




Open Access Article

 <https://doi.org/10.55463/issn.1674-2974.51.1.15>

Politeness Strategies for *Vampires vs. the Bronx* Movie Script: A Translation Study

Ida Ismiyati*, Mangatur Nababan, Riyadi Santosa, Tri Wiratno

Postgraduate Program in Linguistic Translation Studies, Universitas Sebelas Maret, Surakarta, Central Java, 57126, Indonesia

* Corresponding author: idaismiyati017@gmail.com

Received: October 26, 2023 / Revised: November 21, 2023 / Accepted: December 9, 2023 / Published: January 31, 2024

Abstract: This study arose from academics' concerns about the difficulties of translating utterances that communicate language politeness. This qualitative study focuses on data obtained from utterances, words, phrases, sentences, and texts divided into two categories: a source of linguistic data and a source of translation data from movie transcript *Vampires and the Bronx* in English and Indonesian subtitles. The data sources are documents (transcripts of movie dialogs) and informants (3 raters and translation experts). The data comprise linguistic data in the form of utterances, including politeness strategies, and translation data, including techniques, methods, ideologies, shifts, and translation quality. The data were collected on purpose using document analysis and focus group discussion (FGD) methods. The results revealed that the translation of the *Vampires vs. the Bronx* movie transcript from SL into TL toward utterances observing politeness strategies was envisioned to provide as accurate as possible and easily understandable messages to the film audience in the TL. Positive politeness strategies were most widely used with identity markers in the form of Black English greetings, name calling, the speaker's inclusive principle in an activity, and giving gifts such as sympathy for lower social classes. In translating the movie script, the translator used common equivalence, implication, variation, pure borrowing, paraphrase, modulation, neutralization, reduction, explicitation, generalization, and compensation techniques. Among the 11 translation techniques, the equivalence technique, communicative translation methods, and free translation methods were dominantly used. In addition to implementing translation techniques and the implications of these techniques for translator inclinations, the translation results in TL appear to include 'foreignization' ideology.

Keywords: politeness strategies, translation techniques, *Vampires and the Bronx*.

吸血鬼与布朗克斯电影剧本的礼貌策略：翻译研究

摘要：这项研究源于学者们对翻译传达语言礼貌的话语的困难的担忧。这项定性研究的重点是从话语、单词、短语、句子和文本中获得的数据，这些数据分为两类：语言数据源和来自电影《吸血鬼与布朗克斯》英语和印度尼西亚语字幕的翻译数据源。数据源是文档（电影对话的文字记录）和线人（3位评分者和翻译专家）。这些数据包括言语形式的语言数据（包括礼貌策略）和翻译数据（包括技术、方法、意识形态、转变和翻译质量）。使用文档分析和焦点小组讨论（烟气脱硫）方法有目的地收集数据。结果显示，将《吸血鬼大战布朗克斯》电影脚本从原语言翻译为遵守礼貌策略的话语，旨在为原语言中的电影观众提供尽可能准确且易于理解的信息。积极礼貌策略最广泛地与身份标记一起使用，其形式包括黑人英语问候、辱骂、说话者在活动中的包容性原则以及赠送礼物，例如对社会底层的同情。在翻译

电影剧本时，译者运用了常见的对等、暗示、变异、纯借用、释义、转调、中和、还原、显化、概括和补偿等技巧。在 11 种翻译技巧中，主要使用对等翻译法、交际翻译法和意译法。除了实施翻译技术以及这些技术对译者倾向的影响之外，口译的翻译结果似乎还包括“异化”意识形态。

关键词：礼貌策略、翻译技巧、吸血鬼和布朗克斯。

1. Introduction

Translation activities, such as translating scientific papers, textbooks, news, animation, and television shows, have become increasingly popular [1]. Considering that it is a scientific, technical translation of facts, translating scientific content requires the translator's academic language proficiency [2]. The same applies to movie text translation, which demands a translator who is adept at translating subtitles in an easy-to-understand and clear way that the target audience understands immediately. A translator must consider social sensitivities or taboos throughout the translation process to ensure that both source and target language speakers are satisfied. In this context, linguistic politeness must be carefully considered in translation, especially with regard to cultural factors [3]. A translator must pay attention to cultural taboos within the translation process to ensure that speakers of the source and target languages are not offended [4]. In this case, politeness language must be considered when translating, particularly when dealing with cultural factors.

If cultural factors play a role in translation activities, it is closely tied to the politeness aspect of language, which involves politeness standards such as pleasant, smooth, and appealing speech as well as noble character attitudes. Language politeness plays an important role in both spoken and written language use [5]. Politeness is a reflection of a person's self and personality, and it is closely linked to the speaker's social culture, which defines the speaker's level of politeness. [6]. In addition, it is also a reflection of a person's self and personality. Even politeness is closely related to the speaker's socio-culture, which determines that the concept of language politeness strategy serves as a cultural product of social society, rather than an individual decision. The social and cultural structures in which an individual lives or develops impact their acceptance of a certain politeness strategy. This agrees with Parsons' [8] explanation that the social hierarchy in society may explain how the social society widely impacts the style of thinking and acting, as well as the method of language and language etiquette, of the individuals who live in that community. In other words, the broader hierarchy has a significant impact on the lives and behaviors of individuals or institutions below it.

