disciplines. In the field of literary criticism, scholars have expressed different views on what a character is. In her book Giuseppina Balossi (2014) talks about characterization in the field of literary studies. The debate about the ontological status of character seems to be concerned with the extent to which a character is humanized. According to Culpeper (2001), these views can be broadly divided into two opposing approaches to a character’s ontological status: the dehumanizing approach, viewing a character as not human, but “products of the plot or simply a textual phenomenon” (Culpeper, p. 24), and the humanizing approach, viewing characters as “imitations or representations of real people” (p. 25). Balossi adopts Margolin’s view on the issue: a character is “an actant, a role, a narrative device and an individual or person” (cited in Balossi, 2014: p. 20). This view combines the de-humanizing approach and the humanizing approach. Since this thesis is concerned with the effects of the translation on the way Frank’s character is expressed through language use, the analysis will be based on a combination of both approaches.

Literary critics have created frameworks that aim to categorize characters in different ways. In his work *Aspects of the Novel*, E.M. Forster (1927), for example, distinguished between ‘round’ characters, complex characters who are important for plot development and change over time, comparable to a real-life person; and ‘flat’ characters, the opposite of round characters. Forster’s theory was used in subsequent years and other theorists have used it as a basis for their theories. Another theory was described by Hochman (1985), who developed a scale with different categories, such as ‘complexity – simplicity’ and ‘dynamism – staticism’. Although these

models are useful to create a certain image of a character, they do not provide the tools for in-depth language analysis.

Other, structuralist frameworks distinguish a number of different character traits that help analyze structural similarities and differences between different characters. Barthes (1975) created a framework that has been used in later studies. The character traits in structuralist frameworks are often opposites, such as woman/child and old/young (Culpeper, 2014, p. 76). These models are especially useful for distinguishing between characters.

This thesis aims to analyze the manner in which Frank's character is encoded in his language use and its translation. The models and frameworks described so far, have been based on written prose and not on dialogue, as Culpeper notes (2001, p. 86). In the AV production that is used as a case study in this thesis, the audience is not only confronted with written translated text, but is also given additional information by seeing and hearing the characters. It is likely that this difference between written prose and an AV production may influence the characterization process; for example, in an AV production the visuals are presented straightforwardly, whereas readers of prose fiction have to imagine these themselves. Moreover, both the flat/round distinction and the structuralist theories do not provide tools for detailed language analysis in which certain character traits can be identified.

The field of stylistics seems to offer tools for more in-depth language analysis of characterization features. In her dissertation, Marie Léger (2013) performs a stylistic analysis on three first-person narratives, focusing on characterization. She explains that style is about the form of the text and the form that is chosen is linked to the character the text presents (p. 22). In her analysis, Léger analyzes stylistic features as described by different scholars (Patrick Rafterdi (1994) and Leech and Short (1990)), finding similarities between the three unrelated narratives. Léger explains that stylistics studies the 'lowest structures' of the text (linguistic elements, such as

words and sentences) in order to interpret and analyze the 'highest layers', such as ideas and symbols (p. 17).

Another stylistic study was performed by Monika Bednarek. In her paper "Constructing nerdiness: Characterisation in *The Big Bang Theory*" (2012), Bednarek analyzes Sheldon's characterization by producing a number of different character traits. She does not do this by using any of the previously named models or frameworks, but she draws on the stereotype of nerdiness. In her article, Bednarek explains the concept of nerdiness and analyzes how and in what ways these can be linked to Sheldon in terms of language use, by performing keyword analysis and other analyses. Bednarek uses Jonathan Culpeper's stylistic framework (2011), which provides the tools for structured language analysis of characterization in language use.

As has been mentioned before, the characterization process consists of two parts: everything that is expressed by and about a character and the audience's interpretation (Culpeper, 2001). For the audience to be able to identify or connect with a character in the second (cognitive) part of the characterization process, the character needs to suit the audience's knowledge and expectations, for example by relying on stereotypes. In the field of cognitive poetics, literary texts are interpreted by using principles from the field of cognitive psychology. In their study (2015) on characterization in Charles Dickens' *David Copperfield*, Peter Stockwell and Michaela Mahlberg applied mind-modelling through analyzing the text; mind-modelling is a term from the field of cognitive poetics, that refers to the process in which the minds of both the audience and the author shape the character. In order to do so, they used linguistic corpus analysis, because this can be easily combined with the cognitive aspect of the characterization process. According to Stockwell and Mahlberg, other types of linguistic analysis focus mainly on the linguistic and stylistic components and do not leave enough space for the cognitive component, which is the main focus of cognitive poetics. They state that stylistics has implicitly taken this into account, whereas cognitive psychology deals with the cognitive component

explicitly (p. 130). Stockwell and Mahlberg argue that stylistic frameworks, Culpeper's (2001) in particular, assume an ideal picture of the reader, which is not realistic from the cognitive point of view (p. 131). By using corpus analysis, they are able to find certain structures, for example by concordance analysis, and explain these.

Whereas Stockwell and Mahlberg do not find Culpeper's model suitable for cognitive poetic corpus analysis, the model does suit this thesis' analysis. Analyzing the way in which Frank's character is expressed through his language use (ST analysis) is an important part of the analysis, and Culpeper's model offers a variety of ways of analyzing language use in a structured manner. The next step of the analysis is to determine how the analyzed aspects of language use have been affected by the translation (TT analysis). The clear structure of the ST analysis provides a good basis for the TT analysis.

2.1.2 Culpeper's model

Culpeper's own framework focuses on drama, but it is also intended for studying televisual characterization. In his framework, Culpeper incorporates textual features and provides a good basis for in-depth language analysis. Culpeper's work describes the process of characterization, explaining the effect of the audience's prior knowledge, the effect of linguistic choices and how characterization is achieved through interaction. Culpeper has listed a number of characterization features that can be focused on in mini-analyses. Multiple mini-analyses can be combined for a more elaborate analysis of characterization. In his book, Culpeper describes each of the features, also incorporating other existing models and frameworks.

In her study on humor in *Little Britain*, Julia Snell (2006) describes how she analyzed 'social schemata' in the British television series. Snell refers to Culpeper's explanation of 'social schemata', which deals with the way in which the human brain organizes memories, events, culture, etc. As opposed to performing many mini-analyses, Snell used one aspect of Culpeper's framework and used it for an in-depth analysis of humor.

In this thesis, Culpeper's model is used to create an elaborate description of Frank Underwood's character through his language use and it can be combined with Keller's statements on Frank's character traits, which are described later in this section. Culpeper's model is used in the analysis of this thesis and, therefore, the framework is described in more detail in the next chapter.

2.1.3 Frank Underwood as a villain

Ruthless, manipulative and deceitful are the terms that are often used to describe Frank Underwood. In his article (2014), Ian Crouch states that multiple sources and Kevin Spacey himself, who plays the part of Frank Underwood, have confirmed that there is a connection between *House of Cards* and Shakespeare's *Richard III*. Richard in *Richard III* is considered an early modern villain, known for his deceit, self-interest and manipulations. There are many similarities between the character Richard and Frank Underwood; they are both deceitful and cruel, and they both address the audience directly, telling about planned deceit, introducing and assessing characters, giving background information. The OED offers the following definition of 'villain' in the context of a play or novel:

- d. The character in a play, novel, etc., whose evil motives or actions form an important element in the plot.

This definition seems to apply to Frank Underwood, since he is the protagonist of the series. Moreover, his motives and actions can be considered evil. Not only does he manipulate and deceive people, in the first season he murders two people to save his own reputation.

James R. Keller, professor of English at Eastern Kentucky University, wrote an article (2015) about Frank Underwood's character – being a villain – and how it can be linked to a traditional figure in the medieval morality tradition: the vice. Medieval morality plays were popular in the fifteenth and sixteenth centuries, but, according to Keller, some elements of this tradition are still familiar to modern audiences.

The vice is a stock character, a recurrent figure throughout the morality tradition, that later evolved into the early modern villain (Keller, 2015, p. 111). The vice is defined as “a figure [...] who tempts mankind in a half-comic, half-unpleasant manner” (Gray, 2006, p. 301). The audience applauded the vice for his humor and his deceitful manipulations (Keller, 2015, p. 114). In order to accomplish this effect, the vice had to build up a connection with the audience and let them in on information that other characters did not have. In some plays the stage would have been prepared for the vice’s soliloquys and asides, in which he would move away from the stage and closer to the audience. As Happé describes, sometimes the vice would walk into the audience, creating the feeling that his presence was everywhere (1998, p. 5).

It is typical of the vice to directly address the audience and tell them about his plans, manipulations and make predictions. In his article, Keller discusses typical traits of the vice. Keller connects the vice’s traits to Frank’s actions in the *House of Cards*. With his direct address to the audience, Frank’s behavior can be easily linked to the vice.

Keller describes a number of traits that are typical of the vice and have been linked to Frank Underwood. These traits have been used in the analysis of Frank’s characterization through language use. The specific traits and the methods of analysis are described in detail in the next chapter.

2.1.4 Mindstyle

When watching *House of Cards*, it soon becomes evident that Frank uses many metaphors. Even though metaphors are not a separate part of Culpeper’s framework, Frank’s metaphors could provide information about his character, more specifically his mindstyle. Fowler (2003) defines mindstyle as “any distinctive linguistic presentation of an individual mental self” (p. 103). This general definition is further defined by Semino (2002):

“Mindstyle refers to “those aspects of world views that are primarily personal and cognitive in origin, and which are either peculiar to a particular individual, or common to people who have

the same cognitive characteristics. These aspects include cognitive habits, abilities, and limitations, and any beliefs and values that may arise from them.” (Semino, 2002, p. 97.)

Fictional characters (or script writers), but also people, use metaphors in order to make sense of the world and talk about it. In her study on Frank’s character, Sandrine Sorlin (2016) analyzed metaphor use in Frank’s language by categorizing metaphors, which can be seen in the following example of what Frank says in an aside, when he has heard that not he but Michael Kern will be appointed Secretary of State, he vows to destroy Kern in an aside:

I almost pity him. He didn’t choose to be put on my platter. When I carve him up and feed him to the dogs, only then will he confront that brutal inescapable truth, “My God, all I ever amounted to was chitlins.” (*HoC*, S1E1).

Here, Frank expresses his anger towards the audience and shares his plans for revenge. The metaphor in Frank’s quote shows that Frank views the world in a binary way: there are those who hunt and those who are hunted (Sorlin, 2016, p. 51); if Frank does not manipulate or deceive others, they will do these things to him. Sorlin describes more instances in the series in which this mindstyle becomes apparent. Even though use of metaphor is not mentioned as a characterization cue in Culpeper’s model, it is part of his character and therefore, it is taken into account during the analysis.

2.2 Characterization and translation

Frank’s language use has certain characteristics, as the results of the analysis in chapter 4 show. These characteristics may be affected by the translation, considering the spatiotemporal limitations inherent in the field. This thesis aims to show how Frank’s characterization is affected by the translation. In order to be able to make statements about the translation, a structured way of analyzing translation effects needs to be adopted.

In a previous study on characterization in subtitles, Charlotte Bosseaux (2013) analyzed how Spike’s character, from the popular 90s television series *Buffy the Vampire Slayer*, was affected by French dubbed and subtitled translations. She compared the original English version, the

dubbed version and the subtitled version, and analyzed the ways in which Spike's character was 'neutralized', which means that something in the target text is made 'weaker' than it was in the source text. She analyzed the source text and both target texts and then she analyzed the differences between the target texts. Bosseaux found differences between the dubbed version and the subtitled version; the subtitled version expressed Britishness through sexual orientation and archaic language, whereas in the dubbed version references to iconic monuments, food or the weather were ways of referring to Spike's Britishness (Bosseaux, 2013, p. 12).

In the relatively young field of translation studies many frameworks and models have been developed for analyzing translations. Since the 1950s scholars have created different linguistic models that can be used for the analysis of the translation process. John Catford (1968) introduced the term 'translation shift' (Munday, 2012, p. 92), referring to a type of change that occurs in the translation process, and becomes evident from analyzing the translation product. The model aims to systematically analyze linguistic changes. According to Munday, many scholars were interested in machine translation at the time and Catford's approach was linked to this interest (Munday, 2012, p. 94). Catford's model was criticized later on, because it was considered static; the examples discussed in his work are idealized and the context is not taken into account (Munday, p. 94).

The classic model is Vinay and Darbelnet's taxonomy as described in their *Comparative Stylistics of French and English. A Methodology for Translation* (1958/1995). Vinay and Darbelnet were two linguists who compared the stylistics of French and English. The French linguists, who lived in Canada, distinguish between different 'strategies' and 'procedures' in their work. A strategy concerns the overall orientation of the translator, which can be either 'direct' or 'oblique' in Vinay and Darbelnet's model. A translation procedure is a concrete technique that a translator uses at a specific point in a text. Vinay and Darbelnet call the changes that occur during the

translation process ‘procedures’; in the field of translation studies, different names for the same concept are used.

