DIPLOMA THESIS

“RACISM AND SOCIOLINGUISTIC CHOICES IN 20th CENTURY AFRICAN-AMERICAN FILMS”

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ABSTRACT

Drawing on theoretical insights on socio-linguistics, and examining closely the notion of racism as manifested in linguistic and non-linguistic phenomena traced in two African-American movies set in the 20th century, *The Butler* (2013) and *The Green Book* (2018), the present dissertation offers a translation analysis and discussion on the way those phenomena have been subtitled from the English source text into the Greek target text. In particular, it investigates the prevalent translation techniques used for their rendition into the target text and discusses the potential effect of those translation choices on the construal of the identity and the development of the main characters.

Following the above methodology, the thesis concludes in the rendition and maintenance of the racism-related discourse, which is either toned down or softened in the target language through the three prevalent techniques of literal translation, equivalence and less the omission used in subtitling, since those are believed to best serve ad hoc the linguistic and non-linguistic cases chosen to be analyzed. Finally, the dissertation suggests further research on both the descriptive and prescriptive field of Audiovisual Translation (AVT) that it would be of great interest to be made in the future.
INTRODUCTION

This dissertation examines the notion of racism as manifested in linguistic phenomena traced in African-American movies set in the 20th century through a translation analysis and discussion of their rendition into the Greek target text. Additionally, it provides an analysis on the impact of those racism-related linguistic manifestations of the source and target text in the delineation of the main characters.

Research aim and scope

Racism as a phenomenon presents a wide spectrum of instances and aspects in social life that renders its research worthwhile. Despite the thorough study of the phenomenon in language use and its multiple realizations in discourse and communication, racism keeps on being considered a very controversial issue with its research of the field of translation, and in particular Audiovisual Translation (AVT), not being considered sufficient. Apart from the significance of racist discourse between interlocutors in real language, what also merits investigation is how racism is communicated in prefabricated language presented on screen. Nowadays, cinema is a medium widely accessible to the public which expresses ideas and reflects society, and its subtitles are considered to be one of the most read translations and text types.

In the framework of Descriptive Translation Studies and drawing on insights from Sociolinguistics, the aim of this thesis is to make an investigation of the phenomenon of racism, especially the racist discourse and its rendition in the Greek subtitles in racism-related films set in the 20th century. Furthermore, it will draw certain conclusions about the prevalent translation techniques used and will formulate explanatory hypothesis about the emerging translational strong tendencies appear in the target text. More specifically, its scope is to provide the reader with an analysis of those translation norms of the socio-culturally marked discourse of racism and the changes observed during its transfer from the source language (English) into the target language (Greek). Additionally, through the examination of various examples of racist discourse from a descriptive perspective, some discussion about the possible problems and challenges faced by the translator can be made. Based on this, certain conclusions about
the potential impact of the treatment of such instances of racist discourse on the characters’ construal can be drawn.

**Research Questions**

In an attempt to approach the aim of the study presented above, the present dissertation addresses the following questions:

1. a) How are racism and racist language construed verbally and non-verbally in the source text? What kind of manifestations of racist discourse can be found in the two films?

   b) What is the function and role of those manifestations in terms of characters’ construal?

   The above questions regard the source text and the sociolinguistic manifestations that can be found there. They will be answered by firstly, introducing the phenomenon of racism as presented in the two films and its verbal and non-verbal realizations in the micro level and secondly, by undertaking a primarily qualitative analysis of the racism-related dialogue between the main characters of the films examined. Later on, an analysis of how these realizations are interpreted and what they reveal about the characters’ construal based on the speakers’ intention and context will follow.

2. How has the translator treated instances of racist discourse?

   a) What are the prevalent techniques that the translator used in the target text?

   b) How does the treatment of these linguistic and non-linguistic phenomena affect the characterization in the subtitled version?

   In order for these questions to be answered, the study will look into the number of those different racism-related linguistic phenomena traced in the source text and their rendition in the target language. In this case, visuals need to be taken into consideration since they may play an important role in their
translation to the target text. Also, the thesis will investigate strategies and techniques the translator followed, will examine any pattern in this respect to deal with their transfer into the subtitled version and will comment on the respective shifts that were observed in register. While illustrating data to ascertain whether there have been cases on maintenance or mitigation of racist intention in the rendition of those linguistic instances in the subtitled program, at the same time, an attempt will be made, wherever possible, to examine the function and impact of those strategies and techniques in the way the characters are construed in the target text.

Methodology

The methodology followed in this study is principally placed in the framework of Descriptive Translation Studies paradigm that links the scientific approach to the cultural products of language and discourse. It focuses on making a comparison of the source and target text as well as on the operations carried out during the process of the translation and subtitling. Additionally, making use of a multi-strategy design which combines both qualitative and quantitative data, the study examines whether the racism-related linguistic realizations presented in these films are preserved, modified or omitted in the respective subtitled versions. At the same time, through the analysis of those manifestations, the study will shed light on any change in terms of register is observed and by extension it explore whether these shifts and changes affect the delineation of the main characters.

The data analyzed were drawn by two African-American films of the 20th century: Lee Daniel’s The Butler (2013) and Peter Farrelly’s The Green Book (2018).

As regards Lee Daniel’s The Butler, it is a historical drama film that became a box office in its first three consecutive weeks after its release on November 15, 2013 and had some Oscar-winning nominations (Feinberg). It is a 132-minute film that is mainly inspired by the Wil Haygood's Washington Post article “A Butler Well Served
by This Election” (Fallon). It is loosely based on the real life of a White House butler, Eugene Allen, who worked there for decades through eight administrations (Dockterman). The story involves around Cecil Gaines, an African-American domestic worker, who serves eight presidents as a butler at the official residence of the US, the Civil Right Movement, the Vietnam War and other major social and historical events that affect his life, the life of his family as well as the American society as a whole.

The main theme of the story unfolds through the relation of Cecil and his elder son, Louis who becomes a university student and gradually starts participating in activist programs, freedom rides and crusades and becoming an advocate of the Civil Rights Movement. The film touches upon two distinct and even contradictory ideologies of father and son, with the former being a proud butler who managed to make a living away of the cotton plantation of Macon, Georgia and the latter, a young civil-right advocate who is not discouraged by his constant arrests and he is fully determined to change the prejudice against the blacks that characterizes the American society.

According to the British Board Film Classification the film is said to contain moderate violence, disturbing images and a strong language use that reflects the racism and racial discrimination against the black culture (“The Butler”). The case study has been conducted on the DVD version of the film and has put the main focus on the instances of such sociolinguistic phenomena traced on the source text that reflect the phenomenon of racism and its multiple realizations. Also, it will investigate the possible shifts in register that those verbal realizations together with the non-verbal ones cause as well as their subtitled version on the target text.

The second film, Peter Farrelly’s, The Green Book, is an American biographical comedy-drama film that made its release November 16, 2018 and became a box office even in its opening weekend. It was a surprise success even overseas, with several Golden Globe, Academy and People’s Choice Awards nominations and wins (Fleming; Nordine; Bitran). The Green Book is another 130-minute film which takes its title from the mid-20th guidebook for the African-American travelers, The Negro Motorist Green
Book, which was published annually from 1936 to 1966 and recommended places and safe lodging (Scott). Based on a true story, the plot unfolds between an African-American classical pianist, Don Shirley and a working-class Italian-American bouncer, Frank Valletonga, widely known as Tony Lip, who served as his driver and bodyguard during his tour in the Deep South (Diamond). The story touches the theme of racial discrimination and stereotyping of the American pre-Civil Rights era of 1960s, through the relation of the two main characters who were complete opposites in color, social class, ideology, etc., but managed to find a common ground.

Set in the pre-Civil Rights era of the American history the film is claimed to include a wide variety of sociolinguistic phenomena that reflect the racist, discriminatory behavior and stereotyping occurred in the face of the blacks. It communicates even through the use of harsh and offensive language the existent ideology that characterized the mid-20th century American society. The study has been conducted on a download version of the film embedded with the subtitles as those appeared to be on the cinema. Again, it focuses on the racism-related sociolinguistic realizations of the source text, the way they were translated in the target text and their function and impact on the main characters.

The criteria used for the selection of the two films and the analysis of the data based on which the study will be conducted can be summarized as follows:

1) Their genre
2) Their main theme(s)
3) The year of production and their frame of reference
4) Their approach to events and the historical context
5) The use of language and sociolinguistic phenomena to reflect and highlight this approach
(1) Both films are of the dramatic genre, a fact that indicates the common viewpoint and approach to the historical context and social events of the era they both refer to.

(2) For the aim of this study to be achieved, a common point of reference for the selection of the material needed to be made. That mostly regarded the theme of the films chosen, which is that of race politics and racial relations, that would trigger the investigation of relevant verbal and non-verbal phenomena in discourse, their rendition both in the source and the target text as well as the techniques used for their transfer into the target language.

(3) The Butler, a 2013 production and The Green Book, a 2018 film, are both set on the most tumultuous and even divisive periods of the American history, the 1960s. They address the outlawing racial discrimination against the black Americans as well as the racial injustice, inequality and cultural stereotyping in many aspects of social life. They are also set on an era of change for America as defined by the struggle for civil rights. An important aspect of that era is the emergence of the Black Power movement characterized by major campaigns of civil resistance, usually through acts of civil disobedience and nonviolent protests in order to achieve its largest legislative gains in the mid-60s and especially the Civil Rights Act of the 1964 (“The 1960s History”).