Berthele [9] and Ilhelm [10] provided an obvious representation of language use in books and films, which reflects inequalities in society's socioeconomic status. Differences in socioeconomic status in their findings can navigate the politeness level of movie characters. Mills [11] confirmed the presence of a link between social class and politeness methods used by individual members of the social class. Similarly, as maintained in [12], studies of language use should be conducted within the context of a social setting and its link to the norms, values, and cultural characteristics prevailing in society's conversation. Understanding the universal characteristics of politeness and the fact that politeness may only occur in specific groups conducted cross-cultural studies toward politeness phenomena of the utmost importance. Positive politeness strategies used as in-group identity markers for one community or specific group frequently used by characters to define their social class. The use of the Black English dialect in daily conversations among characters is a marker of the similarity of this group or community. It is relevant to study the Black English dialect used to indicate low social class levels in the United States [9]-[10], [13].

Translating *Vampires vs. the Bronx* movie transcript from SL to TL is fascinating because it determines the translator's levels of success in diverting the messages expressed in the movie. The results show that translation corresponds to socio-culture, such as language politeness, which is challenging. This is due to variations in a society's cultures and languages. The translation techniques, strategies, and ideologies used by the translator in translating utterances, including politeness strategies, are of important concern. To determine the level of success of translators in carrying out their tasks, the impact of translation techniques, methods, and ideologies on translation quality is the main concern to be addressed in the current study. Furthermore, one of the most fascinating concerns raised in the *Vampires vs. the Bronx* movie is the use of politeness strategies to represent certain social classes. Positive politeness utterances are identity group signals [14]. Language dialects serve to identify markers of the same group (collective), such as in this film, where the characters use vernacular English or Black English [14, p. 110].

Politeness strategies used by individuals are

determined by linguistic selections influenced by the social culture of the society where the people live [7], [14]. When the speaker understands that the speaking partner is of the same race, as found in this movie described by a Black who lives in the Bronx. Due to this racial similarity, there is a practice of using particular dialects as a type of positive politeness for the speaker seeking to express solidarity with the speaking partner. The consideration of solidarity in the form of using a dialect that brings together speakers and participants from the same group is a positive politeness strategy that follows the same group identity markers. In this sense, the use of positive politeness strategies that reflect the same group identity is cultural and shows the same social class. It is reasonable to suspect that the Black English dialect used by the speakers in the *Vampires vs. the Bronx* movie is also cultural in nature and indicates the same social class, namely low social class [9], [10], [13]. The translation of such utterances should not only convey the meaning of the utterance proposition but also accommodate the embedded meaning, which shows dialect as the identifier of this social class [15]. This is partly because of the presence of rich cultural components tied to linguistic units. If the translation only provides the meaning of utterance propositions and neglects the use of dialect as a positive politeness strategy indicating the speaker's social class, the speaker's social identity becomes obscured in translation (lost in translation) [16].

Other previously conducted studies on politeness strategies in movies were mainly conducted to disclose the characterizations of the movie figures [17]–[19]. Most of these studies have taken special concern to the main characters because they usually have a long dialogue frequency, making it sufficient data in addition to the main character is closely related to the plot of the movie story. Other studies [20]–[22] suggest that various politeness methods used by movie characters define the roles of the characters in their plot stories, as well as allowing one character to show differences in politeness strategy choices. The characters' choice of politeness strategies shows their self-sufficient choices in responding to a certain situation. However, these findings do not emphasize the characters' social class backgrounds. Other studies on the lost case in subtitle movie translation occurred due to the reduction of the script, which tends to eliminate key pragmatic features of politeness [16], [23], [24]. Differences in previously discussed study objects and politeness approaches in coping with research problems have led to substantial gaps that this study has to fill.

The translation of utterances indicating politeness strategies on movie characters serves as a foundation for maintaining or shifting character portrayals in their language use [25], [26]. The underlying principle of politeness is that people's choice of politeness

strategies is affected by the social cultural environment in which they were raised and lived [27]. Consequently, specific politeness strategy choices chosen by individuals in response to certain events are not different for each individual, but are programmed and follow the social norms of the society. The present study is interested in studying the translation results of a movie script of the *Vampires vs. the Bronx* movie, and how social class background is maintained or modified in the translator's translation of politeness strategies. The objectives of the current study are to provide a vivid analysis of the observed politeness strategies as well as the underlying speech acts in the translation results of movie characters' utterances indicating the low and high social class, translation quality assessment of the utterances containing politeness strategies. This is significant as it enables the researchers to reveal whether propositional and pragmatic politeness messages of expressions with politeness strategies are well-communicated in the translation and whether the resulting translation is natural and corresponds to the rules of the target language (TL). The aspects studied in this study include the types of politeness strategies and representational speech acts expressed by the characters in the *Vampires vs. the Bronx* movie; and the relationship between the politeness strategies used by the characters in the film *Vampires vs. the Bronx* and their social class background.

2. Research Methods

This is a qualitative study with the research object in the form of utterances comprising words, phrases, sentences, and texts divided into two categories: a source of linguistic data and a source of translation data from movie transcript *Vampires and the Bronx* in both English and Indonesian subtitles. The data sources in this study are documents (transcripts of film dialog) and informants (3 raters and translation experts). The data comprises linguistic data in the form of utterances, including politeness strategies, and translation data, including techniques, methods, ideologies, shifts, and translation quality. Data were collected purposively using document analysis and focus group discussion (FGD) methods [28]. The collected data were analyzed using Spradley's four analyses [29], namely domain, taxonomic, componential, and cultural theme analyses. In addition, this study used two types of triangulations to determine data validity: data source and method triangulations. In this study, data sampling followed the Purposive sampling technique. This technique was used to select the data sources and data. For the choice of data sources and data, specific criteria were used. The criteria used to select a data source for the film *Vampires and the Bronx* is that it describes the socio-cultural conditions of a society that include segregation and obvious social distance between one social class and another; the differences in social class, in addition

to being shown through nonverbal aspects, are also expressed through verbal aspects, namely through the characters' politeness strategies.