In his book *Memes of Translation* (1997) Chesterman describes a number of ‘translation strategies’ that are in some respects similar to Vinay and Darbelnet’s translation ‘procedures’, but Chesterman’s classification is more detailed and consists of more strategies. Chesterman distinguishes three types of changes: structural changes, semantic changes and pragmatics changes. Each of these changes consists of a number of translation strategies, such as ‘synonymy’ (structural strategy) or ‘transposition’ (semantic strategy). By distinguishing between the three types of strategies, the model would be useful for detailed research on one of these strategies. However, the boundaries between the different strategies have been noted to be vague (Owji, 2013).

The frameworks for translation analysis that have been described so far, have been based on written texts that are not accompanied by visual or audio footage. This fact does not make them less appropriate to use in order to analyze subtitles, but models for subtitling analysis have been developed as well. Gambier (2006) developed a framework in which he describes a number of subtitling procedures that are mainly aimed at trying to reduce the number of words/tokens. This makes sense, since these matters are of great concern to the translator.

In the analysis, Vinay and Darbelnet’s model will be used. Both translation strategies and all seven translation procedures Vinay and Darbelnet described in their work are discussed in the next chapter with regard to this thesis. Gambier’s subtitling procedures are used as well and these are also described in the next chapter.

Chapter 3

Materials and Methods

3.1 Materials

The analysis in this thesis concerns Frank Underwood (Kevin Spacey), the protagonist of the Netflix TV Series *House of Cards* (2013–). The series is a remake of the BBC series *House of Cards* that was aired in 1990, which was based on the novel by Michael Dobbs. Frank Underwood's asides and soliloquys are not common in modern television and therefore, Frank is an unusual character. As a 'villain' there are some clear character traits that can be studied in Frank's language. The effect of subtitling on characterization has not been widely studied. By analyzing Frank's character, I hope to contribute to the research on this topic.

Frank Underwood is one of the two main characters in the political thriller/drama series; the other main character is his wife, Claire Underwood, played by Robin Wright. *House of Cards* has received many major nominations for the Primetime Emmy Awards and both Kevin Spacey and Robin Wright have both won a Golden Globe for their acting performances (IMDb).

For the analysis I have used the first seven episodes (out of 13) of season 1 of *House of Cards*, which was aired in 2013. Since characters are introduced at the beginning of a series, the first episodes will most likely contain the most background information about the characters.

House of Cards revolves around Frank Underwood, a Democrat from South Carolina and an ambitious House Majority Whip, who wants to become Secretary of State because of the status and power that position holds. He has reason to believe he will be granted the position, because he has aided President Garret Walker in his election campaign. In the pilot episode Frank learns that he is not going to be nominated for the aforementioned position and he is very disappointed. Nevertheless, he is determined to reach his goal – which does not end at becoming Secretary of State – by influencing people with carefully planned deceit and manipulation.

3.1.1 Collecting the materials

I have collected both ST and TT from Netflix and transcribed the texts from episodes (called ‘Chapters’) 1 to 5 using Microsoft Office Excel. I used both Word and the text analysis tool on Online-utility.org, to calculate word count and sentence count, see Figure 2.

	Source text	Target text	%
Total word count (all characters)	16,708	13,867	83
Frank, total	9,177	7,865	86
Frank in dialogues	7,790	6,743	83
Frank in soliloquys	1,387	1,122	88

Figure 2. ST and TT word and sentence count.

The source text contains 16,708 words in total, of which Frank utters 9,177, 55% of all words uttered in these episodes. The subtitles contain 13,867 words of which 7,865 words are Frank’s utterance, 57% of all subtitles.

Each line in Excel contains one speaking turn, which may consist of one or more sentences, and more information about the turn, such as episode and scene number, speaker and type of speech (dialogue or soliloquy). Doing this provided more options to apply filters and select relevant sections of the texts.

3.2 Methods

The analysis that is described in this thesis consists of three steps:

- Step 1: What are Frank's (and typical villainous) character traits?
- Step 2: How have these been encoded in Frank's language use?
- Step 3: How has translation affected the encoding?

The character traits Keller describes in his article will be identified in the first step of the analysis. Then, the way in which these traits have been encoded in Frank's language will be analyzed, by using Jonathan Culpeper's framework. Finally, the subtitles will be analyzed in order to establish how the translation has affected the encoding of Frank's character traits. In the final step of the analysis, Vinay & Darbelnet's framework as well as Gambier's subtitling procedures will be used in order to identify specific translation procedures and analyze their effects on the characterization process.

3.2.1 Step 1 – Frank Underwood's character traits

In the first step of the analysis, Keller's claims about Frank's character are described in more detail and linked to certain parts of the series. The selected character traits are used as a basis throughout the rest of the analysis. In the next step of the analysis, it is determined how these traits have been encoded in Frank's language use.

According to James R. Keller (2015), Underwood's tactics and self-gratification remind of Shakespearean villains, Richard III in particular. Frank's soliloquys and asides give the audience access to his thoughts and feelings, information that would have to be inferred by "the characters' exchanges in the absence of a narrator" (Sorlin, 2016). The audience feels drawn into Frank's conspiracy, presenting an unusual and therefore interesting character to study.

3.2.2 Step 2 – Characterization in Underwood's language use

As was explained in the previous chapter, Culpeper's framework provides a detailed and systematic model for characterization analysis. Therefore, Culpeper's framework is used in the second step of the analysis. In his work, Culpeper focuses on textual cues that help analyze character information. He proposes a framework that analyzes this information, aiming to produce a checklist that consists of "some principled way of selecting and justifying what goes in it" (p. 224). Culpeper describes three main types of characterization cues (see figure 2): explicit cues, which occur when characters explicitly make statements about themselves or others; implicit characterization cues, cues that contain information about character that we have to

infer through linguistic behavior; and, finally, authorial cues, consisting of information coming more or less directly from the director, such as stage directions. The different types of characterization cues will now be discussed in more detail.

Explicit cues	Implicit cues	Authorial cues
<ul style="list-style-type: none"> • Self-presentation • Other-presentation 	<ul style="list-style-type: none"> • Conversational structure • Conversational implicature • Lexis • Syntactic features • Accent and dialect • Verse and prose • Paralinguistic features • Visual features • Context 	<ul style="list-style-type: none"> • Proper names • Stage directions

Figure 3. Culpeper's characterization cues (2014).

3.2.2.1 Explicit characterization cues

Characters may provide information about themselves or about other characters by making explicit statements. Culpeper calls these statements *explicit characterization cues*. It should be taken into account, however, that these statements are not necessarily true. The validity of these statements can be affected by a number of factors. Characters find themselves in different types of situations and they tend to adapt their behavior to each particular situation and its context. Culpeper argues that the validity of statements characters make about themselves or others “may be affected by strategic considerations” (p. 229) and that external circumstances – presented by the context of a situation – prevent us from gaining undistorted information about people through self-presentation. When analyzing character statements, their validity should be taken into account.

There are instances in which a character is not affected by interaction with other characters, for example when a character addresses only the audience in soliloquys or asides.

Frank Underwood uses soliloquys and asides in *House of Cards*. Since the soliloquys do not involve strategic considerations regarding other characters, the statements Frank makes in his soliloquys are likely to be more valid than statements Frank makes in dialogues.

Frank explicitly presents character information by making character statements. As has been discussed before, these statements are affected by the context of the situation in which the statement is made and possibly also by a character's strategic considerations. These influencing elements need to be discounted when analyzing the character statements. It should also be noted that self-presentation of characters is limited to a character's self-knowledge (Culpeper, 2014).

In the case of self-presentation in the presence of other characters, I have only looked at character statements in dialogues Frank has with Doug and Claire, since Frank's relationships with these characters are built on trust; Claire is Frank's spouse and Doug is Frank's personal assistant, who has worked with him for years. I have excluded scenes that involve political strategic considerations in order to create as much validity of the statements as possible.

Frank's soliloquys and asides provide instances of self-presentation in the absence of other characters, sharing additional information about Frank and his thoughts and feelings, other characters and the plot. Frank Underwood is the only character in the series who directly addresses the audience. The audience therefore has a different 'relationship' with Frank Underwood than with the other characters. During his soliloquys or asides, Frank does not communicate with other characters, which means there are less strategic considerations that need to be discounted. Therefore, all character statements in the soliloquys and asides have been selected for the analysis.

As was explained in the previous chapter, Bednarek (2012) analyzed Sheldon's characterization by producing a number of different character traits. In the analysis in this thesis, Frank's character statements have been grouped together in a similar way, providing a number of character traits, based on Keller's statements on Frank. This analysis does not necessarily give a

complete and accurate picture of Frank Underwood's character, but it does provide a set of traits that can be further analyzed. I have done this by taking both the semantic meaning of each statement into account, as well as the context. Lastly, the subtitles of the statements are analyzed along Vinay and Darbelnet's translation procedures and Gambier's subtitling strategies in order to establish how these have impacted Frank's characterization in the target text.

3.2.2.2 Implicit characterization cues

As opposed to explicit characterization cues, implicit characterization cues need to be derived by inference. As figure 2 shows, Culpeper distinguishes between different types of implicit characterization cues. Visual features (e.g. facial expressions) tell us something about a character. Conversational structure involves the distribution of talk between speakers, which can be analyzed in more detail by looking at alternation and length of turns, and the total volume of talk for each speaker. The manner in which speakers behave in a conversation tells us something about them. Lexis is another implicit cue that is related to character. Analyses regarding lexis involve keywords, formal versus informal language and Latinate versus Germanic words. Lexical richness can be worked out by looking at type/token ratio. A character's accent or dialect may give the audience information about a character's (social) background and, finally, context is part of Culpeper's implicit characterization cues. It is important to consider in what ways the context influences characterization cues, especially, since social psychology has shown that people have "the tendency to underestimate the impact of contextual factors when inferring characteristics" (Culpeper, p. 235). These cues are considered during the analysis.

3.2.2.3 Authorial cues

The third type of cues Culpeper describes in his framework are the authorial cues that come directly from the director. Authorial cues are generally contained in stage directions, but those are not applicable in *House of Cards*, since it is not a play and there are no stage directions. Another manner for the director to communicate authorial cues is by giving character an allegorical name with a certain hidden meaning, which was common in medieval morality plays,

as Keller states. According to Keller, Frank's name is not 'heavy-handed' enough to be considered allegorical, but the name may suggest certain qualities of Frank's character. 'Underwood' could be read as suggestive of 'undermine' or 'underhanded', implying deceit. The name 'Frank' suggests bluntness (Keller, 2015, p. 115). Since this thesis is concerned with Frank's language use and how it shapes his character, the authorial cues are not part of the analysis.

3.2.3 Step 3 – The translation

After identifying and analyzing the textual cues in the source text according to Culpeper's framework, the subtitles of these cues will be analyzed. My aim is to establish in what way the textual cues have been subtitled and what the effects of these specific translation choices are. Considering all limitations and constraints inherent in the field of subtitling, subtitlers need to be creative to produce a target text that contains all information the audience needs, but also complies to these limitations. Subtitlers will generally produce target texts that contain less words than the source texts. Gambier (2006) describes three subtitling strategies that are used to shorten the target text: reducing (p. 260). The first reduction strategy is called 'condensing' and it involves using as little space as possible by, for example, leaving out oral features and using figures to indicate numbers instead of letters. 'Elimination', the second strategy, means leaving out information, such as fast speech or information that is also supported by visual features. The third strategy, 'omitting', involves leaving out repetitions, terms of address and other obvious and nonessential information. Other types of subtitling Gambier describes, are simplification of the syntax or vocabulary, summarizing, expansion (in which case information is added) and adaption (which is much like the translation procedure Vinay and Darbelnet describe). Although Gambier's strategies provide clear and helpful guidelines for subtitlers, they do not provide a complete overview of all possible translation strategies. Vinay and Darbelnet describe a number of different procedures that complement Gambier's model.

3.2.3.1 Translation strategies: Direct vs oblique translation

As stated before, Vinay and Darbelnet distinguished between two different translation strategies: direct and oblique translation. Translators can use three of the seven translation strategies Vinay and Darbelnet describe to apply direct translation. The remaining four procedures are ways of applying oblique translation.

The direct translation strategy is also called 'literal translation' (1995: 31) and seems to refer to the distinction between literal versus free translation that has existed for centuries (Munday, 2011, 85). Direct translation is the same as literal translation or 'word-for-word' translation and oblique translation is the same as 'free' or 'sense-for-sense' translation.

Literal, or direct, translation stays close to the original text and transferring the *sense* of the text as a whole is not considered most important. This does not mean that each word is translated separately and grammatical correctness of the target language is not taken into account. There are some varieties in the application of direct translation as is in the discussion of the three direct translation procedures (borrowing, calque and literal translation).