(4) Having the mid-60s racial injustice as a common point of reference, they approach the main theme from a similar perspective, a fact that renders their combination and analysis suitable. Both films highlight the issue of white supremacy against the blacks, the phenomenon of xenophobia that very much affects the issue of race and makes it even more crucial. They tend to put the negro character in the centre of the action and plot and transform them into a black hero, who is determine to throw some light on the American history from the untold perspective of the blacks (Πατσαλίδης, 1: 445).
In addition to the above, both films use not only the racist language and the various sociolinguistic phenomena as a means to communicate the social and historical background of the 1960s, but also use the black dialect extensively in order to express various and deeper feelings (Πατσαλίδης, 1: 445). Thus, they put language and black discourse in the center of attention in order to reflect the authenticity of the black culture, but also the unrefined nature of the African-American roots and negritude (Πατσαλίδης, 2: 429)

Outline of the thesis

In a quick overview, the following chapters will make an explicit reference to the methodology followed including the tools used for this research to be conducted. Starting with a brief presentation of the two films, their common features and the reasons why they were selected to be analyzed together, the first two chapters set the theoretical framework of the thesis. More specifically, Chapter 1 is dedicated to the field of sociolinguistics, giving a short review of the basic concepts and theoretical tenets used for this study. Chapter 2 moves to the field of film studies, focusing on the notion of cinema and in particular cinematic dialogue and its elements, as well as the way in which the phenomenon of racism is presented through it. Consequently, Chapter 3 makes a brief reference to the previous investigation took place in the field of sociolinguistics examining racism and its rendition in the film dialogue in other languages. Chapter 4 focuses particularly on the two films under investigation, presenting a data analysis of the racism-related instances of cinematic language, both in micro and macro level, as well as offering a discussion about the translation strategies used in order to handle those in the target text. Finally, the thesis offers a summary of the findings emerged from the data analysis and suggests possible themes for research in the future.
CHAPTER 1:

RACISM WITHIN SOCIOLINGUISTICS

This chapter deals with the linguistic phenomena as presented in the sociolinguistic literature. It provides an introduction and short review of the basic concepts and theoretical tenets used in the analysis of the racism-related manifestations of the films presented above. It offers the reader the theoretical background and makes them acquainted with the multiple notions linked to the field of sociolinguistics.

1.1. The Domain of Sociolinguistics

Sociolinguistics, as the term may imply, refers to the study of the relationship between language and society with the goal of understanding the structure of language (Yule, 257). It can be understood as a broad area of investigation, since there are numerous ways in which language can be used by the members of the linguistic community in the variant social interactions. Therefore, its core area concerns linguistic variation and its social significance. Given that language is the means through which people interact and communicate in their social life, it can also be claimed to be a manifestation of society, including the cultural norms, rules, expectations and contexts in which language is used and by which it can be affected (Williams, 66). In this way, sociolinguistics highlights the inextricable link between language use and social structure.

Having the reflection view of language in society already discussed, it is not surprising to claim that language is also linked to social change. In other words, the changes and variations that characterize society are mirrored in the way speakers use language. In this sense, an additional scope of sociolinguistics is the study of the linguistic changes that may occur which are related to the changes observed in the social world (Williams, 66).

In addition to that, it is also important to mention that the study of the sociolinguistic phenomena may be two-dimensional; this concerns both the case of investigating the social aspect of a dialect, which can only be known as sociolect (Yule,
257). A sociolect can be defined by groups of people that present some kind of commonalities in speech and language use. Those regard the shared features that are mainly used and characterize the different groups of people within the linguistic community. Specifically, those common characteristics mainly regard the social class to which speakers belong. The other case is that of every member of the speech community having their own individual way of speaking and using language to communicate and expressing their own intentions and meanings. In this case the notion of personal dialect or idiolect needs to be introduced (Yule, 257-58). Idiolects show that not every member of those different groups using a sociolect is homogeneous, rather underline the subjective and distinctive way of using language, a fact that makes the speech community variable (Yule, 258).

1.1.1. Social Variable

As in all dialect studies, only specific features and characteristics of language use can be taken into account for the analysis of the social dialect. As it was also stated, in the social study of a dialect it is mainly social class that defines and distinguishes the members of the linguistic community. Those specific features linked with the social class are defined as social variables. Those social variables are those that subdivide groups according to:

1) Race and Ethnicity
2) Religion
3) Age
4) Gender
5) Social Class and Status (education, occupation, personal behavior, etc.)

1.1.2. Power and Power Relations in Interaction

Irrespective of the social variables, there are other parameters that can affect the use of language, such as the identity of the individual and the roles the participants acquire in discourse which are equally and vitally important. The identity of an individual emerges through the socialization of that individual from birth, and implies
their capacity to define themselves and others. Since it is part of the self-concept and it only has meaning through comparison (Williams, 221). The social role of a participant refers to the social relationship that they obtain during their linguistic exchange with another participant (Bousfield, 174). Negotiating power in interaction, it can be considered as part of the way the interlocutors construct, shape and present their identity in speech and language exchange. More specifically, it can be viewed as the ability of one individual to control the behavior of another in language use. It determines the relationship between at least two interlocutors which cannot be reciprocal, in the sense that it is highly unlikely that both will exert the same control over the same area of behavior (Mesthrie, Swann, Deumert and Leap, 318).

In this way, relationships in interaction during language exchange can be distinguished between symmetric and asymmetric ones (Pfetsch, 41). Symmetric relationships are those characterized by a balanced mutual relationship, based on similar allocations of power resources. It emerges that symmetric relationships in interaction contribute to the maintenance of harmony between the interlocutors that take part in a conversation. But, even in the case of conflicts, symmetry can occur when the dispute takes place between co-equal enemies. On the other hand, asymmetric relationships can be described by the unequal allocation of power resources that can lead to a point where the most powerful interlocutor or group of interlocutors exert some kind of pressure and control over the less powerful one, using linguistic or non-linguistic means that cause threat. In other words, the case of asymmetry in interaction occurs when the speaker wins at the expense of the listener. Contrary to the symmetric relationships, the asymmetric ones are responsible for any kind of disorientation and discord that may occur during the exchange of speech and language use (Pfetsch, 41).

As it may be clear, the power in interaction mostly points out an imbalanced kind of relationship that is very much linked to the notions of superiority and inferiority (Mesthrie, Swann, Deumert and Leap, 318). The terms superior and inferior are attributed with reference to the societal bases of power and other factors that can characterize the interaction between two individuals and their identities. In this sense, when it comes to interaction, as superior can be realized the more powerful interlocutor,
that is the speaker with the probability of carrying out their will even when opposed by others (Mesthrie, Swann, Deumert and Leap, 318).

1.2. Racism

Having discussed the notion of social variables and register that affect the use of language and determine the study of social dialects, the dissertation will draw specific attention to the factor of race and ethnicity and their impact on speech and communication. In this framework, the phenomenon of racism is introduced as a perfect illustration of perceived power relation and more specifically a case of asymmetry in the structure of discourse.

To begin with, it is essential to introduce race first, as social variable that indicates the social grouping of people with similar physical or social characteristics that are generally considered by society as forming a distinct group. The concept of race and ethnicity are socially constructed, in the sense that they do not imply something intrinsic to the human being, rather they represent an identity which is created through symbols in order to establish meaning to a culture or society (Schaefer, 1091). It emerges from the above that the parameter of race and ethnicity leads to the stereotyping of people based on physical features such as skin color, facial characteristics, etc.

Race and ethnicity also involve the evaluation of people on the basis of language and language use. In other words, language can be viewed as the embodiment of race and ethnicity, since it reflects the attitudes and the way of thinking of particular social groups. Part of this evaluation involves the use of language in order to subjectively categorize people into social groups based on their racial and ethnic characteristics (Williams, 215).

In a social reality that is conjured, determined and subdivided by the social variable of race, it emerges that none of the social groups are even on an equal footing. The phenomenon of racism indicates a belief or doctrine that postulates a hierarchy among various human races and ethnic groups (Garner, 18). In other words, it indicates the tendency of the superiority of one group over another based on the parameters of
race and ethnicity which often leads to discrimination and prejudice. In addition to that, it is crucial for our sociological understanding of racism to realize that it highly linked to the notions of power relationships (Garner, 16).

As a phenomenon, racism subsumes everyday practices and behaviors (both verbal and non-verbal ones), stereotyping, discriminatory practices and even racial segregation. It is fuzzy and evasive as a notion and presents many levels of understanding that merit constant research. In addition to that, there are multiple times when we have come across terms such as institutional racism, individual racism, cultural racism, everyday racism, ideological racism, etc., which actually point out the different scope and perspective under which the phenomenon of racism has been investigated. Cultural racism is linked with the cultural differences traced among groups of the linguistic community, while everyday racism mirrors the societal aspect of the phenomenon that is mostly reflected in the way of speaking and expressing oneself with the use of linguistic expressions (Mouka, Saridakis, Fotopoulou, 37).

The main interest of the present research project is the investigation of the phenomenon from the perspective of language and language use and the analysis of its variant racism-related linguistic manifestations in discourse. Racist discourse has been mainly examined within the framework of Critical Discourse Analysis (CDA) drawing attention to lexicon and syntax that specific social groups use to communicate through language. (Mouka, Saridakis, Fotopoulou, 38). Those racism-related linguistic manifestations are mainly expressed with the use of emotive or offensive language, since they are the means through which the society’s thoughts and ideologies are communicated, underlining the respective belief of superiority and supremacy of some groups against others.

1.3. Register

Based on the idea that language contains consciousness and ideology as well as that it reflects power relationships and racism, it can be said that there are multiple ways in which these can be expressed through various linguistic phenomena. In other words, there are multiple ways the speakers handle language in their social interactions depending on their variant daily affairs. Therefore, they are the ones that determine their speech style according to the circumstances in which an interaction takes place.
Another influence on the style of speech which is also very well-linked to the social identity of the participants derives from register. Register describes the variations in speech style that make each linguistic manifestation more or less appropriate for certain language situations or language purposes (Schmitt, 31). In fact, it is a broad category, since the register range of a language comprises the range of social situations recognized and controlled by its participants, for which there are specific patterns in language that are considered more appropriate for use. Consequently, it is the speakers that select from this wide range of linguistic patterns and manifestations to express and communicate a certain ideology and thought. They have the ability to exercise control over the relationship and the type of the activity in which they are engaged according to the circumstances and social norms. In other words, they negotiate registers when an interaction is about to take place (Williams, 75).