3. Results

3.1. Politeness Strategies Expressed by the Characters of Low and High Social Classes

Following the distribution of all data concerning politeness strategies for both low and high social classes, the following results of the study are classified based on the phases of narrative text structure. To have an in-depth understanding of the social function of all politeness strategies, data findings were divided based on their generic structure. Table 3.1 shows the data distribution for the comparison of politeness strategies in the linguistic expressions of low and high social class characters.

Table 1 displays research results related to the distribution of research data based on the generic structure of the narrative text. In the orientation stage, 77 speech data containing politeness strategies

(22.06%) were found, which were spread across two social classes, namely low social class and high social class. In the low social class, 70 data (20.06%) were found spread across several politeness strategies, namely positive politeness strategies realized in directive speech acts 32 data (9.17%), expressive 10 data (2.87%), assertive 3 data (0.86%), and commissive 2 data (0.57%); the Bald on Record (BoR) strategy realized in directive speech acts was 13 data (3.72%) and assertive 1 data (0.29%); negative politeness strategies that were realized in directive speech acts were 7 data (2.01%) and assertive speech acts were 1 data (0.29%); and finally, the politeness strategy in the lower social class is a combined positive and negative politeness strategies realized in 1 data act of directive speech (0.29%). Meanwhile, at the orientation stage with speech originating from figures with high social class, only one politeness strategy was found, namely the positive politeness strategy, which was realized in expressive speech acts as much as 4 data (1.15%), assertive as much as 2 data (0.57%), and 1 data directive (0.29%).

Table 1 Politeness strategies referring to speech act types corresponding to low and high social classes (Developed by the authors)

Generic Structure	Social classes	Politeness Strategies	Speech Acts Realization	Σ	%	Σ	%	
Orientation	Low	Positive	Directive	32	9,17%	70	20,06%	
			Expressive	10	2,87%			
			Assertive	3	0,86%			
			Commissive	2	0,57%			
		BoR	Directive	13	3,72%			
			Assertive	1	0,29%			
			Directive	7	2,01%			
	Negative	Assertive	1	0,29%				
		Pos-Neg	Directive	1	0,29%			
			Expressive	4	1,15%			
	High	Positive	Assertive	2	0,57%			
			Directive	1	0,29%			
					77	22,06 %		
		Complication	Low	Positive	Directive	67	19,20%	172
Expressive	18				5,16%			
Assertive	12				3,44%			
Commissive	4				1,15%			
BoR	Directive			61	17,48%			
	Directive			14	4,01%			
	Expressive			1	0,29%			
Negative	Expressive			7	2,01%			
	Pos-Neg			Expressive	8	2,29%		
				Assertive	6	1,72%		
	High		Positive	Directive	5	1,43%		
Commissive				1	0,29%			
Directive				3	0,86%			
Negative			Expressive	1	0,29%			
			Assertive	1	0,29%			
Off Record			Directive	4	1,15%			
			Assertive	1	0,29%			
Pos-Neg	Directive		4	1,15%				
	BoR		Directive	3	0,86%			
			37	10,60%				
Evaluation	Low		Positive	Directive	9	2,58%	29	8,31%
		Assertive		2	0,57%			
		Expressive		2	0,57%			
		BoR	Commissive	2	0,57%			
			Directive	9	2,58%			
			Directive	4	1,15%			
	Negative	Directive	1	0,29%				
		Pos-Neg	Directive	1	0,29%			
	High	Positive	Expressive	2	0,57%			
						31	8,88%	
		Expressive	10	2,87%				
Resolution	Low	Positive	Directive	4	1,15%	18	5,16%	
			Expressive	4	1,15%			
		BoR	Directive	3	0,86%			
	Negative	Directive	1	0,29%				
		Directive	1	0,29%				
	High	Positive	Directive	1	0,29%			
			Off record	Directive	1			0,29%
			20	5,73%				
Total Utterances Reflecting Politeness Strategies			349	100%				

Meanwhile, in utterances expressed by figures with high social class, the politeness strategies at the

evaluation stage were only positive politeness strategies and only realized in directive speech acts as much as 1 data (0.29%). Finally, at the resolution stage, it was found that a total of 20 data points (5.72%) contained politeness strategies originating from the speech of figures with a low social class, 18 data points (5.16%), and 2 data points from figures with a high social class (0.57%). In the speech of figures with low social class, several politeness strategies were used: positive politeness strategies, which were realized in directive speech acts totaling 10 data (2.87%), and expressive speech acts totaling 4 data (1.15%); the Bald on Record (BoR) politeness strategy only realized in directive speech acts was 3 data (0.86%); and the negative politeness strategy, which was realized in directive speech acts, was 1 data (0.29%). Meanwhile, in speech originating from figures with high social class, 2 data (0.57%) were found at the resolution stage, which used two politeness strategies, positive politeness strategies realized in directive speech acts as much as 1 data (0.29%), and off record politeness strategies, which are also realized in directive speech acts amounting to 1 data (0.29%).

Using the positive politeness strategy indicates that the protagonists, who also come from low social class origins, have a strong sense of loyalty. The Bald on Record strategy seeks to provide descriptions of the protagonists' crisis situations, with a negative politeness strategy indicating the presence of a high level of empathy from low social class characters when asking or ordering their interlocutor to do something, and the presence of a special positive-negative combination strategy that occurs during the interaction between the protagonists Miguel, Luis, and Bobby when they are both developing. In general, the formation of positive politeness strategies can be attributed to the fact that Miguel, who acts as a protagonist from a low social class, is seen to be present in his function as a leader even if he is close to his speaking partner. In addition, the Bald on Record politeness strategy is given as there are commands in key events when conflict develops, yet they are communicated inside a circle of speech participants who already have high degrees of familiarity. This agrees with previous studies [30], [31]. The use of two politeness strategies or what is commonly known as hybrid politeness, namely saving positive face as well as negative face, agrees with several previously conducted studies [32], [33]. However, in this study, such a strategy can occur because the speaker, especially the character Migue, has two roles, namely as a leader and a friend to his speech partner. Therefore, to maintain his sense of solidarity and reduce the burden of his orders or requests to his speech partner, Miguel chose the positive-negative hybrid politeness strategy.