Free, or oblique, translation focuses on the sense or content of the text, which needs to be transferred to the target text. If this cannot be established with a literal translation the translator may alter the language used in order to recreate the message of the source text. There are different ways of applying this translation strategy; Vinay and Darbelnet describe four oblique translation procedures (transposition, modulation, equivalence and adaptation).

The model can be used to establish which stylistic changes have happened in the translation process, but it does not discuss the possible effect it may have on the interpretation of the reader; an element that is highly important in this thesis, because the analysis is concerned with the way in which specific textual elements have been translated and what the effects are on Frank's character. However, this gap is filled by the use of Culpeper's framework on characterization, which focuses on the effect on the interpretation. Vinay and Darbelnet's

taxonomy provides a very detailed model to use for translation analysis. Therefore, this model is used in the analysis in order to identify translation procedures.

As explained, direct translation involves a translation that is as 'literal' as possible. It covers three translation procedures (specific methods used in the translation of a unit), which do not involve any special stylistic procedures:

- Borrowing. This procedure entails directly copying the ST unit without translating it into the TT; the unit in the source unit remains intact in the target language.
- Calque. A calque is a type of borrowing. The expression form of the ST unit is borrowed, but each of its elements is literally translated into the TT.
- Literal translation. This procedure involves word for word translation, whilst retaining a TT that is grammatically correct and idiomatically appropriate.

Oblique translation is a more 'free' type of translation, which is adopted in the case that the first three procedures result in an unacceptable translation meaning. The meaning of a translation may be deemed unacceptable if it is different from the meaning of the ST, if it does not mean anything in the TT, if the structure of the TT is impossible or if there is no or no correct corresponding unit in the target language (Vinay and Darbelnet, 1995, p. 35). In case of an unacceptable meaning as a result of the direct translation procedures, one of the oblique translation procedures may be followed:

- Transposition. This procedure involves the replacement of one word class for another (e.g. replacing a verb for an adjective), without altering the meaning of the message.
- Modulation. When this procedure is used, the point of view of a unit has changed (e.g. active to passive).
- Equivalence. This procedure often involves the translation of proverbs and idioms. When equivalence is used, the sense of the message is translated, but the structure or style changes.

- Adaptation. This is a very free procedure that is used when a situation in the source culture does not exist in the target culture. By applying the adaptation procedure, the translator comes up with a new corresponding situation.

These procedures do not describe the ways in which information can be left out, which Gambier's subtitling strategies do. However, Vinay and Darbelnet describe more techniques in their work. One of these is 'loss, gain, compensation', and it seems to account for the leaving out of information that Gambier describes in his work. Gambier's description is more detailed, but the strategies focus on the translation process, whereas Vinay and Darbelnet focus more on the product and aim to establish whether information is lost and whether that loss compensated with a gain of information somewhere else in the text.

Another technique that is interesting from a subtitling perspective is 'economy'. We can speak of 'economy' if the TT contains fewer words than the ST. Since subtitlers need to take technical limitations and spatiotemporal restraints into account, it can be expected that economy is very common in subtitling. The opposite of economy is 'amplification', which means that the TT contains more words than the ST.

Results and Discussion

In the previous chapter the methods of analysis used in this thesis were described. This chapter presents the results of the analyses and a discussion of these results. The research in this thesis consists of three steps; the first step concerns the identification of certain character traits by Keller. Then, Culpeper's cues are used to analyze how Frank's characterization is encoded in his speech. Finally, the second part is concerned with how the translation has affected the encoding of the character traits Keller described.

4.1 Results

4.1.1 Step 1 – Frank Underwood's character traits

In his article, Keller (2016) describes ways in which Frank resembles the vice. Just like the vice and later villains, Frank directly addresses the audience in his soliloquys and asides. During his soliloquys Frank expresses a number of vice-like traits, such as introducing and assessing other characters and searching for weaknesses and strengths. The vice lets the audience in on his plans to manipulate and deceive other characters then brags about his success. By addressing the audience directly, the vice creates an 'intimacy' with the audience (Keller, p. 115). Soliloquys and asides are not the only vice-like traits Frank's character possesses; his actions during the series demonstrate his manipulative and deceitful character, for example when he makes Peter Russo close a shipyard, leaving 10,000 people unemployed, because it would benefit his political agenda. Frank resembles the vices in a number of different ways. Each of the vice-like traits that Frank's character possesses are described in the following paragraphs.

In his soliloquys and asides, Frank introduces and assesses other characters. He also identifies characters' weaknesses and strengths. In the second scene of the pilot episode, for example,

Frank is at president Walker's celebration of winning the elections and in a soliloquy, he introduces a number of politicians. In the following example, Frank introduces Garrett Walker:

Oh. President-elect Garrett Walker. Do I like him? No. Do I believe in him? That's beside the point. Any politician that gets 70 million votes has tapped into something larger than himself, larger than even me, as much as I hate to admit it. Look at that winning smile, those trusting eyes. I latched onto him early on and made myself vital. After 22 years in Congress, I can smell which way the wind is blowing. (*HoC*, S1E1.)

In his introduction of Walker, Frank immediately states how he feels about the president-elect: he doesn't like him. He also compares himself to Walker, implying that he is better in some way by saying "larger than *even* me". Frank seems pleased with himself and his skills, since he tells the audience why he chose to be part of Walker's campaign, which turned out to be a success. Frank thanks his experience of 22 years in Congress for his carefully planned decision to "latch onto" Walker. Frank goes on to introduce Linda Vasquez, chief of staff, vice president Jim Matthews and himself.

Another element of Frank's character that resembles the vice, is the expression of intentions to manipulate others. He lets the audience in on his plans, creating a certain complicity. In his aside about Garrett Walker, he swears that he will take Walker down, by using a metaphor that expresses a hunt or be hunted type of mindstyle, as was described in the Theory chapter. Frank is ruthless in his description of his revenge on Walker. Another example of Frank expressing his intentions to manipulate others, is when he talks to the parents of the teenage girl who died in a car accident in Gaffney, Frank's hometown in South Carolina. While the girl was driving she was texting about a giant peach sculpture that, according to many inhabitants of the town, resembles a buttocks. Years before, Frank fought to prevent the sculpture from being taken down. Therefore, the girl's parents initially blame Frank for the accident. In order to maintain his good reputation, he has to win the parents' trust. In an aside, Frank tells the audience the following about his intentions:

Humility is their form of pride. It is their strength, it is their weakness, and if you can humble yourself before them, they will do anything you ask. (*HoC*, S1E3.)

Frank knows the local culture in Gaffney and what people there are like. He knows exactly how to manipulate people in order to get what he wants. In this example, Frank wants the girl's parents and the press to believe that he is a good politician and a concerned human being, who has not forgotten about his roots. In the scene with the parents, Frank presents himself as humble by making them thick-layered sandwiches and announcing that he wants to start a scholarship in the girl's name, but only with their consent.

Ruthlessness is a term that occurs throughout Keller's paper since it very much applies to Frank. It is defined as "ruthless quality or character; pitilessness, remorselessness" (*OED*). This typical quality of the vice is also demonstrated by Frank's character's actions. Frank's remorselessness becomes apparent in the first scene of the pilot episode. When a dog is hit by a car, he kneels beside the dog and says the following in an aside:

There are two kinds of pain. The sort of pain that makes you strong or useless pain, the sort of pain that's only suffering. Moments like this require someone I have no patience for useless things. Who will act. Who will do the unpleasant thing, the necessary thing. There. No more pain. (*HoC*, S1E1.)

While smothering the dog, Frank rationalizes what he is doing and he does not seem to empathize with the animal at all. This aside applies to more than the dog; it expresses Frank's mindstyle. Frank believes that he is a person who acts when difficult circumstances require someone to do so, and that he is able to decide which action is "the necessary thing".

Frank demonstrates his ruthlessness in many ways. For example, if he wishes to destroy somebody, Frank still pretends to be loyal and good-willing to them. When Frank needs to help Donald Blythe with his draft of the education bill, Frank does everything in his power to make sure that he becomes solely responsible for the new education bill and to make sure that Donald is no longer involved. Throughout all of this, Donald keeps seeing Frank as kind and helpful. At

first he makes sure that Donald believes that Frank is on his side and that he does not agree with Linda and the President. Frank also emphasizes that he is Donald's superior by saying the following to Donald:

Good. And, Donald, don't let this get you down. Together, we're going to do more than you've been able to do in 25 years.

Frank says this with a smile on his face, leaving Donald wondering whether Frank was aware of how degrading his comment was. Frank uses Donald's insecurity and his position to manipulate the situation to improve his reputation. Frank leaks the draft of the education bill that he and Donald drafted together to Zoe, making sure Donald is expected to distance himself from the education bill and Frank is left in charge.

Not only does Frank manipulate and deceive people, he also abuses and even murders when he believes it is necessary. Frank's relationship with Peter Russo, a congressman who struggles with alcoholism, starts out with Frank doing Peter a favor he was not aware of at that time. Frank goes on to use Peter to repay the favor. When this does not go according to plan, Frank murders Peter, making it look like a suicide. Zoe Barnes finds out about the murder, and her inquiry ultimately leads to Frank murdering her as well. Frank seems to have no boundaries when it comes to defending himself and his career.

This section described which character traits link Frank to the vice and the way in which Frank expresses these traits. Appendix A contains an overview of all Frank's utterances that are connected to any of the traits. In the following sections, examples are discussed that show that Frank assesses other characters and identifies their weaknesses and strengths, he expresses his intentions to deceive and manipulate others and his extreme ruthlessness becomes apparent from his actions.

4.1.2 Step 2 – Characterization in Underwood’s language use

This first step of the analysis has provided the following set of character traits:

introducing and assessing other characters, identifying their weaknesses and strengths, deceit & manipulation and ruthlessness. These traits are used in this second section to see how the elements of the vice are reflected in Frank’s language use. This section starts with an analysis of Frank’s language use according to Culpeper’s characterization cues. Then, each of the traits described in the previous section is linked to the previous analysis.

In the first step of the analysis a number of Frank’s (and the vice’s) character traits were discussed. Figure 2 in the Materials & Methods chapter already showed that Frank’s soliloquys consist of 1,122 words. The text analyzer tool also shows that the lexical density of the soliloquys is 44.7%, which is a high score compared to the density of Frank’s utterances in dialogues that contain less varied language with a density of 22.1%. These numbers imply that the language Frank uses in his soliloquys is more varied than the language he uses in dialogues.

Frank Underwood’s accent is associated with the upper-class of the Southern states of the United States, which should not be unsurprising since he is from Charleston, South Carolina. His vowels and non-rhoticity (Vox, 2015) are stereotypical features of the dialect that used to be spoken in that area. However, after studying Frank’s accent, linguists concluded that although to non-Southerners Underwood’s accent would not be discernible from an authentic Southern dialect, actual Southerners would be able to hear differences. However, for the purposes of characterization, what matters is that Frank Underwood speaks with a Southern dialect.

Preliminary research has shown that Frank’s speech fluency is remarkably unnatural. Screen writers often incorporate non-fluency features into the text, such as hesitations in order to make a character’s speech feel more natural, but Frank’s speech does not seem to contain these regularly. Perhaps charismatic figures, such as Frank, tend to speak more fluently than others. It also makes him come across as a very self-confident person.

The text analysis tool indicates that the language in Frank's soliloquys has a readability of 5.2. This indicates that it is an easy text to read, but it should be taken into account that the ST concerns spoken text. Since readability applies to written text, one may wonder if a readability test can be interpreted in the same manner.

After this analysis according to Culpeper's cues, each of the traits is discussed in more detail. It should be noted that an utterance does not necessarily belong to one of these categories. Multiple categories may be relevant within the same utterance. The four traits described by Keller are not the only character traits Frank possesses. Therefore, there is also a section on other traits, in which utterances are discussed that do not fit any of the four categories, but that do provide interesting character information.

4.1.2.1 Introducing and assessing other characters

On several occasions, Frank introduces and assesses other characters. An example that has already been discussed is Frank's introduction of the main politicians in the series in the pilot episode. In a long soliloquy Frank introduces president Walker as a successful politician who "has tapped into something larger than himself". Frank goes on to introduce the vice president, Jim Matthews, about whom he says the following:

Former governor of Pennsylvania. He did his duty in delivering the Keystone State, bless his heart. And now they're about to put him out to pasture. But he looks happy enough, doesn't he? For some, it's simply the size of the chair.

Frank does not seem to envy Matthews, who is glad to be retiring soon. Frank explains this by using an animal metaphor, which has to do with Frank's mindstyle. The saying "put to pasture" is used when referring to an old working animal that is being relieved of his duties. With the final sentence "for some, it's simply the size of the chair", Frank states that some people are only in it for the money, whereas he focuses on gaining as much power as possible. Frank would not be pleased with a career like Matthews'.