It emerges, then, that language adapts as its speakers adapt depending on the social norms and rules that determine and characterize the society they live in. The norms of a society indicate the appropriateness of the language use and the adjustments that need to be made in speech style to make the linguistic interchange valid (Williams, 75). Having already discussed the societal changes as one aspect on which the study of sociolinguistics focuses, it follows that those social norms are neither stable nor predetermined. The reference to the current social norms makes the explanation for the various registers evident (Williams, 75). Language, then, both from its structural and linguistic approach applies and responds to the change of the norms observed in society (Williams, 75).

There have been multiple attempts to study the manifestations within the field of sociolinguistics, as well as to describe the different types of register variation. Some of them are very comprehensible and concrete in summarizing those areas in which there can be such variation, as Norbert Schmmit accounts (31). It must be noted that Schimmts’ categorization of register variations is most preferable here, since it draws specific focus on social role variation:

1) **Temporal variation:** This register variation covers the continuum of how contemporary or old-fashioned a linguistic pattern that occurs in discourse may be. Temporal variation can also be considered as the parameter, because of
which linguistic patterns fall out of use or are replaced by others, which are considered more modern. It points out mostly the outdated and archaic label of the linguistic manifestations (Schmitt, 31).

2) Geographical variation: It is considered to be a register marker that highlights the variability of language according to where it is spoken. It refers mainly to the lexical differences appeared among cultural groups that speak the same language. The several language varieties arise from this register variation (Schmitt, 32).

3) Social role variation: As it has been already presented, the social role variation covers the role of power and power relations between interlocutors and it affects directly the level of formality and the style of speech. An aspect of the social role variation which is of great importance is the fact that it is consciously and routinely manipulated, contrary to the above factors that are more largely unconscious, and for this reason are likely to be less responsive to deliberate change. Since the speakers of the linguistic community interact with numerous others of varying power status, they usually shift and adjust their speech style to the identity of their interlocutor, something which proves that the social role variation is more amenable to conscious control (Schmitt, 32).

Close to that, the different components based on which the notion of register has been described is also noteworthy. Here, the components of field, tenor and mode need to be introduced. The former refers to the content and the purpose of the message communicated during the interaction, the second refers to the relationship between the interlocutors and the latter describes the channel of communication. All of them are said to affect to some degree the type of language used (Schmitt, 33).

The wide spectrum of register has motivated different descriptions of the term as well, focusing on a different aspect from which this can be investigated. An essential part of the notion includes the level of register or the so-called level of formality. Factors that affect that level of formality can be the place where the interaction occurs,
the intimacy or how well the interlocutors know each other, their relationship, if any, or the purpose in speaking to each other. If the register level is to be conceptualized as a wide continuum that lies between two basic, cross-cultural extremes of formal and informal language use, there are multiple intermediate stages that are up to each individual to name and determine. Some of them are discussed below.

Informal

Formal

Figure 1: The Register Continuum – Levels of Formality

Throughout the research that has been done in the level of register the latest years, some discussion about the notions of familiar, colloquial, slang, taboo, semi-formal, jargon, ceremonial, etc. has been made.

To start from the basics, it is vital to present the notions of formality and informality more clearly and explicitly as these terms have variously consulted by many linguists such as Schmitt, Yule et al. Based on those, what follows is a personal presentation and contribution to the segregation of the many register types. The informal register is usually the one used in contexts among friends, family and meeting people in casual venues. It is linked with cases where there is a close relationship between the interlocutors, and when the topic of the interaction is characterized by a degree of casualness. Its tone is closer to the conversational, with everyday or colloquial use of language. On the contrary, the formal register is reserved for more professional-like settings. It moves away from the colloquial and the more personal way of using language, being mostly used in academic writing. It contributes to expressing and communicating stronger opinion more objectively, taking care of the word selection and following the rules of grammar, as those emerge from the standard language.
The familiar level of register usually characterizes the language use between people who know each other well. That means that it falls closer to the informal side of the register continuum, since it conveys a feeling of closeness and intimacy. It is also presented as consultative or casual (Young). It is usually affected by the lack of grammar, or its more loose relation to it, the non-standard spelling and a wording that is mostly shared among social groups with tight relationship, interest and common way of thinking, usually known as slang.

One mark of an informal style of speech is the frequent occurrence of slang. It is a type of register level that is very recognizable, yet difficult to define. Generally, it falls again closer to the side of informality, since it is said to consist of either entirely new words that are not included in the standard language, or old words to which new meanings have been ascribed. For this reason, it is also important to refer that linguistic realizations that fall into the category of slang are likely to not have gained total acceptability by all members of the linguistic community (Fromkin, Rodman, Hyams, 439). It is used among members of particular group who have established a common group identity and want to exclude the outsiders. In this sense, slang differentiates itself from colloquial and jargon terms because of its context.

As the distinction of the different register levels remains a very controversial and subjective issue, the colloquial register is believed to fall in the same level as slang. It is said to describe linguistic items that are used instead of more everyday terms, again from groups of speakers with similar age or special interests (Yule, 262). However, the generally accepted view about colloquial speech is that it is about a style of language that promotes casual communication, usually characterized by its usage of formulations with incomplete logical and syntactic ordering.

Focusing now on the other side of the register continuum, we can continue our discussion with terms that are more linked to formal register. Practically, every conceivable science, profession, occupation and trade presents its own set of words that are useful to convey relevant messages. Linguistic jargon is one features of register that is characterized by special technical vocabulary which is associated with a specific area of work or interest. To put it differently, it is used by speakers who want to be identified
with the group of colleagues, or others with the same social status (Fromkin, Rodman, Hyams, 441).

Another level of formality is the ceremonial level, which is very infrequent nowadays, used only in very specific contexts and fields, not even in modern academic writing. It may only be encountered when the reading transcripts of speeches and historical documents occurs and is usually associated with misunderstandings in the linguistic meaning and unknown linguistic items. Very close to this level falls the so-called frozen register that contains language that is stable and never changes. Relevant examples can be found in wedding vows (Young).

The last widely known register variation includes the obscene linguistic items of a language, which are also known as taboo terms. That means that they are desirable, acceptable, forbidden or even downright dangerous to be used or uttered according to the social situation. In other words, the members of the linguistic community tend to avoid them for reasons of religion, politeness and prohibited behavior. Either the acts that are linked or simply described by those linguistic realizations or those linguistic realizations themselves reflect the particular customs, norms and view of the society in which they are used or avoided. The acceptance or the disapproval of their use is culturally and temporally specific (Fromkin, Rodman, Hyams, 443).

1.4. Linguistic Realizations

The main objective of the present dissertation concerns the investigation of the variant linguistic realizations that can be traced in the two films, their analysis in terms of register and their rendition in the target language. Having already presented terms such as racism and power relations, it can be obvious that they constitute the main focus of the project. The thesis will draw specific attention mostly to the low-register phenomena and the manifestation through which they are presented in discourse. Besides, such linguistic phenomena are said to be mostly related to racist ideologies and are used to convey and express discriminatory ideas in every situation. Closer to that, the thesis will take into account and discuss high-register linguistic phenomena as well, in order to indicate not only instances of characters’ different roles and identities, style-
shifting and the cases in which this occurs, but also analyze the characters’ development and relationships.

As racist ideologies are said to take shape linguistically and be presented through various manifestations in language and communication in general, an important link should be drawn between racism and the various instances of the emotionally charged language. Before delving into the notion of the emotive language and its use, it is noteworthy the fact that it is viewed as a significant instance of low-register language and therefore possible to convey and reflect the discriminatory and racist tendencies of the interlocutors.

In our attempt to distinguish and investigate those various linguistic manifestations that carry a racist load, it would be of great help to try to categorize and explain the various low-register phenomena that fall into the category of the emotionally charged language. For this reason, the taxonomy firstly presented in José Javier Ávila-Cabrera in his paper entitled “The Treatment of Offensive and Taboo Terms in the Subtitling of Reservoir Dogs into Spanish” will be taken into account.

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<tr>
<th>Category</th>
<th>Subcategory</th>
<th>Types</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Wordplays</td>
<td>(puns, double entendre, language-dependent jokes, etc.)</td>
</tr>
<tr>
<td></td>
<td>Subtle Insult</td>
<td>Nicknames</td>
</tr>
<tr>
<td>Offensive</td>
<td>Abusive Swearwords</td>
<td>Insult</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Derogatory Tone</td>
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<tr>
<td></td>
<td></td>
<td>Cursing</td>
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<tr>
<td></td>
<td></td>
<td>Profane/ Blasphemous</td>
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<tr>
<td></td>
<td></td>
<td>Animal Name Terms</td>
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<td></td>
<td></td>
<td>Ethnic/ Racial Slurs</td>
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</tbody>
</table>
To start explaining the umbrella term before dig into the constituent parts, emotion charged language, also known as emotive language, loaded words or high-inference language, is the use of language arousing particular emotions in order to lead the interlocutor to a certain conclusion (Macagno, 10). Its aim is to influence the listener or audience using words linked to strong connotations as an attempt to evoke emotional response or even exploit stereotypes.

In this way, it emerges effortlessly that the offensive and taboo words are considered parts of the broad category of the emotive language, simply because they reflect the intention of the speaker to provoke their interlocutor’s feelings in order to annoy, offend and cause his anger, embarrassment, disappointment, guilt, etc.

The offensive language refers to certain linguistic realizations that are only appropriate for a certain topic or social situation during the interaction. Those terms and expressions are considered derogatory and insulting, since they are said to attack the interlocutor’s social identity. On the other hand, a more extreme case of insulting is the use of taboo language, which is considered to be inappropriate and unacceptable irrespective of the context or the topic of the interaction, simply because it goes against the higher social norms or religious beliefs of the community’s system (Ávila-Cabrera, 28).

In the subcategory of Subtle Insult can be placed linguistic manifestations that despite the fact that they are considered to be offensive and emotion charged, they resort more to irony or wordplays, allowing the speaker to be disrespectful, but not to a great extend and in an explicit manner.