3.2. Translation Techniques on Utterances Related

to Politeness Strategies

Based on the research results obtained by researchers by engaging with the translation experts through FGDs, several types of speech translation techniques were obtained that contain politeness strategies in the film *Vampires vs. the Bronx* presented in Table 2.

Based on this table, from 349 utterances containing politeness strategies in the film *Vampires vs. the Bronx*, 1208 translation units were obtained and spread across the levels of words, phrases, clauses, and sentences. There were 1208 data points in the form of translation units translated using 17 types of translation techniques. The equivalence technique generally occupies the first position as the most widely used translation technique, 726 times (60.10%). This was followed by the most significant translation techniques used, the explicitation technique 105 times (8.69%), the variation technique 90 times (7.45%), the paraphrase technique 76 times (6.29%), and the pure borrowing technique 76 times (6.29%), and the pure borrowing technique 76 times (6.29%), 57 times (4.72%).

Table 2 Types of translation techniques for utterances reflecting politeness strategies

No	Translation Techniques	Frequency	Percentage
1	Common Equivalence	726	60,10%
2	Implication	105	8,69%
3	Variation	90	7,45%
4	Paraphrase	76	6,29%
5	Pure Borrowing	57	4,72%
6	Neutralization	44	3,64%
7	Modulation	33	2,73%
8	Reduction	32	2,65%
9	Explicitation	14	1,16%
10	Compensation	8	0,66%
11	Transposition	8	0,66%
12	Discursive Creation	4	0,33%
13	Deletion	3	0,25%
14	Generalization	3	0,25%
15	Addition	2	0,17%
16	Literal	2	0,17%
17	Linguistic Compression	1	0,08%
Total Data		1208	100,00%

Furthermore, it was found that translation techniques were used quite frequently, namely neutralization 44 times (3.64%), modulation techniques 33 times (2.73%), and explicitation techniques 14 times (1.16%). Finally, there are translation techniques that are rarely used or below 1%, namely compensation translation techniques 8 times (0.66%), transposition techniques 8 times (0.66%), discursive creation techniques 4 times (0.33%), deletion technique 3 times (0.25%), generalization technique 3 times (0.25%), addition technique 2 times (0.17%), literal technique 2 times (0.17%), and linguistic compression technique 1 time (0.08%).

Based on the results of the study, regarding the types of translation techniques, details of the application of translation techniques based on stages or generic structures are obtained as shown in Table 3.

Table 3 Translation techniques based on generic speech structures reflecting politeness strategies in the film *Vampires vs. the Bronx*

No	Translation Techniques	Generic Structure				Σ	%
		Orientation	Complication	Evaluation	Resolution		
1	Common Equivalence	89	518	81	38	726	60,10%
2	Implication	17	70	15	3	105	8,69%
3	Variation	9	61	14	6	90	7,45%
4	Paraphrase	24	44	4	4	76	6,29%
5	Pure Borrowing	15	32	6	4	57	4,72%
6	Neutralization	25	15	3	1	44	3,64%
7	Modulation	10	19	4	-	33	2,73%
8	Reduction	11	15	3	3	32	2,65%
9	Explication	2	8	3	1	14	1,16%
10	Compensation	2	5	1	-	8	0,66%
11	Transposition	1	7	-	-	8	0,66%
12	Discursive Creation	2	2	-	-	4	0,33%
13	Deletion	1	2	-	-	3	0,25%
14	Generalization	1	1	1	-	3	0,25%
15	Addition	-	2	-	-	2	0,17%
16	Literal	1	1	-	-	2	0,17%
17	Linguistic Compression	1	-	-	-	1	0,08%
Total Data		211	802	135	60	1208	100%

The translation techniques used in translating translation units found in utterances that contain politeness strategies in the generic structure of the film *Vampires vs. the Bronx* are general equivalence, implication, variation, paraphrase, pure borrowing, neutralization, modulation, reduction, explication, compensation, transposition, discursive creation, generalization, addition, and literal. Not much different from the orientation stage, the equivalence translation technique is also commonly used by translators. This implies that translation units in SL have many equivalents that are common in SL “No need for an invitation to the kid’s apartment” which is translated with the common equivalent into TL “*Tak perlu undangan untuk ke apartemennya*” It has been quite successful in delivering a good translation as well as conveying information to describe the conflict conditions faced by the protagonist and antagonist at the complication stage. Common equivalence techniques also generally do not have an impact on the loss or decline of politeness strategies, for example, their application to identity markers in positive politeness strategies such as greeting ‘mommy’ with the equivalent of ‘*bu*’, ‘guys’ with the equivalent of ‘*kawan-kawan*’ etc.

The implicit technique is also significantly used because it is considered a powerful strategy for overcoming space and time limitations in subtitle translation, i.e., SL “Don’t wave at him” translated to TL becomes “*Jangan lambaikan*”. Even though the word “him” is implied, the audience actually still understands to whom the forbidden wave is due to the help of the moving image mode on the screen. Furthermore, variational translation techniques are also widely used to maintain elements of language style that tend to be informal, i.e., the word I is paired with ‘*aku*’, and ‘you’ equalized with ‘*kalian*’, and ‘you’ with the equivalent ‘*kau*’. Meanwhile, the paraphrasing technique is used to overcome translation units in SL that are difficult to do lexically with common equivalents while providing more explicit information in TL “I know how it sounds” translated into TL “*Kedengarannya aneh*”. In addition, there is a significant note regarding the application of

paraphrasing techniques, which tend to be applied to utterances that contain off-record politeness strategies, SL “Do you think I would allow anyone to go out of this room?” translated into TL ‘*Tak ada yang boleh keluar*’. It can clearly be seen that the translator only wants to convey the main message of the source language without paying attention to the style or form of language contained in the source language into the target language.