In the same soliloquy, Frank introduces Linda Vasquez, chief of staff in the Walker administration:

I got her hired. She's a woman, check. And a Latina, check. But more important than that, she's as tough as a two-dollar steak. Check, check, check. When it comes to the White House, you not only need the keys in your back-pocket, you need the gatekeeper.

In his introduction of Linda Vasquez, Frank refers to her as the gatekeeper, whom he needs to get anything done in the White House. The expression “as tough as a two-dollar steak” is a simile that compares the toughness of a cheap steak to Linda’s strength and the fact that she is not fragile.

At the end of the soliloquy, Frank introduces himself as well:

As for me, I'm just the lowly House Majority Whip. I keep things moving in a Congress choked by pettiness and lassitude. My job is to clear the pipes and keep the sludge moving. But I won't have to be a plumber much longer. I've done my time. I've backed the right man. Give and take. Welcome to Washington.

Frank says that he ‘keeps things moving’, implying that he is solely responsible for the Congress’ productivity. The terms ‘pettiness’ and ‘lassitude’ indicate that Frank believes others in and around Congress are exhausting themselves with insignificant matters. In his soliloquy, Frank explains his profession and his view on it as plumbing. He describes that he clears the pipes and keep sludge moving. By saying this, he refers to the pettiness and lassitude that he needs to deal with.

In episode 3, Frank talks about his father in church during a speech. In a soliloquy, he tells the audience that what he told in the speech about his father, is not true:

Truth be told, I never really knew him or what his dreams were. He was quiet, timid, almost invisible. My mother didn't think much of him. My mother's mother hated him. The man never scratched the surface of life. Maybe it's best he died so young. He wasn't doing much but taking up space. But that doesn't make for a very powerful eulogy, now, does it?

He explains to the audience how he really feels about his father and that he lies about him, in order to make a point. He speaks negatively of his father and does not mention his own feelings towards him, but his mother's and his grandmother's, possibly since Frank himself was very young when he lost his father. The statement that his father "wasn't doing much but taking up space", is a rather severe judgment that indicates a certain view of the world. He seems to say that a person who does not pursue their dreams or is not very outspoken, is failing as a human being.

4.1.2.2 Identifying other characters' strengths and weaknesses

In some of the previously discussed examples, Frank identifies other characters' strengths and weaknesses. For example, Frank considers Linda Vasquez' 'toughness' to be a strength and he describes Jim Matthew's being content with "being put to pasture" as a weakness.

In episode 5, Frank introduces Patricia Whittaker, D.N.C. chair. He describes her as:

A rare example of someone whose head is in the game instead of up their backside. Competence is such an exotic bird in these woods that I appreciate it whenever I see it.

According to Frank, there are few competent politicians in Congress and in the White House. Patricia Whittaker is one of these people. The expression "up their backside" is rather informal, and it is considered a euphemistic way of referring to the buttocks. Frank thus uses formal vocabulary to say something rude.

4.1.2.3 Deceit and manipulation

In his soliloquys, Frank shares his intentions to deceive and manipulate others. One example is the aside in which Frank vows to get back at Michael Kern, for becoming Secretary of State instead of him.

I almost pity him. He didn't choose to be put on my platter. When I carve him up and toss him to the dogs, only then will he confront that brutal, inescapable truth. "My God, all I ever amounted to was chitlins."

Frank implies that he is on top of the food chain (emphasizing his superiority) and in his metaphor he explains his plans as murdering him (or at least his self-image) in an animalistic way.

Another instance in which Frank divulges his villainous intentions is when he finds out that Peter Russo was caught driving while intoxicated and has also been sleeping with prostitutes:

Love of family. Most politicians are permanently chained to that slogan family values. But when you cozy up to hookers and I find out, I will make that hypocrisy hurt.

Frank says this to the audience in an aside after having a conversation with Peter. He promises he will make the “hypocrisy hurt”, which Frank does later on in the season when he makes Russo abandon the people in his home district by letting thousands of people lose their jobs.

4.1.2.4 Ruthlessness

The examples that have been discussed so far often contain ruthless elements, such as Frank stating that his father was just wasting space by not expressing himself in the manner that Frank (and his mother and grandmother) consider correct. Another example of ruthlessness is that of the dog in the first scene of the pilot episode:

There are two kinds of pain. The sort of pain that makes you strong or useless pain, the sort of pain that's only suffering. I have no patience for useless things. Moments like this require someone who will act. Who will do the unpleasant thing, the necessary thing.

Frank considers killing the dog the necessary thing; he rationalizes his actions and believes his own determination and willingness to act help him to do this. He does not express any sympathy for the dog.

Another example in which Frank's ruthlessness becomes apparent, is after Doug has told Frank that he has to go to his hometown, Gaffney, to deal with a local tragedy (involving a 17-year-old girl dying and Oren trying to benefit from the situation by blaming Frank). Frank tells the audience in an aside: “I just hate this small-ball crap.” Since Frank is also working on the education bill, which he had planned to work on, he is not very keen on leaving. Doug, however,

convinces him to go to Gaffney to protect his reputation. By comparing the situation to small-ball crap Frank does not come across as somebody who cares much about the situation of the girl who died.

4.1.2.5 Other traits

Besides the four traits that have been selected, there are more recurring character traits. These may not be directly linked to the vice, but they do contribute to Frank's characterization. In this section other traits are described. In many instances it becomes apparent that Frank thinks highly of himself; he often compares himself to others and usually considers himself superior in different aspects. The following example shows how Frank believes that he more capable to write the education bill than Donald Blythe:

Eventually, I'll have to rewrite the bill myself.

Leave ideology to the arm-chaired generals. It does me no good.

We see that Frank expresses his idea about ideology: he does not want to consider it. The statement is also condescending towards the 'arm-chaired generals'. In this case he is talking about the education bill that Donald Blythe is working on, but which he knows will not be approved of in Congress. Frank believes he will write the bill himself, expressing his strong confidence in his own capabilities.

Another example of Frank believing in his own skills is when he talks about his contribution to Walker's campaign:

I latched onto him early on and made myself vital. After 22 years in Congress, I can smell which way the wind is blowing.

In this example Frank talks about how he made a good decision, that he based on his experience in Congress. The difference between this example and the previous one about Blythe, is that he does not consider himself superior to Walker, but he expresses the fact that he is pleased with

his good decision. The metaphor 'to latch onto' refers to what Frank himself did to make himself 'vital'. 'To latch' means 'grabbing' or 'clawing' something or someone (*OED*).

Frank has the following to say about his profession as a party-whip:

I keep things moving in a Congress choked by pettiness and lassitude.

My job is to clear the pipes and keep the sludge moving. But I won't have to be a plumber much longer. I've done my time.

Frank says that he 'keeps things moving', implying that he is solely responsible for the Congress' productivity. The terms 'pettiness' and 'lassitude' indicate that Frank believes others in and around Congress are exhausting themselves with insignificant matters. The metaphorical 'choked' provides a vivid image of the situation. In his soliloquy, Frank explains his profession and his view on it as plumbing. He describes that he clears the pipes and keep sludge moving. By saying this, he refers to the pettiness and lassitude that he needs to deal with.

When Frank is on his way to Gaffney, he states the following about his hometown:

I try to come down here at least once a month. Every trip is a reminder of how far I've come.

When Frank says he 'comes down here', by 'down' he also means it in a geographical way: going to the South. Since it is used metaphorically, the figurative meaning also implies: Gaffney is beneath him, which he then states in the next sentence: "how far I've come".

4.1.3 Step 3 – The translation

The previous section described the results of an analysis of Frank Underwood's utterances, based on a selection of character traits. In this section the results of the translation analysis are presented, again split up into a general analysis according to Culpeper's cues and the character traits. In the analysis Vinay & Darbelnet's and Gambier's frameworks of translation procedures were used in order to establish the effects on the encoding of character traits.

The lexical density of Frank's soliloquys in the subtitles is the same as it is in the ST. There is a slight difference in density between ST and TT utterances in translated dialogues: in the TT it is 24.4%, as opposed to 22.1% in the subtitles. Because of the limitations subtitlers need to take into account, one might expect that subtitles contain less varied language than the original version. The fact that there is a shift between spoken (ST) and written language (TT) could explain this small difference.

Frank speaks with a Southern accent, which the audience can hear, but is already indiscernible in the written ST; words have not been written differently and Frank does not seem to use different words or sentence structures because of his dialect. The TT does not seem to contain any dialect-specific elements. The same applies to Frank's speech fluency; these are usually left out in subtitles, as has been discussed in the Theory chapter. There already were not incorporated in the ST, and they can also not be found in the subtitles.

This section starts with statistic information about the analysis. As figure 2 in the Theory chapter showed, Frank's soliloquys and asides consist of 896 words and 177 sentences in the ST, whereas the TT consists of 1,134 words and of 185 sentences. The analysis of translation procedures in the soliloquys has resulted in the following numbers: out of all 133 identified translation procedures, there were 53 literal translations, 10 modulations, 18 equivalences and 10 adaptations in Vinay & Darbelnet's terms. I identified 4 instances of condensing, 17 instances of omission, 7 simplifications of vocabulary and syntax, 7 expansions and 7 adaptations in Gambier's terms. A number of these procedures is explained in the following sections.

In the following paragraphs, the vice-like character traits are discussed, focusing on the effect of the translation. The complete source and target texts can be found in appendix A. In this section, only parts of these texts are used to illustrate the examples.

4.1.3.1 *Introducing and assessing other characters*

When looking at this trait, a number of examples are interesting to explain. The first example comes from Frank's soliloquy at the beginning of the pilot episode. The first column in the table contains the ST, the second the TT and the third the relevant identified translation shifts.

Oh.		Condensing
President-elect Garrett Walker.	Kersverse president Garrett Walker.	Adaptation
Do I like him? No. Do I believe in him?	Mag ik hem? Nee. Geloof ik in hem?	Literal translation
That's beside the point.	Irrelevant.	Equivalence
Any politician that gets 70 million votes has tapped into something larger than himself, larger than even me, as much as I hate to admit it.	Iemand die 70 miljoen stemmen krijgt, heeft iets aangeboord wat groter is dan hijzelf of helaas zelfs dan ik.	Omission

The 'Oh' at the beginning of the ST is left out in the TT, a result of condensing. Then, 'president-elect' is translated as 'kersvers'. These terms do not mean the same thing; whereas a president-elect has not been elected as president (yet), the term 'kersvers' (which means 'brand new') seems to imply that he already is president. The translation procedure adopted here can be called an adaptation and slightly changes the meaning of the sentence. The literal translation of 'president-elect' is 'verkozen president', a much longer word than 'kersvers'. Since Walker actually becomes president later on in the series, the effect on the meaning probably does not disturb the audience's interpretation of the plot. Some literal translations follow, and then 'That's beside the point' is translated with 'irrelevant'. In this case the procedure of equivalence is adopted, because a sentence is translated with one word that means the same. In Gambier's terms this could also be called summarizing. 'Any politician' is translated with 'iemand' ('someone'), a more general and shorter term. The procedure adopted here is omission, possibly due to spatiotemporal constraints. The fact that it concerns politicians already becomes apparent from the context. The next sentence shows summarizing and omitting (Gambier): "...larger than even me, as much as I hate to admit it" is translated with "of helaas zelfs dan ik" (or

unfortunately even than me). ‘Larger’ is left out and can be called an omission according to Gambier’s model, since this word was already repeated. “As much as I hate to admit it” is translated with ‘helaas’. It is less strong, because it is shorter than the ST and the verb ‘hate’ is completely left out in the translation.

Frank goes on to introduce Linda Vasquez:

Linda Vasquez, Walker's chief of staff.	Linda Vasquez, Walkers stafchef.	Literal translation
I got her hired.	Die heb ik laten aannemen.	Equivalence
She's a woman, check. And a Latina, check. But more important than that, she's as tough as a two-dollar steak.	Ze is een vrouw, oké, en een Latina, oké. Maar belangrijker nog... Ze is zo taai als een goedkope biefstuk.	Literal translation
Check, check, check.	Oké, oké, oké.	Equivalence

The first sentence is literally translated. The second sentence “I got her hired” is translated with “die heb ik laten aannemen’. The sentences mean the same, but the Dutch translation is not literal. Even though a literal translation would be possible in this instance, there is not a way of saying ‘got someone hired’ in a very informal manner as the English version. By choosing to start the sentence with a reference to Linda (‘die’, which means ‘that one’), and using equivalence, the translation becomes more informal.

4.1.3.2 Identifying other characters’ strengths and weaknesses

In the example in the previous section, Frank also Frank states Linda’s strengths – being a woman, a Latina and ‘tough as a two-dollar steak’. Most parts of these sentences have been literally translated, but ‘tough as a two-dollar steak’ has been translated as ‘zo taai als goedkope biefstuk’, using equivalence. The English expression is used to refer to a very tough person and Frank uses an existing proverb. The Dutch expression does not exist; a very tough person would be described as ‘een taaie’ (a tough one) without the simile. In the translation the ‘goedkope biefstuk’ (cheap was added, maintaining the simile. Cheap steak is known to be tough in Dutch, so the meaning is similar to the ST.