Abusive swearwords, however, are considered clearly derogatory and insulting, reflecting the intention of the speaker to harm and downgrade the interlocutor’s identity.

<table>
<thead>
<tr>
<th>Taboo</th>
<th>Sexual References</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Urination/ Filth</td>
</tr>
<tr>
<td></td>
<td>Violence/ Death/ Killing</td>
</tr>
</tbody>
</table>

Table 1: Taxonomy of Emotionally Charged Language
In the Taboo category, profanity is swearing with the intention to abuse anything sacred for the particular social system. Blasphemous terms are a deliberate insult used to vilify the religious system.

Animal names are included in the category of taboo words, since many of them have been established as heavy swearwords, over the course of time. Additionally, many of them have been associated with specific connotations and are used to perpetuate stereotyping and discrimination against particular social groups.

Sexual reference or even body parts are nowadays considered taboo, since again they show no respect to the interlocutor when uttered in a conversation and tend to convey the speaker’s tendency to insult and be obscene.

Another type of linguistic phenomena that falls into the category of taboo terms, because it is considered disrespectful and vulgar, is the body products and the bodily functions that are described in the category of Urination and Filth (Ávila-Cabrera, 30).

What it is important to be said is that many of the categories and types as presented above are considered as such in the majority of cultures and social systems. Although, the acceptability, appropriateness or disapproval of the respective linguistic register differs according not only to the topic of the conversation, the relationship between the interlocutors, the medium used for the exchange of discourse, but also the society’s current norms, beliefs, culture, etc. In other words, the above categorization is highly-culturally, temporally, and circumstantially-specific.

The great significance of Ávila-Cabrera’s taxonomy, as presented above is its contribution to the data analysis from the films The Butler and The Green Book that would follow later and consists the main body of the dissertation. The taxonomy presents in a comprehensible manner the way in which racist language can be presented in the micro-level. More specifically, it illustrates the various concrete linguistic realizations, that is, the different linguistic forms that the racism-related language can take, as well as managing to clarify the differences between those instances as those occur in language in terms of formality and emotive load. By extension, the above taxonomy is believed to be helpful in the investigation of those racism-charged linguistic phenomena in the macro-level. In other words, the present table not only will
assist to trace and recognize the data found in the two films, but also will help in distinguishing them linguistically according to this categorization. By extension, it will enable their interpretation taking into account elements such as the speaker’s intention and intentionality, the addressee’s understanding, the paralinguistic elements that may surround and frame the act of speaking, the circumstances under which a specific racist expression is uttered, as well as its impact on the characters’ construal and their relations with one another.
CHAPTER 2:

FILM LANGUAGE AND RACISM

This chapter moves away from the field of linguistics and moves closer to Film Studies in order to deal with the notion of cinema and examine the film dialogue as a medium of communication. It introduces the main elements that constitute the medium and their contribution to the transmission of a message both linguistically and non-linguistically. Also, it casts some light on the film dialogue and how this, together with the other elements, manages to communicate certain ideas. Finally, it adjust its focus to the phenomenon of racism and discusses the way in which such discriminatory ideologies are usually conveyed and communicated in cinema, thus paving the way for the analysis of two films selected in terms of their wealth of racism-related linguistic instances.

2.1. Cinema as a Medium

Cinema is worldwide known as a very powerful medium, a communication outlet or tool generally used to deliver information. Its fundamental principle, also known as cinematography, is the science of photography that combines both picture and motion and filming electronically, by means of a recorded or programmed moving image along with other sensory stimulation (Severny). In this way, cinematography by definition involves the functioning of the camera and the way certain things are projected to the audience. From the above emerges that the role of image and especially the moving image is the core element of the medium and the most powerful one in the communication of ideas, the presentation of stories and the transmission of feelings and perceptions.

Cinema, as a notion, is very well-linked to the idea of the film, to be considered as the result of the art of cinematography, which is nothing less than a sum of moving images, treated as actual scenes, captured by the means of a motion-picture camera, to tell a kind of a story (cf. Severny). Its main purpose is to entertain or to inform the audience, however more often than not it is said to bring about social changes (Wadhwa).
2.2. Language of Cinema

As it has been already introduced previously when we dealt with language from its linguistic point of view, it concerns a constellation of signs that signify or mean something. In other words, it regards artifacts or signifying constructs that represent a concept in the real word (Kitis, 49). In Film Studies, the sense of language does not change much, but it is viewed from another point of view. For this reason, it is important to carefully consider the particularities of film communication, which, in some respects, differs considerably from the natural interpersonal communication.

To begin with what is already known, the natural interpersonal communication represents the everyday, face-to-face interaction that occurs among the interlocutors, that is usually direct, spontaneous, more straightforward and even abrupt, but at its core *monomodal*. By this, it is meant that the interpersonal communication involves one mode and is transmitted through one channel.

On the contrary, film language can be characterized as *multimodal* and *multilingual*. The film is considered to be the prototypical audiovisual context that consists of two channels, the *visual* or *optic* and the *audio* or *aural* and two additional aspects, the *verbal* one and the *nonverbal* one (Zabalbeascoa, 23). These four basic components are presented and explained in the table below.

<table>
<thead>
<tr>
<th></th>
<th><strong>Visual</strong> (or optic)</th>
<th><strong>Audio</strong> (or aural)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Verbal</strong></td>
<td>Words read (subtitles, intertitles, surtitles, or language written that are part of the image, etc.)</td>
<td>Words heard (dialogue, narrative, etc.)</td>
</tr>
<tr>
<td><strong>Nonverbal</strong></td>
<td>Image (prosody, paralinguistic elements, etc.)</td>
<td>Sound (music, special effects, etc.)</td>
</tr>
</tbody>
</table>

*Table 2: The Multimodality of Film Language as Adapted from Patrick Zabalbeascoa in his work “The Nature of the Audiovisual Text and its Parameters”.*
It emerges then that the language of cinema concerns a constellation of semiotic resources, visual or aural, verbal or nonverbal. By extension, those four parameters are the ones that constitute the **context** of the film language. In this way, context needs to be defined in a polysemiotic environment, a more complex semiotic system, as “the [viewer’s] senses are subjected to the concerted action of a collection of images, sounds and written words”, according to Barthes (81). All the above notions will be briefly discussed one by one in this chapter.

### 2.2.1. The Audio-Verbal Parameter

To make a start in introducing the basic elements that make up the notion of cinema, it is important for the audio-verbal parameter to be discussed. In this way, the focus will be drawn to the film dialogue first, as this most of the times constitutes an integral part of the film development and film communication.

**Cinematic dialogue** is the oral speech between the characters (“Dialogue”, Film Reference). It is also believed that film dialogue encompasses all the spoken lines, both in conversations and therefore is understood to be the verbal exchange of words between the characters/interlocutors and voice-over (Katz, 366). Indisputably, film dialogue is the one that moves the story forward, in a sense that every piece of conversation, comment or speech has to elaborate on the plot or reveal something about a character. It contributes not only to the film communication but also to the anchoring of the film to space and time (Kozloff, 36). Apart from the narrative, the film dialogue is the one that anchors the narrative sharing information about its time and space location creating and setting the film’s framework. Additionally, it is the one that facilitates the unfolding of the events, explaining their link, causality, and succession and “[communicating] the ‘why?’, ‘how?’, and ‘what next?’ to the viewer” (Kozloff, 36-8). Despite the fact the most of the films intent to portray a realistic depiction of the story that they present, the last thing that an audience wants is trite dialogue that reminds them of a boring reality. For this reason, films are creatively and interestingly crafted, presenting dialogues that are both realistic but also clever and unique (“Dialogue”, Elements of Cinema). In addition to that, its contribution to the depiction and the viewer’s familiarization with the characters seems to be noteworthy. Since
dialogue signifies the general exchange of thoughts, feelings and intentions of the interlocutor, it helps much in the delineation of the personalities and characters that take part in the film. In other words, film dialogue offers much in distinguishing one character from another, since it reflects the highly idiosyncratic nature of the interlocutors that are at the same time the cinematic figures (Kozloff, 43). Similarly, it can be said that it paves the way for the characters’ revelation and it highlights the way in which their relationships navigate, change or are being determined.

Functions like the above tend to fall into the same category since they are said to serve the film’s narrative. Narrative seems to appear in mostly all human discourse as a means of knowing, acquiring and organizing information as well as telling and communicating information to others and therefore can be viewed as an instrument of both obtaining knowledge and expressing it (Carmona, 7). However, the principal role of narration in cinema is to cue the audience’s storyline comprehension. It is thought of as a way of selecting and organizing the story material in order to help the perceiver bound the events in a specific framework in place and time or, in other words, to understand its content (Carmona, 9).

According to Sarah Kozloff, the second category of film dialogue functions includes its aesthetic effects, meaning that it is of an aesthetic nature and indicative of the power that the language has to define the tone and set the mood of the film. In other words, dialogue serves to draw the audience into the fictional world while evoking intense feeling. Through the verbal interaction among the characters/interlocutors, it satisfies the desire for strong emotional and intellectual stimulation (51-56).

Even if we may all be acquainted with the notion of the dialogue, as it tends to be an integral part of our way to communicate in our everyday life, cinematic dialogue differs much from the real life dialogue thanks to some particularities that it presents. One of those particularities and distinctive characteristics is what Kozloff named as double-layeredness (16). As it is already stated, and being opposed to the monomodal, single layer of the natural interpersonal communication, the film communication unfolds in two layers or levels instead of one: on the horizontal one, that characterizes the communication that takes place between among the film characters, usually through the film dialogue, and the vertical one, that reflects the communication being laid
between the filmmakers and the audience (Vanoye, 99-118). That reflects the idea that the filmmakers and the audience are considered to be two different meaning-making audiences interpreting the filmic text from their own perspective and underlining the gap between producing and activating a text.