Other translation techniques, such as pure borrowing, are widely used to maintain nicknames, which also serve as markers of positive politeness strategies realized through group identity markers. Overall, the conflict elements up to the process leading to the peak of the conflict between the protagonist and antagonist at this complication stage can be conveyed well in the target language by applying these translation techniques. Although, as previously mentioned, several source language cultural terms are maintained in the target language through pure borrowing techniques, in general, based on the frequency trend of applying translation techniques such as general equivalence, paraphrasing, explication, modulation, and neutralization, it still indicates that translations are carried out more toward orientation in the target language. Based on Newmark’s V diagram concept [34] regarding translation methods, the translation of speech containing politeness strategies in the film *Vampires vs. The Bronx* tends to use the free translation method. Furthermore, if viewed from a macro perspective, the translation of utterances that contain politeness strategies in the generic structure of complications also has the ideology of domestication.

4. Discussion

The politeness strategies used by characters with low and high social classes tend to be dominated by positive politeness strategies. In general, the dominance of positive politeness strategies is due to the intensity of the encounter between the antagonist, who represents a character with a high social class, and the protagonist, who represents a character with a low social class. However, there are significant findings regarding off-record politeness strategies. This strategy is based on the sample data collected, which only occurs with characters of a high social class who act as antagonists. This was intended to emphasize the antagonistic character of high social class figures, while the off-record politeness strategy was intended to demean, belittle, and even give death threats. This corresponds to the results of [35], which revealed that positive politeness strategies often occur between the two speech participants, namely the similarity of perceptions between the speech participants and even very little use of group identity markers. In this study, the dominance of positive politeness strategies was determined by group identity markers. These differences are likely due to contextual elements

related to speaker and speech partner distance and power [36]. In addition, many politeness methods function when the speakers' context has equal power and when there are meetings between speech participants who are at a distance. Therefore, positive politeness strategies are only beneficial for bonding between speakers, not for avoiding conflict. The current study's off-record politeness strategies are additionally in line with previous studies on strategies, especially off-record politeness, used to deliver negative evaluations of interlocutors [37], [38]; however, these studies have not revealed a trend in the realization of politeness strategies based on the stages that build a narrative text work.

The translation of utterances with politeness strategies in the film *Vampires vs. the Bronx* was intended to allow an easy understanding of the film target language audience. However, the elements of linguistic politeness strategies that are evident in every utterance and indicate the cultural characteristics of the source language should eventually be relinquished to the target language. Owing to the practicality of the number of audiences in the target language, every film translation, whether subtitles or dubbing, is more entirely focused on the pleasure of the target language. It turns out that if the translation includes too much of the culture of the source language, the film could lose popularity. This agrees with Nida and Taber [39], who firmly stated that good translation is oriented toward acceptance in the reader's language. Previous studies on translations of expressions with politeness strategies have never taken a serious look at the neutralization translation techniques used by translators. This study has revealed a tendency for translators to use neutralization techniques in translating positive politeness strategies using group identity markers within the Black English dialect variation. The neutralization technique used by translators is caused by the translator's inability to translate words, phrases, or clauses originating from informal languages such as dialects in the source language into the target language. Several translation techniques cause a shift in the politeness strategies contained in speech during the evaluation stage of the *Vampires vs. the Bronx* movie. This shift is also the same as that in the previous generic stage caused by the translation techniques of naturalization, paraphrasing, and reduction. The impact of this translation techniques shifts politeness strategies both at the level of type and weakens politeness strategies.

5. Conclusion

The results revealed that the translation of the *Vampires vs. the Bronx* movie transcript from SL into TL toward utterances observing politeness strategies was envisioned to provide as accurate as possible and easily understandable messages to the film audience in the TL. Positive politeness strategies are most widely

used with identity markers expressed in Black English vernacular greetings, name calling, the speaker's inclusive principle in an activity, and giving gifts such as sympathy for lower social classes. On the movie figures' utterances with a high social class, off-record politeness strategies were found, which were not found in those of a low social class. In general, this politeness strategy was particularly used when a character with a low social class uttered mostly directive and expressive speech acts, followed by a small portion of assertive and commissive speech acts. Meanwhile, in the characters' utterances with high social class, positive politeness strategies were also dominantly used, followed by bald on record, negative, hybrid positive-negative, and off-record politeness strategies. In terms of the translation technique used, generally, the quality of the translations produced is accurate, acceptable, and has a high level of readability. The translation techniques used by translators to utterances observing politeness strategies were classified into 11 techniques, including common equivalence, implication, variation, pure borrowing, paraphrase, modulation, neutralization, reduction, explicitation, generalization, and compensation techniques, of which the equivalence technique was dominantly used. Translation methods were identified as communicative and free translation methods. In addition to implementing translation techniques and the implications of these techniques for translator inclinations, the translation results in TL appear to include foreignization ideology. The implications of this study include studying a politeness translation case on movie transcriptions from a sociolinguistic perspective to discover social class issues associated with linguistic analysis.