When introducing Patricia Whitman in episode 5, Frank identifies her strength:

A rare example of someone whose head is in the game instead of up their backside.	Zo'n zeldzaam geval van iemand die echt oplet en niet navelstaart.	Literal translation Equivalence
Competence is such an exotic bird in these woods that I appreciate it whenever I see it.	Competentie is hier zo zeldzaam dat ik het waardeer als ik het tegenkom.	Omission

The expressions “head in the game” and “head up their backside” do not exist in Dutch. The Dutch translation contains equivalent expressions. The metaphor of the bird in the woods in the second sentence, is left out creating a simplified translation that puts less emphasis on the ‘rareness’ of competence than the ST.

4.1.3.3 *Deceit and manipulation*

Frank deceives and manipulates other characters throughout the series. This trait exists in different forms: Frank announces his plans in his soliloquys and to other characters in dialogues, he actually deceives and manipulates people in his dialogues and he celebrates his success afterwards.

The following example from a soliloquy shows how Frank announces manipulative and deceitful plans:

I almost pity him.	Ik heb bijna medelijden met hem.	Literal translation
He didn't choose to be put on my platter.	Hij heeft hier niet voor gekozen.	Omission
When I carve him up and toss him to the dogs, only then will he confront that brutal, inescapable truth.	Pas als ik hem voor de honden gooi... zal hij die ene brute, onvermijdelijke waarheid onder ogen zien:	Omission
"My God, all I ever amounted to was chitlins."	'Mijn God, ik bracht het niet verder dan varkensingewanden.'	

In this example, Frank talks about Michael Kern, who has been nominated for Secretary of State instead of him. The first sentence has been literally translated. In the next sentence, the metaphor is partially omitted, likely due to spatiotemporal constraints – and is translated with ‘hier’, creating a sentence that can be back-translated as ‘He didn’t choose this’. In the next sentence, part of the metaphor (‘carved him up’) has been omitted in the translation.

‘On my own platter’ and ‘carve him up’ are two rather violent statements, referring to the food chain in the animal world, an element of Frank’s mindstyle that has been described before. With these expressions, Frank demonstrates his ruthlessness, a trait that is described in the next section.

From the moment Frank was assigned to work on the education bill, he knew he wanted to get rid of Donald Blythe who was in charge of the bill at that time. Frank wants to take the lead to advance his career. This example shows how Frank deceives and manipulates Donald to get what he wants.

I told her we cannot do that.	Ik zei dat dat niet kon.	Modulation
I mean, you are vital to this process.	Jij bent hiervoor van levensbelang.	Equivalence
I'm up to here with them, Donald, for lying, for turning their back on you. You know, I'm of a mind to say screw it.	Ik heb het gehad met ze, Donald. Ze liegen en laten jou vallen. Ik vind dat ze kapot kunnen vallen.	Equivalence Adaptation Modulation/Equivalence
I'll fall on this grenade myself, just to piss them off. Give me John king at CNN.	Ik offer mezelf op. Gewoon om ze boos te maken. Bel John King bij CNN.	Adaptation Literal translation

Frank lies to Donald about a conversation he has had with Linda about Donald’s role in the drafting of the new education bill. He pretends to be concerned about Donald and offers to take the fall for him. Obviously, while knowing that Donald would not let Frank do that. In the first sentence, a modulation was used in the translation. Whereas Frank talks about a collective ‘we’ in the first sentence, seemingly being an active part of the group of people who wants to let Donald resign, it is translated with a more impersonal ‘dat’ (‘I told her that *that* was impossible’). This results in a target text in which Frank makes a stronger point, because the impersonal ‘dat’ implies that he was not involved in the decision on Donald.

In the second sentence ‘vital’ has been translated with the Dutch equivalent ‘van levensbelang’. ‘For this process’ has been translated with the more general ‘hiervoor’. This translation procedure changes the emphasis of the sentence to ‘levensbelang’, because it is moved to the end of the sentence. Donald’s importance in the drafting of the education bill is stressed more in the TT than in the ST.

In the sentence ‘I’m of a mind to say screw it’, the ST version is less personal than the TT version. The Dutch translation is ‘Ik vind dat ze kapot kunnen vallen’ (‘I say screw *them*’).

This shift may compensate the personal vs. impersonal shift that occurred in the first sentence of this example.

4.1.3.4 Ruthlessness

Frank demonstrates extreme ruthless behavior in the series. For example, when he smothers the dog that was hit by a car:

There are two kinds of pain. The sort of pain that makes you strong or	Er zijn twee soorten pijn. Het soort pijn dat je sterk maakt... en zinloze	Literal translation
useless pain, the sort of pain that's only suffering. I have no patience for	pijn, het soort pijn waardoor je alleen maar lijdt. Ik heb geen geduld voor	Modulation
useless things. Moments like this	zinloze dingen. Soms is er iemand	Literal translation
require someone who will act. Who	nodig die bereid is om te handelen.	Modulation/literal translation
will do the unpleasant thing, the	Die dat vervelende ding doet... dat	Literal translation
necessary thing.	ding dat toch noodzakelijk is.	Literal translation
There. No more pain.	Zo. Geen pijn meer.	

The first sentence is literally translated as well as the first part of the second sentence. However, the second part of the second sentence ‘the sort of pain that’s only suffering’ is translated as ‘het soort pijn waardoor je alleen maar lijdt’, which can be considered a modulation, because the point of view has shifted in the second part of the phrase. ‘...that’s only suffering’). The noun ‘suffering’ is a verb ‘lijdt’. The phrase in the ST is a general statement, whereas the Dutch translation ‘waardoor je alleen maar lijdt’ contains the more personal ‘je’, which in Dutch can be interpreted as a general statement as well, but also personal, addressing the audience. The sentence structure is more similar to the first part of the sentence (‘...that makes you stronger’, ‘dat je sterk maakt’).

In the subtitles the unit ‘Moments like this’ has been condensed to ‘Soms’, a modulation. By choosing ‘soms’, which literally means ‘sometimes’, the translation does not refer back to the current situation, which Frank does in the source text. By doing this, Frank links his way of thinking directly to the situation, predicting that he is going to do something to the dog. Since the target audience does not receive that information in the target text, they may find out that

Frank is a dislikeable person slightly later on, when Frank actually smothers the dog, at the end of his soliloquy.

Another example of self-presentation regarding Frank's profession:

I just hate this small-ball crap.

Ik heb een hekel aan die onbenulligheden.

'This small-ball crap' refers to the situation with Oren; it is a baseball metaphor.

According to the *OED*, 'small ball' means the following:

Baseball - a style of offensive play that focuses on advancing runners methodically through base hits and tactical plays (such as sacrifice hits and squeeze bunts), rather than by attempting to hit home runs or extra-base hits; also fig.

With this metaphor, Frank refers to the political game Oren tries to play on municipal level. By translating the metaphor with 'onbenulligheden' (an adaptation) the reference to Oren is gone, possibly leaving it unclear whether Frank is talking about the situation in general (both the girl and Oren) or just about Oren.

'I just hate' is translated with 'Ik heb een hekel aan', which can be considered a modulation. The unit 'just hate' from the ST has been translated as 'heb een hekel aan'; there has been a shift from verb (hate) to noun (hekel), which would make it a transposition in terms of translation procedures. However, the Dutch verb 'haten' would have been a possible direct translation. The English 'hate' is considered less strong than Dutch 'haten'. The option 'een hekel hebben aan', is an appropriate choice, even more since 'just' takes away some of the strength of the verb 'hate' in the ST.

The final example of Frank's ruthless behavior consists of one of the last scenes of episode 5. Peter is depressed, because Frank made him close the shipyard, resulting in 10,000 people losing their jobs. Peter has expressed his anger and Frank responds as follows:

I said get up. And follow me. Now. Get in. Take off your clothes and get in. Do it. Now.	Opstaan, zei ik. En volg mij. Nu. Ga erin. Doe je kleren uit en ga erin. Doe het. Nu.	Literal translation
There was a D.N.C. meeting earlier this week. About the governor's race.	De DNC heeft eerder deze week vergaderd. Over het	Modulation
Your name came up as someone we might want to run. Aspirin. Go ahead. Everyone in that room wanted to cross you off the list. I said no. I stuck up for you. I said, "Peter Russo, he's got potential. He's young. He's capable. He's going places. "I made them keep you in contention. You're still on that list. You show up at my house in the middle of the night, drunk, to whine, to try to shift the blame on me instead of taking responsibility for yourself and your own actions. Maybe they were right in that meeting. Maybe you are worthless. I'm the only person who believes in you, Peter, but maybe that's one too many.	gouverneurschap. Jij werd genoemd als mogelijke kandidaat. Aspirine. Ga je gang. Iedereen wilde jou van die lijst schrappen, maar ik niet. Ik heb je verdedigd. Ik zei: 'Peter Russo heeft potentieel. Hij is jong, capabel, hij zit in de lift.' Door mij overwegen ze je nog. Jij staat nog op die lijst. En nu kom je midden in de nacht dronken naar me toe om te zeuren? Om mij de schuld te geven? In plaats van dat je je eigen verantwoordelijkheid op je neemt? Misschien hadden ze gelijk op die vergadering. Misschien ben je wel waardeloos. Ik ben de enige persoon die in jou gelooft, Peter. Maar misschien is dat onterecht.	Modulation Literal translation Condensation Literal translation Equivalence Modulation Literal translation
The hot water will open up your capillaries. The aspirin you just took will make your blood thinner. It's up to you, Peter. Oh, and if you do decide to take the coward's way out, cut along the tracks, not across them. That's a rookie mistake.	Het hete water opent je haarvaatjes. En de aspirine zal je bloed verdunnen. Het is jouw keuze, Peter. En als je besluit om de laffe uitweg te kiezen, snij dan verticaal, niet horizontaal. Dat is een beginnersfout.	

Frank starts by demanding actions from Peter. Frank uses imperatives to show that he is higher in rank than Peter and to get control in the situation. The first part has been literally translated.

In the very first sentence, however, the word order has changed in the translation. 'I said get up' has become 'Opstaan, zei ik' ('Get up, I said'). In English this word order would probably be

considered odd, but in Dutch both variants are correct. By starting the sentence with the imperative, it comes across as stronger.

In the following sentences there is a shift from personal (in the ST) to more impersonal in the TT. Whereas Frank indicates his presence and influence at the DNC meeting from the beginning in the ST, he does not explicitly state that he was at the meeting in the target text. ‘Your name came up as someone we might want to run’ has been translated with ‘Jij werd genoemd als mogelijke kandidaat’. The meeting has taken place earlier in the episode and the audience therefore already knows that Frank was present. The audience also know that Frank did not talk during that meeting and that he is lying to Peter in this scene.

Frank goes on to tell how he stood up for Peter during the meeting, but then pretends to wonder whether Peter is worth it. He then gives Peter an aspirin and a blade to cut his own wrists. He ends the scene with some advice for cutting properly.

4.1.3.5 Other traits

In the analysis so far, only character traits that Frank shares with the vice have been discussed. However, Frank demonstrates many more traits that provide character information. In this section some other examples and possible character traits are discussed.

Eventually, I'll have to rewrite the bill
myself.

Ik zal het voorstel zelf moeten
herschrijven. 'Voorwaarts' is ons devies.

Leave ideology to the arm-chaired
generals. It does me no good.

Ideologie is iets voor salonpolitici.
Ik heb er niets aan.

With ‘Eventually’, Frank indicates his awareness of the fact that Donald will still be writing for a while. It has been omitted from the TT, but the same information could be inferred from the rest of the soliloquy. The rest of the first sentence has been literally translated.

The metaphor in the next sentence ‘arm-chaired generals’ has been translated as ‘salonpolitici’, which is an adaptation, moving from the army metaphor to a politics metaphor.

After 22 years in Congress, I can smell
which way the wind is blowing.

Na 22 jaar in het Congres kan ik ruiken
hoe de wind zal waaien.

The metaphor about the wind that is blowing, is retained in the translation. 'Wind' has the same literal and figurative meaning in Dutch as it has in English. The translation procedure adopted here is a transposition, because 'which way' was replaced with 'hoe', not necessarily because the literal 'in welke richting' would not be grammatically incorrect, but probably because of spatiotemporal constraints.

I keep things moving in a Congress
choked by pettiness and lassitude.

Ik houd de boel gaande in een kleinzielig,
lethargisch congres.

My job is to clear the pipes and keep the
sludge moving.

Ik moet de buizen schoonmaken, zodat
de smurrie blijft stromen.

But I won't have to be a plumber much
longer. I've done my time.

Maar dat zal niet lang meer duren. Mijn
tijd zit erop.