This explains why cinematic dialogue is deceptive; in cinema, language and dialogue seize to be as spontaneous and hearty as they appear to be in real life and that is because the characters on the screen do not speak from their hearts but from a script (“Dialogue”, Film Reference). That means that in films language and dialogue are carefully selected and rendered by the scriptwriters in such a way to communicate the meaning intended. And as regards the meaning intended, another distinction must be made here, between the speaker’s intention and the scriptwriter’s intention, which in cinema do not usually coincide.

Generally, the concept of intention implies a desire for an outcome to which we are led through an action or utterance. It is an attribution that links the desire for a specific outcome and the belief that this specific action or utterance can achieve the intended outcome (Culpeper, 49). In other words, the notion of intention requires two necessary conditions, desire and belief. On the other hand, the notion of intentionality requires intention, but also skill, referring to the speaker’s or actor’s ability to achieve the intended outcome and their awareness of fulfilling it while expressing the utterance or performing the action (Culpeper, 49).

The idea of intention and intentionality concerns mostly the field of pragmatics, since it is linked with the idea of an outcome produced which usually includes a kind of an emotional consequence to the target person or interlocutor (Culpeper, 21). It becomes obvious then, that in cinema the intention of the speaker and the writer is not the same, simple because the speaker, that is the actor, follows the script and adapts their intentions accordingly. They take the shape of a fictional character and participate as such in the story, leaving their true intentions out of the performance and the production of the film. On the contrary, what they convey is the writer’s intention, which is said to be the one who leads the story and determines the characters’ construal and development based on it.
However, it would be interesting to question the extent to which the writer directs and leads the story of a film expressing their intentions through their characters. That happens because it is highly believed that nowadays the director is the one who writes the film, an idea that brings the focus closer to the importance of the image (Bazin, 39). As it is already argued to be a basic component of the medium of cinema, the image contributes much to the meaning making of the film. This idea turns the filmmaker to the equal of a novelist, thanks to the image’s plastic composition and the way it is set in time that is founded to a great extend on realism (Bazin, 39). Once, an important distinction has been made here between the directors that put their faith in the image and those who put their faith in reality.

2.2.2. The Visual-Verbal Parameter

Not moving far away from the verbal parameter, some additional things need to be mentioned as those bear much importance in the notion of cinema. Having already discussed the multimodality of the medium it is essential to cast some light into the change of mode that highly characterizes the medium of the cinema. That change of mode occurs in cinema when the audio-verbal parameter transforms into visual-verbal. In this case, the words being heard, usually as cinematic dialogue among the interlocutors or as narrative, turn into words being read, as language that is seen. This is a case of **subtitling** which is also the one that explains the multilingual nature of the medium as this was introduced earlier. Subtitling is considered to be the means through which language is rendered and communicated in the audience irrespective the geographical origins and the linguistic background (cf. Agit). Films are considered the basic moving-image type of communication that are produced, exposed and shared among the various audiences around the world, in the framework of globalization movement (“What Is Cinema?”, Elements of Cinema). By extension, subtitling is a type of translation that presupposes not only the transferring of spoken language into the written caption, rather a complex process of adapting the dialogues of a film to a written code, involving the translation of those and their rendition to another language other than the source, taking into consideration a whole set of parameters, restrictions and rules.
An important note that needs to be done at this point is that subtitling is mentioned here as the main verbal-visual element that the present dissertation will draw its focus into, rather as the only verbal-visual parameter that characterizes cinema. Additional and equally important verbal-visual elements are the graffitis, the placards, etc. If we also take into account the multiple ways in which a text can be presented on screen technically, we can also consider the case on surtitles and intertitles, vital elements of cinema even from the first years of its development.

2.2.3. The Visual-Nonverbal Parameter

Examining the phenomenon from a linguistic perspective, it is crucial to clarify that language is more than a collection of words, spoken or written, based on region or ethnicity. In its broader sense, it regards a system of terms, symbols and syntax (the notion of syntax can be viewed generally here, referring to the way that those linguistic and non-linguistic symbols are connected together) used to generate and communicate meaning. It is important, then, to understand language in cinema, not strictly in the framework of linguistics, but also to examine the visual language of cinema as well, paying particular attention to the non-linguistic features that complement the linguistic ones and contribute much to the generation and the communication of meaning (Siegel).

The visual parameter in the cinema is not restricted to the verbal aspect of the language that is being communicated; rather it encompasses the nonverbal elements as well, which contribute equally to the meaning-making of the film. The visual-nonverbal parameter, therefore, describes the notion of the image that is projected to the audience and adds much to the context being created and transmitted through the camera.

If we take into consideration the well-known saying “a picture is worth a thousand words”, it would be interesting to make a guess of how many words the cinema is worth if this is the combination of million pictures! Cinema is a medium full of pictures and manages to tell a story thought those accompanied by motion (Gurujee Swetachandan, 1). With the help of editing, this motion-picture experience is the one that mildly hypnotizes the audience and holds its attention, creating an illusion of
movement and a strong sense of being present showing actual people and things (Stephenson, Manvell, Sklar, Andrew, Murphy).

Having presented cinema as a medium of communication, we may also claim that it will serve the process of communication as well: “who says what in which channel to whom and with what effect” (Gurujee Swetachandan 1). Logically, then, follows that in cinema the attention is not exclusively drawn in the way language communicates its messages, ideas and the speakers’ intentions, rather it is surrounded and highly affected by other non-linguistic elements.

In this way, in cinema words are reduced to a secondary level. That is because filmmakers are typically communicators of ideas, thoughts and visions that present a story through both verbal and visual means. Thus, the power of image is the one that affects to a great extent the rendition, communication and interpretation of the language used (Gurujee Swetachandan, 1).

Since language is not a fixed code rather it gains its sense from the various circumstances under which it is used and interpreted, it is believed to rub shoulders with reality (Kitis, 69). Therefore, the various utterances that constitute a film should not be solely examined in the level of sentence-meaning, rather should be investigated in a more enriched frame of prosodic features and contextual factors (Kitis, 60).

That is actually the role of the image that works as the general context in which an utterance occurs either in verbal or written form. The image as a powerful tool is also able to transmit not only the linguistic elements, but also the paralinguistic ones that are said to surround an utterance and contribute to its interpretation. **Paralinguistic elements**, in other words, are part of the context and the general occasion in which an utterance occurs. They refer to mainly all gestures that accompany the speaker’s linguistic flow and influence deliberately or not the conveyed information (Cadic, Segalen, 1861). Thus, the facial expressions, gestures, posture and other kinds of movement constitute a semiotic system in their own right since they carry their own meaning and can have a major impact on the surrounding linguistic signs, and by extension, in the general meaning that emerges from the other words and its interaction.
Talking about the general meaning acquired and its importance, it is highly essential to take into consideration the peripheral elements that contribute much to the interpretation of a scene, plot development and character construal. Those *mise-en-scène* elements, translating for French as *staging* or *putting into the scene*, refer usually to setting and location, props, costumes, lighting, etc. (Dix, 11) Although, the main focus of the thesis will be fixed onto the elements of acting.

### 2.2.4. The Audio-Nonverbal Parameter

Despite the view that the expressionism of montage and image is the one that constitutes the essence of the cinema and its language, sound has a subordinate but supplementary role; it is a counterpoint to the visual image. Sound refers to everything we hear in a film, from words and dialogues to sound effects and music. Its importance lies on the fact that it also heightens a mood and provides information about the story, its location, the advance of the plot and the characters’ construal (Wharton and Grant, 60). Here, some discussion about the other aspect of the audio parameter will take place and that regards the nonverbal one, namely the sound. Either *diegetic*, that is audio elements that come from sources inside the world projected on the screen, or *non-diegetic*, audio elements that come outside of the fictional world such as the music score the sound effects and the like, sound adds another layer of meaning to the visuals and the images presented on screen (Wharton and Grant, 60). Those usually include hesitation, throat clearing, laughter, sneeze, etc. or pitch, volume and tempo, which are also known as *prosodic features*, constitute different elements of sound that are used by the filmmaker to give rise to specific emotions on the audience and therefore facilitate the convention of the message and the filmmaker’s intention (Cadic, Segalen, 1861).

In this way, prosodic features can be included in the idea of contextual elements. Those actually cast some light into the importance of sound, which has been already claimed to be one of the basic elements of cinema as a medium of communication. Prosodic features are those aspects of speech that go beyond phonemes and deal with the auditory qualities of sound (Jones). Those mostly regard the notions of pause, pitch, stress, volume, tempo of an utterance and are believed to convey their own meaning that
complements, alters and modifies the meaning of the linguistic features, for instance making the utterance more ironic or sarcastic.

Taking a closer look into the history and the evolution of the cinema, an aesthetic revolution has occurred that changed much the language of cinema and the audience’s comprehension and meaning making of the film. The technical revolution that occurred in the cinema between 1928 and 1930 imply the birth of a totally new cinema that from then on is characterized by the sound film. Moving away from the silent film, the sound film underlined all the cinematic values, in the way that it is not just a matter of setting silence against sound, rather it brought the matter of contrasting styles, basically different concepts and cinematographic expressions. Therefore, it adds to a great extend to the language of the medium and the way in which it communicates its messages (Bazin, 24).

Closer to the above, it can be argued that perhaps the most interesting use of sound in films is the absence of it. Silence can also be thought of as an aspect of human communication that interacts greatly with all the other patterns of speaking. Specifically, silence should not be viewed as an absence of speech, rather as something that carries communicative meaning alongside speech (Mesthrie, Swann, Deumert, Leap, 186). A representative example that complements the above argument presents silence as an important form of behavior, because there are many times when it contrasts with speech and the talkative norm (Mesthrie, Swann, Deumert, Leap, 188). In this way, silence acts as movement in the visuals. It conveys its own messages that can complement, change, alter, adapt or even contrast the linguistic elements that are conveyed through speech.

In a similar way, music and sound effects are characterized as an important element of the language of the cinema, since they are used to guide the emotional response of the audience. Not only do they provide clues, but also determine the way the filmmaker wants the audience to respond and comprehend a given scene (Kozloff, 118).