References

- [1] GAMBIER Y. Translations| Rapid and Radical Changes in Translation and Translation Studies. *International Journal of Communication*, 2016, 10: 20.
- [2] HATIM B, and MUNDAY J. *Translation: An advanced resource book for students*. London and New York: Routledge, 2019.
- [3] AL-SHLOUL W. A Qualitative Analysis of Language and Culture Barriers Confronting Student Translators. *AWEJ for Translation and Literary Studies*, 2023, 7(3): 109-124, <https://doi.org/10.31235/osf.io/cpb3j>
- [4] LEFEBURE C. Translating letters: criticism as a perspective for a translator. *Applied Translation*, 2019, 13(1): 32-39, <https://doi.org/10.51708/apprans.v13n1.317>.
- [5] NINGSIH R, BOERISWATI E, and MULIASTUTI L. Language politeness of students and teachers: an ethnographic study. *Getsempeña English Education Journal*, 2020, 7(1): 159-169, <https://doi.org/10.46244/geej.v7i1.1063>.
- [6] BEDEN S, and ZAHID I. Analisis Kesopanan Bahasa Leech & Grice: Manifestasi Struktur dalam Peristiwa Melunas Rindu (Politeness Analysis of Leech And Grice: The Structural Patterns of Politeness Manifested in the Novel Melunas Rindu). *Journal of Southeast Asian Studies*, 2014, 19(1): 151-168, <https://doi.org/10.22452/jati.vol19no1.10>.

- [7] LEECH G. N. *The pragmatics of politeness*. Oxford Studies in Sociolinguistics, 2014.
- [8] ORMEROD R. The history and ideas of sociological functionalism: Talcott Parsons, modern sociological theory, and the relevance for OR. *Journal of the Operational Research Society*, 2020, 71(12): 1873–1899, <https://doi.org/10.1080/01605682.2019.1640590>.
- [9] BERTHELE R. Translating African-American Vernacular English into German: The problem of ‘Jim’ in Mark Twain’s *Huckleberry Finn*. *Journal of Sociolinguistics*, 2000, 4(4): 588–614, <https://doi.org/10.1111/1467-9481.00131>.
- [10] ILHEM S. Cultural Outlook of Literary Dialect in Hard Times and Silas Marner. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 2012, 4(1): 81–90, https://rupkatha.com/V4/n1/08_Culture_and_Dialect_in_Hard_Times_and_Silas_Marner.pdf
- [11] MILLS S. *English politeness and class*. Cambridge University Press, 2017.
- [12] GUMPERZ J. J. Types of linguistic communities *Anthropological Linguistics*, 1993, 35(1/4): 130–142,
- [13] PETROCCHI V. Dialect Identities in Gadda’s Translation: The Case of *Quer pasticciaccio brutto De Via Merulana*. *Translation Studies Journal*, 2011, 3(1): 64–72.
- [14] BROWN P, and LEVINSON S. C. *Politeness: Some universals in language usage*, 4. Cambridge University Press, 1987.
- [15] BAKER M. *In other words: A coursebook on translation*. London and New York: Routledge, 2018.
- [16] PINTO D. Lost in subtitle translations: The case of advice in the English subtitles of Spanish films. *Intercultural Pragmatics*, 2010, 7(2): 257–277. <https://doi.org/10.1515/iprg.2010.012>.
- [17] SINKEVIČIŪTĒ V. A Comparative Analysis of Politeness in First Encounter Conversations in British English Film and Peninsular Spanish Film. *Lexis*, 2010, (HS 2): 71–93. <https://doi.org/10.4000/lexis.820>.
- [18] ULFA N. Politeness Strategies and Cooperation Principle in ‘Wonder’ Movie. *International Journal for Innovation Education and Research*, 2019, 7(7): 563–573, <https://doi.org/10.31686/ijer.vol7.iss7.1596>.
- [19] MULYADI D, JULIANSYAH J, FITRIANI N, HARIYANA A, and ADI B T. Translation Techniques Used in Indonesian Subtitle Text of the Main Character from *Avengers: Endgame* Movie Script. *Journal of English Language Education*, 2023, 8(2): 25–31, <https://doi.org/10.31004/jele.v8i2.407>.
- [20] MUFTIARIZQI Z. Politeness Strategies in the *Bel Ami* Movie. *Lexicon*, 2018, 4(2): 114–122, <https://doi.org/10.22146/lexicon.v4i2.42148>