There has been a modulation at the beginning ('My job' is translated with 'Ik moet'). 'to clear' has been translated with 'schoonmaken' (to clean), which may be compensating for the lack of slowness in the translation of 'sludge', which is 'smurrie'. In this sentence the plumbing metaphor is retained. However, in the next sentence it has been omitted.

The statement itself is literally translated and does not alter the effect of the message. However, the statement is not on its own, but exists in a certain context, which is provided by the surrounding sentences.

I try to come down here at least once a
month. Every trip is a reminder of how
far I've come.

Ik probeer elke maand te komen. Ik zie
hier hoe ver ik ben gekomen.

In the translation much has been omitted. 'I try to come down here' is translated as 'Ik probeer' ('I try'); 'come down' has been omitted. 'At least' has also been left out in the translation.

Only part of the ST has been translated. 'Every trip is a reminder' has been translated as 'Ik zie hier' (an adaptation) – the visuals show Frank sitting in a car watching the landscape. By stating more than the obvious (Frank has already told us that he tries to come down there every month) and overriding Grice's maxim of quantity, Frank uses a metaphor to emphasize the effect these visits have on him. 'How far I've come' has been literally translated and contains the same meaning. By not translating this metaphor, the translation does not contain the emphasizing effect, but it does contain the basic message about being reminded how far he has come. Omission of part of this metaphor results in a weaker statement in the TT.

4.2 Discussion

The analysis in this chapter consists of three steps in order to create a clear structure in the analysis. The first part of the analysis, is about Frank's character and how he could be linked to the vice, a stock figure in the medieval morality tradition. Keller's article provided a good basis to identify specific actions in *House of Cards* and link these to traits that are also typical of the vice. In the first step, I was able to reduce the number of traits down to four, which served as the basis for the second step of the analysis. During the second step, the spoken text by Frank was analyzed in general according to Culpeper's framework and according to the character traits identified in the first step. Finally, step 3 dealt with the translation of the aspects that were discussed in step 2 and its effects.

Keller (2015) describes Frank Underwood as a villain, a manipulative and narcissistic antihero. Although distinguishing between the different character traits was difficult, plenty of examples have been found that support Keller's claims. Frank is very critical of other people's beliefs and behavior and his judgments are fierce and out of proportion, for example when he

says “I cannot respect someone who doesn't see the difference”, when Frank just explained why power is better than money on the long run.

The four character traits that were discussed in the first step are only a small part of Frank's character. They did provide a clear set of traits to look for in the following two steps. In the second step each turn in Excel was assigned to one or more traits. It showed that there was an overlap, especially in the first two traits. Introducing characters is different than identifying their strengths and weaknesses, but assessing characters (which is also part of the first trait) does not differ very much from the second trait. The third and fourth traits were rather similar as well; deceit and manipulation could be considered ruthless actions. Therefore, some traits in appendix A contain the same utterances. Nevertheless, the division into these four categories helped to look at fragments of Frank's language from a certain perspective.

As could be expected, many elements of the ST were omitted in the subtitles. The analysis showed that the units that have been omitted, are often repetitions of information used for emphasis and are not relevant for the plot. In some cases, however, information about Frank is omitted, as for example, in the case of ordering ‘anybody’, omitting the reference to prostitution and how Frank feels about the matter. In most of the cases, however, most character information is retained in the TT.

The omission of many relevant elements in the TT results in a condensed target text, which was to be expected, considering spatiotemporal constraints subtitlers need to deal with. Moreover, given the fact that Frank appears to be very fluent and not hesitate or pause to think for a moment, Frank probably uses more text than an average fictional character. More research should be performed to establish whether this is indeed the case. The translation procedure that was mostly used, however, was literal translation. It was also interesting to see that the TT counted more words than the ST. Because of the spatiotemporal constraints and technical limitations, I expected the TT to contain fewer words.

In order to be able to say something about the effect of the translation on Frank's characterization, the chosen procedures need to be taken into account. In many cases it seems that the translation does contain the largest part of information, even though of Frank's statements are somewhat weaker. Frank's language may be less informal at times, and some metaphors are not emphasized as much in the TT, but the audience will likely not have a very different image of Frank if they are dependent on the subtitles.

It is also important to consider the other media that are involved in the AV production. What is shown on screen and the audio give the audience information about characters. Therefore, the audience is not solely dependent on subtitles. In the examples that were discussed, words and phrases were often omitted, but it did not seem to affect the character information in a great way. The context of the situation was more important for the vice-like traits than the specific linguistic information. In some cases the emphasis in a sentence shifted, but with the visuals and sounds, these type of changes did not seem to affect Frank's character.

Given the fact that Frank appears to be very fluent and not hesitate or pause to think for a moment, the ST probably contains more text than the average speaker. More research should be performed to establish whether this is indeed the case.

Conclusion

In the previous chapter, the results of the analysis Frank Underwood's characterization were discussed. The main question that this thesis aims to answer is: how has Frank's characterization been influenced by the translation procedures used in the 'TT'? The analysis was split into three steps. Firstly, I identified traits that Frank has in common with the vice from the medieval morality tradition, as described by Keller (2016). The four identified traits were linked to specific scenes and situations in the series.

In the next step, Frank's language was analyzed in more detail. The section started with a short overview of an analysis of Culpeper's cues. Then, the traits identified in step 1 were used as a basis for an in-depth language analysis of Frank's utterances. Each utterance in soliloquys was grouped into one or more categories. Linking specific utterances to the four character traits I based on Keller's article, proved more difficult than initially expected. Whereas the traits seemed to represent different things, most utterances seemed to suit more than one category, making it difficult to maintain a clear structure. The analysis according to these traits and the chosen characterization cues did not show any patterns in Frank's language. Therefore, the results consist of an analysis of separate instances.

The third and final step concerned the translation, which is the most important section that answers the main question. Since I did not find patterns in Fred's language use, the results of the third section consists of a number of unique instances. It seemed that certain differences between the source and target text had some impact on the interpretation of Frank's character, but not much. This can be explained in a number of different ways. The audience that reads the subtitles can also see and hear Frank. His facial expression, tone of voice, speaking volume all influence the way in which an utterance can be interpreted. Differences between ST and TT mostly concern shifts in or reduction of emphasis.

According to the study on subtitling by Koolstra, Peeters & Sphinhof (2002) showed that around 30 percent of text is left out in the subtitles. The subtitles in this thesis then seem relatively long, since only 17% of the ST was left out (83% remained).

As was explained in the Theory chapter, the audience's interpretation is part of the characterization process. Different audience members will therefore have different interpretations of a character. This applies to this thesis as well; the analysis is based on my

interpretation. Another person may come up with different findings based on their personal frame of reference.

By searching for typical vice-like traits, other character information I have excluded other characterization elements from the analysis. Since Frank possesses more traits, only a part of his character has been analyzed. It would be interesting to see what would happen if one would establish character traits based on the outcomes of the analysis according to Culpeper's characterization cues.

For the purposes of this thesis, the first seven episodes (out of 13) of season 1 were analyzed, providing only a small glimpse of Frank Underwood's characterization. Even though these already contain much character information, analyzing more episodes would give an even better picture. The same applies to the number of characterization cues from Culpeper's framework. Only a number of features has been taken into account, since I only looked at Frank's utterances. Other features, besides the ones analyzed here, may also be interesting to study. For example, Frank's interaction with other characters has not been studied here, but it is an important part of Frank's character.

Appendix

Introducing and assessing other characters

Episode	Scene	Speech type	Spoken source text	Written target tekst (subtitles)
1	3	Soliloquy	Oh. President-elect Garrett Walker. Do I like him? No. Do I believe in him? That's beside the point. Any politician that gets 70 million votes has tapped into something larger than himself, larger than even me, as much as I hate to admit it. Look at that winning smile, those trusting eyes. I latched onto him early on and made myself vital. After 22 years in Congress, I can smell which way the wind is blowing. Oh, Jim Matthews, his Right Honorable Vice President. Former governor of Pennsylvania. He did his duty in delivering the Keystone State, bless his heart. And now they're about to put him out to pasture. But he looks happy enough, doesn't he? For some, it's simply the size of the chair. Linda Vasquez, Walker's chief of staff. I got her hired. She's a woman, check. And a Latina, check. But more important than that, she's as tough as a two-dollar steak. Check, check, check. When it comes to the White House, you not only need the keys in your back-pocket, you need the gatekeeper. As for me, I'm just the lowly House Majority Whip. I keep things moving in a Congress choked by pettiness and lassitude. My job is to clear the pipes and keep the sludge moving. But I won't have to be a plumber much longer. I've done my time. I've backed the right man. Give and take. Welcome to Washington.	Kersverse president Garrett Walker. Mag ik hem? Nee. Geloof ik in hem? Irrelevant. Iemand die 70 miljoen stemmen krijgt... heeft hij iets aangeboord wat groter is dan hijzelf of helaas zelfs dan ik. Moet je die glimlach en die vriendelijke blik zien. Ik heb mezelf al vroeg onmisbaar voor hem gemaakt. Na 22 jaar in het Congres ka ik ruiken hoe de wind zal waaien. Jim Matthews, de vicepresident. Voormalig gouverneur van Pennsylvania. Hij deed zijn plicht en bezorgde ons de Keystone State. Nu gaan ze hem op stal zetten. Maar hij ziet er wel gelukkig genoeg uit, hè? Voor sommigen is het formaat van de zetel al genoeg. Linda Vasquez, Walkers stafchef. Die heb ik laten aannemen. Ze is een vrouw, oké, en een Latina, oké. Maar belangrijker nog... Ze is zo taai als een goedkope biefstuk. Oké, oké, oké. In het Witte Huis moet je niet alleen de sleutels in de zak hebben... maar ook de poortwachter. Ik ben zelf slechts de 'House Majority Whip'. Ik houd de boel gaande in een kleinzielig, lethargisch congres. Ik moet de buizen schoonmaken, zodat de smurrie blijft stromen. Maar dat zal niet lang meer duren. Mijn tijd zit erop. Ik heb op het juiste paard gewed. Geven en nemen. Welkom in Washington.
5	7	Soliloquy	Patricia Whittaker, D.N.C. chair. A rare example of someone whose head is in the game instead of up their backside. Competence is such an exotic bird in these woods that I appreciate it whenever I see it.	Patricia Whittaker, de DNC-voorzitster. Zo'n zelfzaam geval van iemand die echt oplet en niet navelstaart. Competentie is hier zo zeldzaam dat ik het waardeer als ik het tegenkom.

Identifying other characters' strengths and weaknesses

Episode	Scene	Speech type	Spoken source text	Written target tekst (subtitles)
1	3	Soliloquy	<p>Oh. President-elect Garrett Walker. Do I like him? No. Do I believe in him? That's beside the point. Any politician that gets 70 million votes has tapped into something larger than himself, larger than even me, as much as I hate to admit it. Look at that winning smile, those trusting eyes. I latched onto him early on and made myself vital. After 22 years in Congress, I can smell which way the wind is blowing. Oh, Jim Matthews, his Right Honorable Vice President. Former governor of Pennsylvania. He did his duty in delivering the Keystone State, bless his heart. And now they're about to put him out to pasture. But he looks happy enough, doesn't he? For some, it's simply the size of the chair. Linda Vasquez, Walker's chief of staff. I got her hired. She's a woman, check. And a Latina, check. But more important than that, she's as tough as a two-dollar steak. Check, check, check. When it comes to the White House, you not only need the keys in your back-pocket, you need the gatekeeper. As for me, I'm just the lowly House Majority Whip. I keep things moving in a Congress choked by pettiness and lassitude. My job is to clear the pipes and keep the sludge moving. But I won't have to be a plumber much longer. I've done my time. I've backed the right man. Give and take. Welcome to Washington.</p>	<p>Kersverse president Garrett Walker. Mag ik hem? Nee. Geloof ik in hem? Irrelevant. Iemand die 70 miljoen stemmen krijgt... heeft hij iets aangeboord wat groter is dan zichzelf of helaas zelfs dan ik. Moet je die glimlach en die vriendelijke blik zien. Ik heb mezelf al vroeg onmisbaar voor hem gemaakt. Na 22 jaar in het Congres ka ik ruiken hoe de wind zal waaien. Jim Matthews, de vicepresident. Voormalig gouverneur van Pennsylvania. Hij deed zijn plicht en bezorgde ons de Keystone State. Nu gaan ze hem op stal zetten. Maar hij ziet er wel gelukkig genoeg uit, hè? Voor sommigen is het formaat van de zetel al genoeg. Linda Vasquez, Walkers stafchef. Die heb ik laten aannemen. Ze is een vrouw, oké, en een Latina, oké. Maar belangrijker nog... Ze is zo taai als een goedkope biefstuk. Oké, oké, oké. In het Witte Huis moet je niet alleen de sleutels in de zak hebben... maar ook de poortwachter. Ik ben zelf slechts de 'House Majority Whip'. Ik houd de boel gaande in een kleinzielig, lethargisch congres. Ik moet de buizen schoonmaken, zodat de smurrie blijft stromen. Maar dat zal niet lang meer duren. Mijn tijd zit erop. Ik heb op het juiste paard gewed. Geven en nemen. Welkom in Washington.</p>
1	12	Dialogue	<p>Walker wasn't even there. That's what really gets me.</p>	<p>Walker was er niet eens. Dat is nog het ergste. Hij durfde me niet aan te</p>