Both prosodic and paralinguistic features are discussed here as representative instances of what constitutes the context or the occasion in which an utterance is
expressed, either verbally or in writing. Having already dealt briefly with the idea of cinema and its role as a medium of communication, it can be clearly stated that all those elements are presented, exposed, transmitted and communicated to the audience through the power of the image, and more especially the moving-image, in order to create an illusionary experience of the present and a life-like sense of the world.

2.3. Racism in Films

Having already dealt with the notion of language as a means of communication from a linguistic point of view and the way in which it is used and presented in the medium of cinema, it is high time we drew a particular focus to the way in which certain themes and ideologies can be construed and transmitted multimodally, in more than one semiotic ways, through the medium of cinema. One such theme, which is better corresponds to an ideology rather than a theme, is racism and ethnicity and tends to be the main focus of the thesis. Likewise, white supremacy is also discussed here as well as the way in which it is projected both in and through cinematic language.

To draw a link with what it has been preceded in the previous paragraphs, it would be helpful to highlight once more the basic function of language and its ability to act as a powerful tool that conveys not simply linguistic messages in order to enable the communication between interlocutors, but also reflects certain thoughts, beliefs, ideas and ideologies of those, especially when it interacts and is interpreted together with all the other elements of non-linguistic type.

Throughout the history of cinema and filmmaking, there have been numerous scriptwriters that had expressed their preference and tendency to present and touch upon the notion of racism and project it as a phenomenon that has plagued human societies throughout the ages. Being equipped with the most powerful tools of the cinema, language and image, scriptwriters build their stories, either life-like or imaginary ones to communicate the racist ideas of a particular time in human history and reflect the notion of social discrimination.
The frequent occurrence of the phenomenon of racism in American cinema is observed in the early 20th century, both as parodies or documentaries that touch upon the issue and started to be included in the production of films.

White supremacy as the racist ideology and belief that white people are superior by nature to others of different race and therefore should be dominant over them tended to be present in the US both before and after the years of the American Civil War and persisted for decades even after the end of the 19th century (Fredrickson, 162). To be more specific, in the history of the US, white supremacy connotes the existence of white supremacist organizations and extremist groups that were based on the ideology of the degradation of the black people in order to exert control over them (Nishi, Matias, Montoya, 461). The term also describes a political ideology that characterizes the American society and its tendency to perpetuate and preserve the social, political and institutional domination of the white group (Wildman, 87). Treating racism and racial ideologies as both a social and political issue and a hotly-debated theme to be discussed and presented as an integral and significant part of the history of the US, many artists felt the need to engage and expose the audience to a reality that was part of themselves, but may have never experienced it before.

Starting from literature, American novels and plays were viewed as a platform for white projections, a fact that contributed much to the cultural racist frame. It all started the moment the white authors started incorporating characters of color in their writings, even if those were to be positioned in a subordinate role, most of the times being voiceless, not contributing much verbally in the story, and, therefore, not able to unfold its true and full identity. In this way, the black character is portrayed, but only as the weak one, both physically and in character, contrary to the brave and powerful white (Nishi, Matias, Montoya, 464). From then on, literature started to serve as an outline for the white projections of blackness implying both the delineation of the white identity and the construction of the black color (Nishi, Matias, Montoya, 463).

In cinema, whiteness did not skip to make its presence felt and ended up most of the times to be reified and deified. Films started to expand the notion of whiteness and celebrated it, but at the same time tried to deny the white privilege and obscured any racial discrimination viewing the white group as the superior one (Nishi, Matias,
Montoya, 464). That is explained if we take into consideration that most films of the time, especially those produced before the thorny chapter of the civil rights in the history of America, positioned white people as leaders and compassionate protagonists, worthy of respect and high status in society. Even after the American Civil Rights Movement, blacks take the role of the loyal or even lazy servants and are presented as followers of their white leaders and saviors (Nishi, Matias, Montoya, 464).

However, most of the times it may be the case of the scriptwriter’s of the director’s intention to give the impression of life-like story, closer to the documentary style that would depict and delineate to the greatest extent the events in the story in order to have the best possible resemblance to the historical events in reality. As the thesis would focus and examine the racism-related linguistic phenomena in Lee Daniel’s *The Butler* and Peter Farrelly’s *The Green Book*, it would be of great importance to give a first glance in the way the two films deal with and communicate the phenomenon of racism through the language they use.

According to critics and reviews found about Lee Daniel’s *The Butler*, the film is considered to be a sweep through the American racial history and for this reason the filmmaker chose to present and position their characters in the respective roles, cause and sustain an emotional punch (McCartney). In his interview Daniel discusses his intention to render a movie, a story that would touch upon the theme of the racial relations in the America history during 1960’s, deal with the issue of the civil rights and the way those where deprived of the black people of the era as well as suggest a “movement” through the love story between the main characters, the father Cecil and his son, Louis (The Butler: Lee Daniels Interview, 2013, 0:24). Daniels adds that all he wanted to convey through his film was the understanding of surviving in the world of the 20th century America and the willingness of the oppressed young black people to change their future and imagine their lives without “walking in [their] father’s shoes” (The Butler: Lee Daniels Interview, 2013, 1:59). Forest Whitaker, who has given the role of Cecil in the film, when asked at his interview, he claimed that Daniels’ choices in the way he positions and portrays his characters was such, because he wanted to convey the idea of whiteness, superiority and discrimination against the blacks and produce a film that would make the audience totally absorb in the notion of what was
going on in society of that time, as much as Daniels was and could totally sympathize with their past, even in the case of not experiencing the events as those occurred in real life (Lee Daniel’s The Butler: Forest Whitaker Official Interview, 2013, 2:21). So, despite the fact that the film portrays the black character in the subordinate position, it does it just to created and stimulate the opposite feelings; that of sympathy, respect and understanding of the historical and social past. For this reason, the film is said to be told from the black perspective, as the director manages to make vivid and apparent to the audience the raw and tough facts that Hollywood glanced over for years. For Oprah Winfrey, who portrays the character of Gloria, Cecil’s wife, “Lee is a truth-seeker” who just reveals his willingness to express the layered and varied experience of blacks leaving anything that appears to be fake out of his story (Oselund).

To summarize, The Butler seems to be a film that discusses and elaborates the theme of white supremacy, putting both the white and the black character under the microscope, examining their inequalities and the racial discrimination that underline their relation, but not from the perspective which lowers and downgrades the black character. It is a film that delivers both the power and the message being based on the real footage of the emotive historical events (Thatcher).

Contrary to the above, Peter Farrelly’s The Green Book presents the discrimination and the inequality of the two races in a different way. This time, the black character, Don Shirley, is the one positioned in superiority to the white character, deserves his high social status and his good economic position in society, as he is a renowned African-American jazz musician. Tony Vallelonga, on the other hand, despite his white color and therefore his general acceptance as a member of the American society, is the personal driver hired by Shirley to accompany him in his tour to the Deep South. Being positioned in the opposite places to that time’s social scale, the film conveys the idea of white supremacy through the special relationship of the two protagonists. The treatment Shirley receives because of his color and origins is a stark contrast to his public image, since for the biggest part of the American society he is just another weak black man, rather a world-class musician and most of all a human being (Bradshaw). The film finds real-like ways to portray and depict the crudity of the 20th century American society, the idea of white supremacy and the discrimination against
the blacks (Macnab). Contrasting the way class and race are distributed and therefore characterize the two main characters, the film negotiates subjects, issues and areas that need actually to be treated carefully, as they represent a bloody chapter of the American history concerning the civil rights. In this way, it manages to recreate a time not too long ago when black people were being dehumanized, or at least treated as if not being humans and served a significant purpose to remind the white audiences of all the kind of difficulties faced by those of color during that period (Bradshaw).

It reasonably follows, then, that throughout time there have been made various attempts to present and discuss the idea of the whiteness and white supremacy in cinema, as well as the ideology that racism carries along. What takes precedence over is mainly the contrast between characters of different race and ethnicity, because that helps in highlighting the oppositeness and the different kind of treatment coming from society.
CHAPTER 3:

PREVIOUS RESEARCH

This chapter presents briefly what other research has been done before in the field of Descriptive Translation Studies and Sociolinguistics that regards the issue of racism and its manifestation and rendition in the language of the target text. It makes a discussion about the investigation of other analysts on the phenomenon of racism as this is manifested in language traced in racism-related movies as well as its rendition in other languages other than Greek.

From previous studies and researches it was easy to draw the conclusion that the phenomenon of racism has troubled much many researches from time to time. More specifically, many analysts not only have concerned with the linguistic choices made in the script of racism-related films in order to reflect and convey certain racist ideologies, but also have investigated the way in which those linguistic phenomena have been translated and rendered into the target language. Others have focused specifically on the use of certain taboo words that carry racist nuances in language in general, the reason why they have chosen by the filmmaker in a specific film, as well as the way in which those can be translated in the target language.

Starting from the paper of Effie Mouka, Ioannis E. Saridakis and Angeliki Fotopoulou produced in 2015; it examines racist discourse in films that deal with the phenomenon of racism and racial discrimination and looks into the rendition of such linguistic phenomena from the English source text to the Greek and Spanish target text. Additionally, the research draws specific focus on the register shifts occurred in five films that deal with the same theme: racism. Those are Lee’s \textit{Do the Right Thing} (1989), Kaye’s \textit{American History X} (1998), Foster’s \textit{Monster’s Ball} (2001), Haggis’ \textit{Crash} (2004) and Meadows’ \textit{This is England} (2006). The methodology of the present paper concerns the presentation of certain examples in the subtitles of the films, their linguistic analysis according to the type of the linguistic phrase and their impact in language. Also, it includes, presents and contrasts the translation of those examples in the two target texts, Spanish and Greek.
What the research summarizes is that the variant racist meanings triggered by the various phenomena produced in each language and culture exist in an asymmetrical relation from each other. In other words, little correspondence can be traced between the different forms of racism-related expression, a fact that constitutes the main problem of the translator when it comes to their rendition in the target text. The thesis concludes that the techniques mostly used by the translator to encounter such problems are the omission and the mitigation.