- [21] SUSANTO H, and RATNADEWI D. The Analysis of the Main Character’s Speaking Strategies in Struggling against Alzheimer. *Teaching of English Language and Literature Journal*, 2017, 5(2): 1–7, <https://doi.org/10.30651/tell.v5i2.352>.
- [22] FEBTRINA R. A pragmatics analysis of politeness strategies and cooperation principles in beauty and the beast movie. *IOSR Journal of Research & Method in Education*, 2019, 9(3): 6–11, <https://doi.org/10.9790/1959-0903010611>.
- [23] HATIM B, and MASON I. Politeness in screen translating. *The Translator As Communicator*, chapter 5: 65–80. Routledge, 2005.
- [24] ZHANG J. Applying Relevance Theory and Multimodal Transcription to the Interlingual Subtitling of Politeness and Humour in the English-Chinese Language Pair: ‘Hotel Babylon’ as a Case Study. Doctoral Thesis. University of Roehampton, 2021.
- [25] ROSARI M. Politeness Strategies Applied by the Characters of *The Great Debaters* Movie. *LLT Journal: A Journal on Language and Language Teaching*, 2017, 19(2): 19–33, <https://doi.org/10.24071/llt.v19i1.309>.
- [26] GUILLOT M.-N. Communicative Rituals and Audiovisual Translation – Representation of Otherness in Film Subtitles. *Meta*, 2017, 61(3): 606–628, <https://doi.org/10.7202/1039221ar>.
- [27] BLUM-KULKA S. 10. The metapragmatics of politeness in Israeli society. IDE S, and EHLICH K. (Eds.) *Politeness in Language: Studies in its History, Theory and Practice*, Berlin, New York: De Gruyter Mouton, 2005, 255–280. <https://doi.org/10.1515/9783110199819.2.255>
- [28] ESCALADA M, and HEONG K L. Focus group discussion. 2009. https://www.researchgate.net/publication/242589494_Focus_Group_Discussion_1
- [29] SPRADLEY J. P. *The ethnographic interview*. Long Grove, Illinois: Waveland Press, 2016.
- [30] AULIA P, MARLIANI R, SURYANI L, SILIWANGI I, and COM K. An analysis on record politeness of pragmatic in *Tinker Bell and the great fairy rescue* movie. *Professional Journal of English Education*, 2019, 2(6): 811–815.
- [31] ADEL S M R, DAVOUDI M, and RAMEZANZADEH A. A qualitative study of politeness strategies used by Iranian EFL learners in a class blog. *Iranian Journal of Language Teaching Research*, 2016, 4(1): 47–62, <https://doi.org/10.30466/ijltr.2016.20377>.
- [32] MILLER-OTT A E, and KELLY L. A Politeness Theory Analysis of Cell-Phone Usage in the Presence of Friends. *Communication Studies*, 2017, 68(2): 190–207, <https://doi.org/10.1080/10510974.2017.1299024>.
- [33] ALVAREZ C F, and WOLFE B H. Examining the face threatening acts individuals with autism spectrum disorder experience and how they respond. *Journal of Social and Personal Relationships*, 41(1): 274–301. <https://doi.org/10.1177/02654075231210029>.
- [34] NEWMARK P. Pragmatic translation and literalism. *TTR traduction, Terminol. rédaction*, 1988, 1(2): 133–145.
- [35] MARPUDIANTO K. Positive Politeness Strategies Used by David Muir and Donald Trump on “ABC News” and “Charlie Rose Show”. *Etmolinguist*, 2020, 4(1), 15–34. <https://doi.org/10.20473/etno.v4i2.21312>.
- [36] BORRIS D. and ZECHO C. The linguistic politeness having seen on the current study issue. *Linguistics and Culture Review*, 2018, 2(1): 32–44, <https://doi.org/10.21744/lingcure.v2n1.10>.
- [37] DAAR G F, BERATHA N L S, SUASTRA I M, and SUKARINI N W. The off-record politeness strategy and cultural values of the Belis negotiation speech event: A Sociopragmatic study. *Indonesian Journal of Applied Linguistics*, 2023, 12(3): 626–636.
- [38] WIJAYANTO A, LAILA M, PRASETYARINI A, and SUSIATI S. Politeness in Interlanguage Pragmatics of Complaints by Indonesian Learners of English. *English Language Teaching*, 2013, 6(10): 188–201.
- [39] NIDA A E, and TABER C R. *The theory and practice of translation*. Netherland: Brill, 1982.