			He didn't have the courage to look me in the eye...	kijken.
1	39	Dialogue	I just love this painting, don't you? We're in the same boat now, Zoe. Take care not to tip it over. I can only save one of us from drowning.	Wat een mooi schilderij. Vind je ook niet? We zitten nu in hetzelfde schuitje. Zorg dat het niet omslaat. Ik kan dan namelijk maar één van ons redden.
2	9	Dialogue	I told her we cannot do that. I mean, you are vital to this process. I'm up to here with them, Donald, for lying, for turning their back on you. You know, I'm of a mind to say screw it. I'll fall on this grenade myself, just to piss them off. Give me John king at CNN.	Ik zei dat dat niet kon. Jij bent hiervoor van levensbelang. Ik heb het gehad met ze, Donald. Ze liegen en laten jou vallen. Ik vind dat ze kapot kunnen vallen. Ik offer mezelf op. Gewoon om ze boos te maken. Bell John King bij CNN.
2	9	Dialogue	No. Impossible. Donald, education has been your life's work.	Nee. Donald, je hele leven draait om het onderwijs.
5	7	Soliloquy	Patricia Whittaker, D.N.C. chair. A rare example of someone whose head is in the game instead of up their backside. Competence is such an exotic bird in these woods that I appreciate it whenever I see it.	Patricia Whittaker, de DNC-voorzitster. Zo'n zelfzaam geval van iemand die echt oplet en niet navelstaart. Competentie is hier zo zeldzaam dat ik het waardeer als ik het tegenkom.
5	15	Dialogue	Patty Whittaker is very open-minded, and I am very persuasive. You think Russo even wants it? Any kid who's made it from the streets of South Philly to the Capitol Rotunda is ambitious. We just need to tap into that, surround him with the best people and then build the machine and push the go button.	Patti Whittaker is erg ruimdenkend en ik ben erg overtuigend. Als je van South Philly op het Capitool terecht komt, heb je ambitie. Dat moeten we alleen aanboren. Omring hem met de beste mensen, bouw de machine op en druk op 'start'.

Deceit and manipulation

Episode	Scene	Speech type	Spoken source text	Written target tekst (subtitles)
1	15	Dialogue	That's how you devour a whale, Doug. One bite at a time.	Zo verslind je een walvis. Met één hapje tegelijk.
1	17	Soliloquy	I almost pity him. He didn't choose to be put on my platter. When I carve him up and toss him to the dogs, only then will he confront that brutal, inescapable truth. "My God, all I ever amounted to was chitlins."	Ik heb bijna medelijden met hem. Hij heeft hier niet voor gekozen. Pas als ik hem voor de honden gooi... zal hij die ene brute, onvermijdelijke waarheid onder ogen zien: 'Mijn God, ik bracht het niet verder dan varkensgewanden.'

1	35	Soliloquy	Two things are now irrelevant. Donald Blythe and Donald Blythe's new draft. Eventually, I'll have to rewrite the bill myself. 'Forward', that is the battle cry. Leave ideology to the arm-chaired generals. It does me no good.	Er zijn nu twee dingen irrelevant. Donald Blythe en zijn nieuwe versie. Ik zal het voorstel zelf moeten herschrijven. 'Voorwaarts' is ons devies. Ideologie is iets voor salonpolitici. Ik heb er niets aan.
1	44	Dialogue	Donald, I've been looking for you everywhere, maestro. Yeah. Let me help. I really like the work you've done on the new draft. It's a big step forward. We're going to make history together.	Donald, ik heb jou overal gezocht, maestro. Ik zal je even helpen. Ik vind die nieuwe versie erg goed. We gaan samen geschiedenis schrijven.
2	1	Soliloquy	You know what I like about people? They stack so well.	Weet je wat ik fijn vind aan mensen? Je kunt ze bedonderen.
2	9	Dialogue	I told her we cannot do that. I mean, you are vital to this process. I'm up to here with them, Donald, for lying, for turning their back on you. You know, I'm of a mind to say screw it. I'll fall on this grenade myself, just to piss them off. Give me John king at CNN.	Ik zei dat dat niet kon. Jij bent hiervoor van levensbelang. Ik heb het gehad met ze, Donald. Ze liegen en laten jou vallen. Ik vind dat ze kapot kunnen vallen. Ik offer mezelf op. Gewoon om ze boos te maken. Bell John King bij CNN.
2	9	Soliloquy	What a martyr craves more than anything is a sword to fall on, so you sharpen the blade, hold it at just the right angle, and then 3, 2, 1	Een martelaar wil niets liever dan zichzelf opofferen. Dus slijp het mes, hou het goed vast... en drie, twee, één...
2	9	Dialogue	No. Impossible. Donald, education has been your life's work.	Nee. Donald, je hele leven draait om het onderwijs.
2	10	Soliloquy	He has no idea we've got six kids in the next room already working on a new draft.	Hij weet niet dat er al zes jongeren aan een nieuwe versie werken.
2	10	Soliloquy	But why dampen his mood by telling him? We just gave him a great gift-- a chance to fulfill his destiny.	Waarom zou ik dat vertellen? Dit was een mooi cadeau. Hij kan nu z'n lot vervullen.
2	34	Soliloquy	Now for the real meeting.	En dan nu het echte gesprek.
3	4	Dialogue	I would stay if I could, but this is my home district. Now, Marty, cut me a little slack here. We'll get it done. You and I go way back. Have I ever let you down? No, you haven't. And I don't intend to start now.	Als 't kon, zou ik blijven, maar het is mijn district. Kom op, Marty. Het lukt ons wel. We kennen elkaar al lang. Heb ik je ooit teleurgesteld?
3	24	Speech	Thank you, reverend, and thanks to that choir for that beautiful hymn. I want to	Bedankt, eerwaarde. En koor, bedankt voor die mooie hymne. Ik wil voorlezen uit... Nee. Weet u

			<p>read, this morning, from... No. You know what no one wants to talk about. Hate. I know all about hate. It starts in your gut, deep down here, where it stirs and churns. And then it rises. Hate rises fast and volcanic. It erupts hot on the breath. Your eyes go wide with fire. You clench your teeth so hard you think they'll shatter. I hate you, God. I hate you! Oh, don't tell me you haven't said those words before. I know you have. We all have, if you've ever felt so crushing a loss. There are two parents with us today who know that pain, the most terrible hurt of all-- Losing a child before her time. If Dean and Leanne were to stand up right now and scream those awful words of hate, could we blame them? I couldn't. At least their hatred I can understand. I can grasp it, but God's wantonness, his cruelty, I can't even begin to-- - My father dropped dead of a heart attack at the age of 43-- and when he died, I looked up to God and I said those words, because my father was so young, so full of life, so full of dreams. Why would God take him from us?</p>	<p>waar niemand over wil praten? Haat. Ik weet er alles van. Het begint in je onderbuik. Daar broeit het diep van binnen. En dan komt het op. Haat komt snel en vulkanisch op. Hij barst met hete adem uit. Je ogen worden groot van het vuur. Je knarst zo hard met je tanden dat je denkt dat ze breken. Ik haat U, God. Ik haat U. Ik weet zeker dat u die woorden wel eens heeft uitgesproken. Dat hebben we allemaal. Als je ooit een zielverscheurend verlies hebt gekend. Er zijn hier vandaag twee ouders... die die pijn kennen. De vreselijkste pijn die er is... is een kind verliezen. Als Dean en Leanne nu opstaan... en die vreselijke haar uitspreken, nemen we 't ze dan kwalijk? Ik zou het niet kunnen. Hun haat kan ik nog begrijpen. Dat kan ik bevatten. Maar Gods lichtzinnigheid... z'n wreedheid... daar kan ik niet... M'n vader viel op z'n 43e dood neer na een hartaanval. 43 jaar oud. Toen hij stierf, keek ik op naar God en sprak die woorden uit. Omdat m'n vader nog zo jong was... zo vol leven en dromen. Waarom nam God hem van ons af?</p>
3	24	Soliloquy	<p>Truth be told, I never really knew him or what his dreams were. He was quiet, timid, almost invisible. My mother didn't think much of him. My mother's mother hated him. The man never scratched the surface of life. Maybe it's best he died so young. He wasn't doing much but taking up space. But that doesn't make for a very powerful eulogy, now, does it?</p>	<p>Eerlijk gezegd kende ik hem, en z'n dromen, niet. Hij was stil, timide, bijna onzichtbaar. M'n moeder had hem niet hoog zitten. M'n moeders moeder haatte 'm. Hij is nooit echt begonnen met leven. Misschien was 't beter zo. Hij nam alleen maar ruimte in. Maar dat is niet echt een mooie grafrede, of wel?</p>
3	24	Speech	<p>I wept. I screamed, "why, God? How can I not hate</p>	<p>Ik heb gehuild. Ik schreeuwde: "Waarom, God? Hoe kan ik U niet</p>

			<p>you when you steal from me the person I most love and admire in this world? I don't understand it, and I hate you for it. " The Bible says in proverbs, "Trust in the Lord with all your heart and lean not on your own understanding. " Lean not on your own understanding. God is telling us to trust him, to love him despite our own ignorance. After all, what is faith if it doesn't endure when we are tested the most? We will never understand why God took Jessica or my father or anyone. And while God may not give us any answers, he has given us the capacity for love. Our job is to love him without questioning his plan. So I pray to you, dear Lord, I pray to you to help strengthen our love for your and to embrace Dean and leanne with the warmth of your love in return. And I pray that you will help us fend off hatred so that we may all truly trust in you with all our hearts and lean not on our own understanding. Amen.</p>	<p>haten... als u de man van wie ik het meeste hou van me afneemt... die ik het meest bewonder? Ik begrijp het niet en ik haat U ervoor.' In de Bijbel lezen we bij Spreuken: 'Vertrouw op de Heer met geheel je hart... en vertrouw niet op eigen inzicht. Vertrouw niet op eigen inzicht. God zegt dat we Hem moeten vertrouwen. Ondanks deze onwetendheid van Hem moeten houden. Want wat is het geloof... als het niet standhoudt als het op de proef wordt gesteld. We zullen nooit weten waarom God Jessica opeiste... of m'n vader, of wie dan ook. God geeft ons misschien geen antwoorden... Hij heeft ons wel het vermogen om lief te hebben gegeven. Wij moeten van Hem houden... zonder aan Zijn plan te twifelen. Daarom bid ik tot U, lieve Heer. Ik bid dat U ons helpt onze liefde voor U sterker te maken... en dat U Dean en Leanne omarmt... met de warmte van Uw liefde. Ik bid dat U ons helpt de haat te weerstaan, zodat we allemaal echt op U kunnen vertrouwen... met heel ons hart en niet op eigen inzicht. Amen.</p>
3	30	Dialogue	<p>Would you like me to resign, Mr. Masters? Just say the word, and it's done. If it will bring you any satisfaction. I asked the reverend once, "What are we supposed to do in the face of so much senseless pain?" And he said to me, "what else can we do but take what seems meaningless and try to make something meaningful from it.</p>	<p>Wilt u dat ik aftreed, Mr Masters? U zegt het maar. Als dat u tevredenstelt. Ik vroeg ooit aan de eerwaarde: 'Wat moeten we toch met al die zinloze pijn?' Toen zei hij: 'Wat kunnen we anders... dan iets wat zinloos lijkt... zinvol proberen te maken?'</p>
3	30	Soliloquy	<p>Humility is their form of pride. It is their strength, it is their weakness, and if you can humble yourself before them, they will do anything you ask.</p>	<p>Je moet begrijpen dat mijn mensen... nobele mensen zijn. Nederigheid is hun trots. Het is hun kracht. Het is hun zwakte. Als je je nederig voor hen opstelt... doen ze alles wat je vraagt.</p>
3	32	Dialogue	<p>I've won this district Do you think that's just luck and a</p>	<p>Ik heb dit district elf keer gewonnen. Denk je dat dat mazzel en 'n stevige</p>