In a similar way, Juan José Martínez Sierra’s paper focuses on the analysis of the word *nigger*, since it is considered to be the term commonly used to reflect the racist ideologies against blacks. It examines both its extensive use in Quentin Tarantino’s film *Django Unchained* (2012) as well as its translation and rendition in Castilian Spanish. Moreover, it includes and deals with instances in the subtitled version where the word *nigger* is affected by technical restrictions that the translator needed to follow, touching upon the idea of self-censorship, when the impact of the target text differs much from that of the source text.

The research findings highlight the importance of ideology in translation in the sense that it is this which determines the decisions made by the translator during the rendition of a linguistic phenomenon with a racist nuance into the target text.

Closer to Martínez Sierra’s investigation in Quentin Tarantino’s *Django Unchained*, José Javier Ávila-Cabrera’s paper delves into the treatment of the offensive and taboo language that carries racist ideologies in the subtitling of Quentin Tarantino’s *Reservoir Dogs* (1992) into Spanish. The present paper focuses much on the technical strategies used during the process of subtitling and the choices that the translator has in the rendition of a certain racism-related linguistic phenomenon, either if this carries an offensive nuance or is considered a case of taboo language. Furthermore, similarly with Martínez Sierra, Ávila-Cabrera makes a discussion about censorship and manipulation in the rendition of the source text into the target text presenting specific phrases/examples from the film as well as the way and the extend that those are affected during their transfer to the target language.
The paper’s findings agree to a great extend with the finding of Mouka, Saridakis and Fotopoulou’s research. In other words, it proves that even if over the half of the racism-related linguistic expressions in Tarantino’s Reservoir Dogs have been translated into the target text, the rest of the cases are again cases of omission and neutralization, when the translator encountered a serious problem to fit the expressions into the target text appropriately. For this reason, the thesis supports the issue of the (self-)censorship.

From the above, it reasonably follows that the examination of racism-related language in films and its rendition in the target text is considered to be of a great importance, since many studies have been conducted in order to draw specific conclusions regarding the way in which racist language can be presented, but also transferred in another language other than the source. For this reason, and since similar research has not occurred in the Greek language, the present thesis is focused on the linguistic analysis of such racism-related phenomena and the way in which those are presented in the Greek subtitles. Additionally, the analysis will include a comparison between the rendition of such linguistic phenomena in the original English text and the target Greek text, as well as the different impact that they may cause in the two languages.
CHAPTER 4:

DATA ANALYSIS OF LEE DANIELS’ *THE BUTLER* AND PETER FARRELLY’S *THE GREEN BOOK*.

Following the chapters that set the theoretical framework which is believed to be essential for the investigation of Lee Daniels’ *The Butler* and Peter Farrelly’s *The Green Book*, the present chapter offers a data analysis of the linguistic and non-linguistic racially-laden instances of the cinematic dialogue traced in the two films. More specifically, it includes a categorization of those instances according to the way they are presented in discourse, as well as an analysis of the techniques used for their translation to the target text, and discusses the effect of those translational choices in the delineation of the characters. What seems to be noteworthy from the beginning is that the compilation of all the instances will be presented at the back of the thesis.

4.1. Data Analysis of Lee Daniels’ *The Butler*

*The Butler* (2013) is one of Lee Daniel’s recent films and last production of Laura Ziskin. With Lee Daniel’s being the co-producer, the film was theatrically released by The Weinstein Company on August 16, 2013. Filmed and produced in New Orleans, it is a film that last 132 minutes conveying the theme of racism through various instances of racial, threatening and taboo language and extreme violence (McClintock).

This case study has been conducted on the DVD version of the film and enumerates around 50 instances of offensive and taboo language, at times accompanied with extreme or violent paralanguage, in its original version. Thus, the following discussion concerns some of those instances that act as illustrative examples of the racial language used and contained in the film.

Starting from the top of the Appendix A, one can find examples of forms of courtesy, which at first glance may be considered as low-racially marked instances and are basically introduced there in contrast with the highly racially-marked phenomena that will be discussed later and indicate the social gap and the hierarchical difference between the blacks and whites of the time. As a great part of the story unfolds in the White House, an environment where the register of the language touches the formal
style, instances of the use of modals, honorifics and forms of pronominal address have been traced and included in the data set.

Most striking and most representative examples of the forms of courtesy are those that have been linguistically constructed in this way to indicate the interlocutor’s tendency of being polite. According to English Live, the use of modals and the forms of pronominal address are listed between the most common and essential linguistic manifestation that indicate a polite tone. Examples such as “We would like to be served, please” (00:38:53) and “I would like to invite you to the State Dinner next week” (01:44:48) confirm that the use of modals facilitate the speaker to say something politely, especially when making an offer or a request. In both the examples above, the linguistic phrase would like replaces the use of imperative, which usually conveys a more abrupt and harsh way of asking, suggesting or ordering something. Therefore, the register style adjusts itself to the more polite and formal one, in order to fit suitably in the situation of the examples uttered, that it either a public place or the White House respectively.

Closer to the above, we need to take into account the use of pronominal address, as instances of high-register and politeness. Widely known as titles, they are used to indicate the speaker’s willingness to be respectful. Either accompanied with the person’s name or not and used differently between males and females, they work as indication that the interlocutors belong to different social class and therefore they are addressed accordingly and respectively (Wil). In “Yes, Sir!” and “Thank you Mr. Vise-President” (00:34:10) as presented in the film, the speaker not only makes an extensive use of the appropriate titles to call their interlocutor, who is of a higher status, but also replaces their name with the title of his position in the governmental hierarchy.

Having already discussed the polite use of the pronominal address, an interesting discussion can be made at this point, just to highlight another perspective and effect of the use of titles. In the example “I’m sorry Mr. Butler, I didn’t mean to make fun of your hero!” (01:23:29) which is uttered by the son, Louis, to his father and butler, Cecil, during an intense conversation of the two about the different ideologies that characterize them, the choice of the pronominal address Mr. is made by the son not to express respect or esteem. Instead, it acts as an irony which derives from the different
ideological background of the two interlocutors and expresses the son’s unacceptability and opposition to his father’s views and beliefs. It is a mockery that acts as an insult, since the different viewpoint of the two speakers is the factor that differentiates them rather than brings them closer, even if they share the same social class. Even the polite phrase *I’m sorry* is used ironically here, since the speaker is not actually sorry for mocking the other person accidentally, rather he intended to do it.

Additional and par excellence similar instances can be observed in “Thank you for seeing me” (01:16:36) and “You follow me, please” (01:44:48), where the use of *thank you* indicates the speaker’s willingness to respond politely and show gratefulness to something. Even if the phrase can be used in both formal and informal situations (usually the short form *thanks*), here the full phrase is preferred to maintain the formal tone of the response (Wil). In respect to the word *please*, it is used to make a request more polite and usually completes the meaning of modals such as *can, could, would* to make the request stronger (Wil). Similar is the purpose of the replacement of the imperative clause with the declarative clause, a fact that softens the tone of the request.

Moving on to the offensive language traced and included in the data set, that regards instances of wordplays and nicknames, linguistic manifestations of insult, derogatory tone and cursing. The phrase “brown man” (00:38:24) is considered a double entendre, in other words a saying that is can be interpreted in two different ways and it is an instance of wordplay. As Dirk Delabastita also claims it “bring[s] about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings” (“Wordplay and Translation”, 128). The word *brown* is used here to describe a colored person, making reference to the color of his skin, which is implied to be darker than that of the person uttering the phrase. Despite the fact that the choice of the word reflects a tendency of stereotyping and racial discrimination against the people of different skin color, it is not very much used (compared to *black man* which actually has more or less the same effect) revealing a tone of slang language, a tone of intimacy and making sense in the specific framework of its utterance, therefore it can be also thought of as a language-dependent joke or title (Díaz Cintas and Remael, 222). In this case, it is important to note that the wordplay is resolved in the translation, rendering only the one-meaning
layer, since “the semantic and pragmatic effects of the source text wordplay find their origin in particular structural characteristics of the source language for which more often than not the translator fails to produce a counter-part” (Delabastita, “Focus on The Pun: Wordplay as a Special Problem in Translation Studies” 223).

Nicknames are listed in the offensive category of the Appendix A, simply because they are considered an informal name for someone of something that replaces the official name of the person or thing (Cambridge Dictionary). Most of the times it reveals a humorous or even derogatory tone that intents to make fun of or mock the person described. However, this is not always the case as “Glow” (01:09:00) indicates. Here, the nickname derives from the official name of the person, “Gloria”, and it might reflect a feeling of intimacy or even love and admiration, as uttered by the husband to his wife.

Examining the examples of insult, two instances are noteworthy since they include highly offensive and unpleasant language. Such cases are “I will fire every son-of-bitch in this house!” (01:06:54) and “You are a black mother-fucker” (01:47:24), where son-of-a-bitch is one of the most commonly used euphemisms in English language which might have various purposes, such as expressing amazement, surprise, anger, disappointment, disgust, revenge, gratitude, etc. In the example presented above, the word is definitely used as an insult and expresses a feeling of anger by the person uttering it. Similar is the use of the characterization mother-fucker in the example above. Generally, the phrase is an instance of a slang language, low-register, that actually means as it sounds or “one who has sex with their own mother". By extension, it implies a moron or back stabber, but as its use has extended over the years, it can be linked with many other unrelated meanings, all however used to insult, offend and characterize negatively somebody or something (Urban Dictionary).

The derogatory tone of an utterance is actually present in the following example. In “Crazy nigger, from the left” (00:04:47), despite the fact that the term nigger is highly racially-discriminatory, something that will be discussed explicitly later, the accompanied word crazy as well as the giggle that frames the whole utterance and the derogatory gesture of the lady to the young servant Cecil (00:05:14) reflect an intention
of derogation. In this case, *crazy* makes a reference to the person’s mental state of being, but not with the notion of the “demented” or “insane” (Urban Dictionary). The ironic tone means someone dumb, stupid or not as clever as the other people. Its combination with the word *nigger* that follows highlights a tendency of stereotyping and racial discrimination, since it implies that a nigger, a colored man is actually dumb or not as ingenious as the white people.