参考文献:

- [1] GAMBIER Y. 翻译| 翻译和翻译研究的快速而彻底的变化。国际传播杂志, 2016, 10: 20.
- [2] HATIM B, 和 MUNDAY J. 翻译: 一本供学生使用的高级资源书。伦敦和纽约: 劳特利奇, 2019.
- [3] AL-SHLOUL W. 学生译者面临的语言和文化障碍的定性分析。亚洲环境杂志翻译与文学研究, 2023, 7(3): 109-124, <https://doi.org/10.31235/osf.io/cpb3j>
- [4] LEFEBURE C. 翻译信件: 批评作为译者的视角。应用翻译, 2019, 13(1): 32-39, <https://doi.org/10.51708/apprans.v13n1.317>.
- [5] NINGSIH R, BOERISWATI E, 和 MULIASTUTI L. 学生和教师的语言礼貌: 一项民族志研究。盖塞梅纳英语教育杂志, 2020, 7(1): 159-169, <https://doi.org/10.46244/geej.v7i1.1063>.
- [6] BEDEN S, 和 ZAHID I. 水蛭与格赖斯的礼貌分析: 小说梅鲁纳斯·林杜中表现的礼貌的结构模式。东南亚研究杂志, 2014, 19(1): 151-168, <https://doi.org/10.22452/jati.vol19no1.10>.
- [7] LEECH G.N. 礼貌的语用学。牛津社会语言研究, 2014.
- [8] ORMEROD R. 社会学功能主义的历史和思想: 塔尔科特·帕森斯、现代社会学理论以及或者的相关性。运筹学杂志, 2020, 71(12): 1873-1899, <https://doi.org/10.1080/01605682.2019.1640590>.
- [9] BERTHELE R. 将非裔美国人白话英语翻译成德语: 马克·吐温的《哈克贝利·费恩历险记》中的“吉姆”问题。社会语言学杂志, 2000, 4(4): 588-614, <https://doi.org/10.1111/1467-9481.00131>.
- [10] ILHEM S. 困难时期文学方言的文化展望和塞拉斯·马纳。鲁普卡塔人文跨学科研究杂志, 2012, 4(1): 81-90, https://rupkatha.com/V4/n1/08_Culture_and_Dialect_in_Hard_Times_and_Silas_Marner.pdf
- [11] MILLS S. 英语礼貌与阶级。剑桥大学出版社, 2017.
- [12] GUMPERZ J J. 语言群体的类型人类学语言学, 1993, 35(1/4): 130-142.
- [13] PETROCCHI V. 加达翻译中的方言身份: Quer Pasticciccio Brutto De Via Merulana 案例。翻译研究杂志, 2011, 3(1): 64-72.
- [14] BROWN P, 和 LEVINSON S.C. 礼貌: 语言使用中的一些普遍现象, 4. 剑桥大学出版社, 1987.
- [15] BAKER M. 换句话说: 翻译课本。伦敦和纽约: 劳特利奇, 2018.
- [16] PINTO D. 迷失在字幕翻译中: 西班牙电影英文字幕中的建议案例。跨文化语用学, 2010, 7(2): 257-277. <https://doi.org/10.1515/iprg.2010.012>.
- [17] SINKEVIČIŪTĖ V. 英国英语电影和西班牙半岛电影初次见面对话中礼貌的比较分析。莱克西斯, 2010, (HS 2): 71-93. <https://doi.org/10.4000/lexis.820>.
- [18] ULFA N. 《奇迹》电影中的礼貌策略与合作原则。国际创新教育与研究杂志, 2019, 7(7): 563-573, <https://doi.org/10.31686/ijer.vol7.iss7.1596>.
- [19] MULYADI D, JULIANSYAH J, FITRIANI N, HARIYANA A, 和 ADI B T. 《复仇者联盟: 终局之战》电影剧本中主角印尼语字幕文本中使用的翻译技术。英语语言教育杂志, 2023, 8(2): 25-31, <https://doi.org/10.31004/jele.v8i2.407>.
- [20] MUFTIARIZQI Z. 贝尔阿米电影中的礼貌策略。词典, 2018, 4(2): 114-122, <https://doi.org/10.22146/lexicon.v4i2.42148>
- [21] SUSANTO H, RATNADEWI D. 主角抗击阿尔茨海默病的言语策略分析。英语语言文学教学, 2017, 5(2): 1-7, <https://doi.org/10.30651/tell.v5i2.352>.
- [22] FEBTRINA R. 《美女与野兽》电影中礼貌策略和合作原则的语用分析。IOSR 教育研究与方法杂志, 2019, 9(3): 6-11, <https://doi.org/10.9790/1959-0903010611>.
- [23] HATIM B, 和 MASON I. 屏幕翻译中的礼貌。作为沟通者的译者, 第5章: 65-80. 劳特基奇, 2005.
- [24] 张杰. 关联理论和多模态转录在英汉语言对礼貌和幽默语际字幕中的应用: 以《巴比伦饭店》为例。博士论文。罗汉普顿大学, 2021.
- [25] ROSARI M. 《伟大辩手》电影中角色所应用的礼貌策略。LLT 期刊: 语言与语言教学期刊, 2017, 19(2): 19-33, <https://doi.org/10.24071/llt.v19i1.309>.
- [26] GUILLOT M.-N. 交际仪式和视听翻译——电影字幕中的差异性表现。元, 2017, 61(3): 606-628, <https://doi.org/10.7202/1039221ar>.
- [27] BLUM-KULKA S. 10. 以色列社会礼貌的元语用学。IDE S, 和 EHLICH K. (编) 《语言礼貌: 历史、理论和实践研究》, 柏林, 纽约: 格鲁特木桐, 2005, 255-280. <https://doi.org/10.1515/9783110199819.2.255>
- [28] ESCALADA M, 和 HEONG K L. 焦点小组讨论。2009. https://www.researchgate.net/publication/242589494_Focus_Group_Discussion_1
- [29] SPRADLEY J. P. 民族志访谈。伊利诺伊州朗格罗夫: 韦夫兰出版社, 2016.

- [30] AULIA P、MARLIANI R、SURYANI L、SILIWANGI I, 和 COM K. 《小叮当》和伟大的仙女救援电影中语用学记录礼貌的分析。英语教育专业杂志, 2019, 2(6): 811-815。
- [31] ADEL S M R、DAVOUDI M, 和 RAMEZANZADEH A. 伊朗英语学习者在课堂博客中使用的礼貌策略的定性研究。伊朗语言教学研究杂志, 2016, 4(1): 47-62, <https://doi.org/10.30466/ijltr.2016.20377>。
- [32] MILLER-OTT A E, 和 KELLY L. 朋友在场时手机使用的礼貌理论分析。传播研究, 2017, 68(2): 190-207, <https://doi.org/10.1080/10510974.2017.1299024>。
- [33] ALVAREZ C F, 和 WOLFE B H. 检查患有自闭症谱系障碍的个体的面部威胁行为以及他们的反应。社会和个人关系杂志, 2024, 41(1): 274-301。 <https://doi.org/10.1177/02654075231210029>。
- [34] NEWMARK P. 实用翻译和直译。总温度翻译, 特米诺。修订, 1988, 1(2): 133-145。
- [35] MARPUDIANTO K. 大卫·缪尔和唐纳德·特朗普在“ABC 新闻”和“查理·罗斯秀”中使用的积极礼貌策略。民族语言, 2020, 4(1), 15-34. <https://doi.org/10.20473/etno.v4i2.21312>。
- [36] BORRIS D, 和 ZECHO C. 在当前的研究问题上已经看到了语言礼貌。语言学与文化评论, 2018, 2(1): 32-44, <https://doi.org/10.21744/lingcure.v2n1.10>。
- [37] DAAR G F、BERATHA N L S、SUASTRA I M, 和 SUKARINI N W. 贝利斯谈判演讲事件的非记录礼貌策略和文化价值观：一项社会语用研究。印度尼西亚应用语言学杂志, 2023, 12(3): 626-636。
- [38] WIJAYANTO A、LAILA M、PRASETYARINI A, 和 SUSIATI S. 印度尼西亚英语学习者抱怨的中介语语用学中的礼貌。英语教学, 2013, 6(10): 188-201。
- [39] NIDA A E, 和 TABER C R. 翻译理论与实践。荷兰：布里尔, 1982。