			<p>firm handshake? But I'll tell you what. I'm not a vindictive person. I don't like for anybody to lose if everybody can win, so I'm going to help you get elected in the fourth. You get to keep your house. I keep the fifth. We put the Peachoid behind us, and everybody's happy. What do you say? Well, that's all right. You think about it. I'm sure you'll do the right thing. Oh, and I'm looking forward to having you in congress, Orrin. It's always good to have friends on the other side of the aisle.</p>	<p>handdruk is? Maar luister, ik ben niet rancuneus. Ik heb 't liefst dat iedereen wint. Dus ik zal je helpen in het vierde. Jij houdt je huis, ik het vijfde. We laten de Peachoid achter ons. Wat denk je? Goed. Denk er even over na. Je komt er wel uit. Ik zie je wel in het congres, Oren. Het is altijd fijn om daar vrienden te hebben.</p>
4	3	Soliloquy	<p>That's not the first time he's pulled that stunt on me. Probably should have held my tongue, but I just couldn't resist the chance to see him shrivel.</p>	<p>Hij heeft me wel vaker zoiets geflikt. Ik had niets moeten zeggen, maar ik wilde hem even ineem zien krimpen.</p>
4	16	Soliloquy	<p>Love of family. Most politicians are permanently chained to that slogan family values. But when you cozy up to hookers and I find out, I will make that hypocrisy hurt.</p>	<p>Liefde voor het gezin. De meeste politici zitten eeuwig aan die leus vast. Normen en waarden. Maar als je gezellig doet met hoeren ik dat weet, moet je voor je hypocrisie boeten.</p>
5	4	Soliloquy	<p>Marty Spinella, head lobbyist for the teachers' union. He wants to rip my head off and peel it like an orange. Why? Because I lied to him. But what choice did I have when the truth would've ended the conversation before it began?</p>	<p>Marty Spinella. De lobbyist van de lerarenvakbond. Hij wil m'n kop eraf scheuren en pellen. Omdat ik tegen hem loog. Maar ik had geen keuze. De waarheid had het gesprek al beëindigd voor het begonnen was.</p>
5	5	Soliloquy	<p>Marty and I have a good working relationship. Or used to. You can see he has a temper, but I can usually cut through that and reason with him. But I may have pushed him too far, which is worrisome. Friends make the worst enemies.</p>	<p>Marty en ik hebben een goede verstandhouding. Vroeger toch. Hij wordt snel boos, maar meestal krijg ik hem wel tot rede. Maar misschien ben ik nu te ver gegaan. Dat is zorgwekkend. Vrienden zijn de ergste vijanden.</p>
5	44	Dialogue	<p>I said get up. And follow me. Now. Get in. Take off your clothes and get in. Do it. Now. There was a D.N.C. meeting earlier this week. About the governor's race.</p>	<p>Opstaan, zei ik. En volg mij. Nu. Ga erin. Doe je kleren uit en ga erin. Doe het nu. De DNC heeft eerder deze week vergaderd. Over het gouverneurschap. Jij werd genoemd als mogelijke kandidaat. Aspirine. Ga</p>

			<p>Your name came up as someone we might want to run. Aspirin. Go ahead. Everyone in that room wanted to cross you off the list. I said no. I stuck up for you. I said, "Peter Russo, he's got potential. He's young. He's capable. He's going places." "I made them keep you in contention. You're still on that list. You show up at my house in the middle of the night, drunk, to whine, to try to shift the blame on me instead of taking responsibility for yourself and your own actions. Maybe they were right in that meeting. Maybe you are worthless. I'm the only person who believes in you, Peter, but maybe that's one too many. The hot water will open up your capillaries. The aspirin you just took will make your blood thinner. It's up to you, Peter. Oh, and if you do decide to take the coward's way out, cut along the tracks, not across them. That's a rookie mistake.</p>	<p>je gang. Iedereen wilde jou van die lijst schrappen, maar ik niet. Ik heb je verdedigd. Ik zei: 'Peter Russo heeft potentieel. Hij is jong, capabel, hij zit in de lift.' Door mij overwogen ze je nog. Jij staat nog op die lijst. En nu kom je midden in de nacht dronken naar me toe om te zeuren? Om mij de schuld te geven? In plaats van dat je je eigen verantwoordelijkheid op je neemt? Misschien hadden ze gelijk op die vergadering. Misschien ben je wel waardeloos. Ik ben de enige persoon die in jou gelooft, Peter. Maar misschien is dat onterecht. Het hete water opent je haarvaatjes. En de aspirine zal je bloed verdunnen. Het is jouw keuze, Peter. En als je besluit om de laffe uitweg te kiezen, snij dan verticaal, niet horizontaal. Dat is een beginnersfout.</p>
5	46	Soliloquy	<p>Has the seed been planted? Only Peter can answer that question. He has a choice. Will he wither or will he thrive? Only time will tell.</p>	<p>Is het zaadje geplant? Alleen Peter kan die vraag beantwoorden. Hij heeft een keuze. Zal hij verschrompelen? Of zal hij opbloeien? De tijd zal het leren.</p>

Ruthlessness

Episode	Scene	Speech type	Spoken source text	Written target tekst (subtitles)
1	1	Soliloquy	<p>There are two kinds of pain. The sort of pain that makes you strong or useless pain, the sort of pain that's only suffering. I have no patience for useless things. Moments like this require someone who will act. Who will do the unpleasant thing, the necessary thing. There. No more pain.</p>	<p>Er zijn twee soorten pijn. Het soort pijn dat je sterk maakt... en zinloze pijn, het soort pijn waardoor je alleen maar lijdt. Ik heb geen geduld voor zinloze dingen. Soms is er iemand nodig die bereid is om te handelen. Die dat vervelende ding doet... dat ding dat toch noodzakelijk is. Zo. Geen pijn meer.</p>
1	15	Dialogue	<p>That's how you devour a whale, Doug. One bite at a time.</p>	<p>Zo verslind je een walvis. Met één hapje tegelijk.</p>

1	17	Soliloquy	I almost pity him. He didn't choose to be put on my platter. When I carve him up and toss him to the dogs, only then will he confront that brutal, inescapable truth. "My God, all I ever amounted to was chitlins."	Ik heb bijna medelijden met hem. Hij heeft hier niet voor gekozen. Pas als ik hem voor de honden gooi... zal hij die ene brute, onvermijdelijke waarheid onder ogen zien: 'Mijn God, ik bracht het niet verder dan varkensingewanden.'
2	1	Soliloquy	You know what I like about people? They stack so well.	Weet je wat ik fijn vind aan mensen? Je kunt ze bedonderen.
2	1	Soliloquy	In a town where everyone's so carefully reinventing themselves, what I like about Freddy is that he doesn't even pretend to change. Ooh. I'm late. Every Tuesday I sit down with the speaker and the majority leader to discuss the week's agenda. Well, discuss is probably the wrong word. They talk while I sit quietly and imaging their lightly salted faces frying in a skillet.	In deze stad wil iedereen zichzelf opnieuw uitvinden, maar Freddy doet niet eens alsof hij verandert. O, ik kom te laat. Ik spreek op dinsdag de voorzitter en de meerderheidsleider... om de week door te nemen. Doornemen is niet het goede woord. Zij praten en ik stel me voor... hoe hun licht gezouten gezichten gebakken worden in een pan.
2	3	Soliloquy	Such a waste of talent. He chose money over power. In this town, a mistake nearly everyone makes. Money is the McMansion in Sarasota that starts falling apart after ten years. Power is the old stone building that stands for centuries. I cannot respect someone who doesn't see the difference.	Zonde van het talent. Hij verkoos geld boven macht. Die fout maken mensen hier wel vaker, Met geld krijg je een groot huis in Sarasota... dat na tien jaar in elkaar zakt. Macht is het oude stenen gebouw dat nog eeuwen overeind blijft. Ik heb geen respect voor je als je dat niet snapt.
2	9	Soliloquy	What a martyr craves more than anything is a sword to fall on, so you sharpen the blade, hold it at just the right angle, and then 3, 2, 1	Een martelaar wil niets liever dan zichzelf opofferen. Dus slijp het mes, hou het goed vast... en drie, twee, één...
2	10	Soliloquy	But why dampen his mood by telling him? We just gave him a great gift-- a chance to fulfill his destiny.	Waarom zou ik dat vertellen? Dit was een mooi cadeau. Hij kan nu z'n lot vervullen.
2	12	Dialogue	Remember this moment when you resisted me, when you said the words "Then there is no story. " Get a good night's sleep, Ms. Barnes. You have a big day tomorrow.	Onthoud dit moment waarop je weerstand bood. Onthoud dat je zei: 'Dan is het niet nieuwswaardig.' Ga slapen, Ms Barnes. Morgen wordt een belangrijke dag.
2	39	Dialogue	Nobody can hear you. Nobody cares about you. Nothing will come of this. Why don't you let these nice gentlemen take you home?	Niemand hoort je. Niemand geeft iets om jou. Je schiet hier niets mee op. Laat je naar huis brengen door deze aardige mensen. Geef hem een deken. Het is koud.

			Cover him up. It's cold out here.	
3	24	Soliloquy	Truth be told, I never really knew him or what his dreams were. He was quiet, timid, almost invisible. My mother didn't think much of him. My mother's mother hated him. The man never scratched the surface of life. Maybe it's best he died so young. He wasn't doing much but taking up space. But that doesn't make for a very powerful eulogy, now, does it?	Eerlijk gezegd kende ik hem, en z'n dromen, niet. Hij was stil, timide, bijna onzichtbaar. M'n moeder had hem niet hoog zitten. M'n moeders moeder haatte 'm. Hij is nooit echt begonnen met leven. Misschien was 't beter zo. Hij nam alleen maar ruimte in. Maar dat is niet echt een mooie grafrede, of wel?
4	3	Soliloquy	That's not the first time he's pulled that stunt on me. Probably should have held my tongue, but I just couldn't resist the chance to see him shrivel.	Hij heeft me wel vaker zoiets geflikt. Ik had niets moeten zeggen, maar ik wilde hem even ineem zien krimpen.
4	11	Soliloquy	David Rasmussen is the majority leader, which means he's one step above me and one below Birch, which is akin to being between a very hungry wolf and a very quarrelsome sheep.	David Rasmussen is meerderheidsleider en staat dus boven mij en onder Birch. Hij zit dus tussen een hongerige wolf en een vervelend schaap. Kiest hij voor de kusse of de roedel?
4	11	Soliloquy	Looks like he opted for the herd.	Hij kiest dus voor de kudde.
4	16	Dialogue	I sympathize that this is gonna be difficult for you. And I don't know how yet, but I will make it up to you, Peter. I'm a powerful friend to have right now, perhaps your only friend, so don't defy me.	Ik begrijp dat dit moeilijk voor je zal zijn. Ik weet nog niet hoe, maar ik maak dit goed, Peter. Ik ben op dit moment een machtige vriend, misschien wel je enige, dus tart me niet.
5	44	Dialogue	I said get up. And follow me. Now. Get in. Take off your clothes and get in. Do it. Now. There was a D.N.C. meeting earlier this week. About the governor's race. Your name came up as someone we might want to run. Aspirin. Go ahead. Everyone in that room wanted to cross you off the list. I said no. I stuck up for you. I said, "Peter Russo, he's got potential. He's young. He's capable. He's going places." "I made them keep you in contention.	Opstaan, zei ik. En volg mij. Nu. Ga erin. Doe je kleren uit en ga erin. Doe het nu. De DNC heeft eerder deze week vergaderd. Over het gouverneurschap. Jij werd genoemd als mogelijke kandidaat. Aspirine. Ga je gang. Iedereen wilde jou van die lijst schrappen, maar ik niet. Ik heb je verdedigd. Ik zei: 'Peter Russo heeft potentieel. Hij is jong, capabel, hij zit in de lift.' Door mij overwegen ze je nog. Jij staat nog op die lijst. En nu kom je midden in de nacht dronken naar me toe om te zeuren? Om mij de schuld te geven? In plaats van dat je je eigen verantwoordelijkheid op neemt? Misschien hadden ze gelijk

			<p>You're still on that list. You show up at my house in the middle of the night, drunk, to whine, to try to shift the blame on me instead of taking responsibility for yourself and your own actions. Maybe they were right in that meeting. Maybe you are worthless. I'm the only person who believes in you, Peter, but maybe that's one too many. The hot water will open up your capillaries. The aspirin you just took will make your blood thinner. It's up to you, Peter. Oh, and if you do decide to take the coward's way out, cut along the tracks, not across them. That's a rookie mistake.</p>	<p>op die vergadering. Misschien ben je wel waardeloos. Ik ben de enige persoon die in jou gelooft, Peter. Maar misschien is dat onterecht. Het hete water opent je haarvaatjes. En de aspirine zal je bloed verdunnen. Het is jouw keuze, Peter. En als je besluit om de laffe uitweg te kiezen, snij dan verticaal, niet horizontaal. Dat is een beginnersfout.</p>
5	46	Soliloquy	<p>Has the seed been planted? Only Peter can answer that question. He has a choice. Will he wither or will he thrive? Only time will tell.</p>	<p>Is het zaadje geplant? Alleen Peter kan die vraag beantwoorden. Hij heeft een keuze. Zal hij verschrompelen? Of zal hij opbloeien? De tijd zal het leren.</p>

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