Moving on to the taboo categorization presented in the Appendix A, the linguistic manifestations and the racism-related terms are fewer, a fact that helps the film to convey the respective feeling and serve its theme. Spotting many different instances and ways of how African-Americans are described and called as the films unfolds some discussion about the different epithets used to characterize them can be done at this point. Taking a closer look into the following examples, it is of great importance to discuss the wording and more specifically the choice of the terms *negro*, *nigger* and *nigga* taking into consideration both its cultural and its social perspective since they all reveal a high socio-cultural complexity.

1) (00:12:37) “Cecil, what do you think about niggers go to school with white children?”
2) (00:35:01) “As members of the negro-community what are your biggest concerns”
3) (00:29:15) “Do they go to an all-colored school?”
4) (00:39:32) “Get up, nigga!”
5) (00:39:02) “You can order food in the colored section.”
6) (00:43:21) (signature): “WHITES” vs. “COLORED”

According to Alves L., the words *negro*, *nigger* and *nigga*, all derive linguistically from the Latin word *niger*, which means *black*, and have been used to African-American in a pejorative manner (25).

Starting our discussion from the term *negro*, Alves notes that the term is of Spanish origin, used to describe the slaves being bought by the Americans (25). Later the term evolved, to describe slaves in a more commercial context rather than a
sociologically and linguistically-based pejorative. It is a descriptive term, often used for commercial practices. Closer to that, according to the Merriam-Webster Dictionary, the term *negro* is defined as:

*dated, now sometimes offensive*

1. a member of a race of humankind native to Africa and classified according to physical features (such as dark skin pigmentation)

In this sense, the choice of the word *negro* as this has been traced in the example (2) “As members of the negro-community what are your biggest concerns.” (00:35:01) is thought of being of a milder tone in terms of offensiveness, since its intention is not to focus on the cultural and racial origins and highlight their difference; however it still indicates a tendency to characterize the African-Americans as a group of people who are bought by the white Americans and are treated as inferior, as slaves.

More or less equally mild as a term seems also to be word *colored* often used as *people of color* or *colored people*. Again, despite the fact that it raises the same kind of discrimination, and in this time points out clearly that the difference and the inferiority of the African-Americans stands from their skin color, it is not classified a heavy slur in the same vein as the N-word. Therefore the indication on the signature (6) “WHITES” vs. “COLORED” (00:43:21) is very much racial, however not pejorative.

On the contrary, the term *nigger* is considered one of the worst racial epithets in the United States and even probably the worst from a historical and socio-political standpoint (Fogle). Also known as the N-word, the term emerges from the African-Americans’ attempt to say the word *negro* or *black* in order to refer to themselves (Alves, 25). Hence, it reflects an effort of self-definition rather than debasement. Similar to the terms *negro* the *nigger* is used not simply to connote African-American but also to identify them as an inferior race. According to the Merriam Webster Dictionary, the term is defined as:

1. *offensive*—used as an insulting and contemptuous term for a black person
2. *offensive*—used as an insulting and contemptuous term for a member of any dark-skinned race

3. *now often offensive*—a member of a class or group of people who are systematically subjected to discrimination and unfair treatment

It emerges then, that it is about a highly-racial epithet, used by the Europeans, as the linguistic history connotes, to denote not only racially, but also economically, socially and hierarchically the African-Americans and point out their differences from the Europeans in the above level (Dodson, 3). From the economic perspective, the term was used to demean psychologically and publicly the slaves, who had no property, while for the social/hierarchical point of view, the slur was used to name the African-Americans as the “dredges of society” implying their inferiority because of their race (Fogle).

In his work, Martínez Sierra, also makes a reference to the racial hierarchy that is triggered and established by the use of the term, reinforcing the negative stereotype of laziness, stupidity, filthiness and insignificance of those people irrespective of whether it is used as a name or an adjective (43).

The discrimination that the word conveys can also be viewed in the example (1) “Cecil, what do you think about niggers go to school with white children?” (00:12:37). Here, the terms is used to point out the inferiority of the African-American race in all the levels discussed above and underlines the notion of stupidity and insignificance that is linked with it. What caught the attention, however, is that the present wording in the film was used by one of the Presidents of the US, in a conversation that he had with other member of the government. Despite the fact that one would expect to deal with the issues of racial discriminations that plagued the American society in the 1960s with a certain sensitivity and impartiality, the President does not hesitate to use the N-word to refer to the African-American, but also to address and asks Cecil, an African-American servant of the White House, to express his opinion on the issue.

Considering the contemporary African-American usage, it bears for many that the words *nigger* and *nigga* may be similar in spelling, yet they differ in meaning.
While the first is linked with the highly discriminatory practices and the violence acted upon the African-Americans, the second one is argued to convey an uplifting, more positive tone. Its use can be linked to the positive self and racial esteem politics, referred to those who have been historically at the bottom of the social hierarchy in terms of race, societal power and economy (Kenny). Even if the example found in (00:39:32), “Get up, nigga!”, hardly confirms the positive tone of the word, it can be said that it does reflect a sense of closeness, meaning fake-friendliness, or even mockery and derogation, and only that, since the utterance is uttered by a white person who actually attacks the black one, both verbally and physically.

Another thing that is portrayed in the film, but also raises historical and social interest is the persecution exerted against the African-Americans even up to the years of the Civil Rights Movement. Both linguistic examples such as “Kick the niggers off the streets!” (01:10:07) and non-linguistic ones, such as in (00:38:44) when a revolutionary action acted by the black students who sit at the white section in a restaurant and the violence and terrorism they faced, (00:40:18) when some black students get violated by the whites and (00:40:58-00:41:27), a moment that indicates the violent body language and an instance of spitting on an African-American’s face, are manifestations of the moment that the racial discrimination and unfair treatment reached their peak.

4.2. Data Analysis of Peter Ferrelly’s The Green Book.

*The Green Book* (2018) was one of the most prize-winning films of Peter Farrelly that became a great success in the 91st Academy Awards and nomination for the Golden Globe Awards (Bitran). Being a co-production of Jim Burke, Brian Hayes Currie, Peter Farrelly, Nick Vallelonga and Charles B. Wessler, the shooting of the film begun on November 2017 in New Orleans in order to make its world premiere on 11 September 2018 (Scott). It is a film that lasts 130 minutes conveying the idea of racial discrimination during the Civil Rights era through the relation of an African American classical-jazz musician and his European-American bouncer in their tour down in the Deep South through numerous instances of racial, derogatory, offensive and menacing linguistic manifestations as well as intense violence and brutality.
The case study has been conducted on the DVD version of the film and records around 140 instances of offensive and taboo linguistic expressions, including illustrations of violent paralinguistic expressions and body language, in the original version of the film. The discussion that follows makes a presentation of some of those instances that are considered representative cases of the theme of racism that the film deals with.

Starting with the category of the forms of courtesy as it was also discussed previously, *The Green Book* presents interesting examples uttered by the two interlocutors, Shirley and Valletona, which underline the difference in register and tenor as well as they point out the asymmetry in their relationship. Being a man of a higher economic status and social position than Valletona, Shirley seems faithful to the use of pronominal address as this is presented in “Mr Valletona, sorry for the waiting” (00:14:36), “Please, sit down” (00:14:44) and “Well, Mr Valletona, thank you for stopping by.” (00:18:14), showing respect to his interlocutor despite of being in a lower socioeconomic class than him. The formal register in his talking can be also explained by the use of polite vocabulary such as the full and official form of *thank you*, the well-mannered *please* and the compassionate and apologetic *sorry* that confirm his gratefulness and softens the tone of his request.

On the contrary, such use of titles and honorifics or even polite wording cannot be traced in utterances of Valletona, even in cases when he addresses an interlocutor of higher social position than his own. In particular, Valletona’s speech contains instances of informality, avoiding special greetings and forms of pronominal address as in “How you doin’?” (00:13:02), or titles as in “Tony” (00:17:15), when he introduces himself without following the example of Shirley, who addresses himself as “Doctor” in (00:14:36) “I’m Doctor Donald Shirley”. Even when answering the phone, not knowing to whom he is talking to, he prefers to use the intimate and not very polite (00:22:10) “Yeah” as a greeting. From this logically emerges that the asymmetry in their relationships is underlined by the difference in wording which is indicative of the different register style and the willingness or unwillingness of each of the two to be respectful and well-mannered.
The film seems also to be a good source of racially-laden wordplays, since those are interesting cases in terms of linguistic analysis. To begin with the Italian-origin quote of Vallelonga “I didn’t know they were going to send eggplants!” (00:07:48), the choice of the noun *eggplant* works in this case as an adjective uttered to characterize the two African-American plumbers, who passed by to make a repair in the house. The utterance can be considered a case of pun, made to characterize as derogatory the two men, mocking them for their African-American origin and skin color. The epithet seems to fit perfectly in the mind of Vallelonga, either for the dark skin color of the two men or the characteristic wide and flat nose that people of the African race may have.

Another instance of wording with Italian origin in the film is the use of the word *scharole* in “You, ugh, looking to earn a little extra scharole?” (00:20:00), which indicates for once more the lose tone and low register speech of Vallelonga. According to the Urban Dictionary, the word is a linguistic instance of Italian slang meaning money or cash. Often used by mobsters, affiliates or organized crime, and people from Staten Island and/or New Jersey. It is about a language-dependent joke that can only be conceptualized as such when it is incorporated in discourse and acquires co-text. Even though not being considered as offensive as the previous epithet, it is a case of slang that marks the low-register speech and the loose, bulk and improper character of the speaker. The last such noteworthy instance because of its derogatory and mocking tone is in “Hey, fancy-pants, you wanna play?” (00:55:38), where the epithet *fancy-pants* is actually uttered to Shirley by a man of same origin, but different socioeconomic status. In this way, the epithet tends to describe the expensive and high-quality clothing in which Shirley was dressed up because of this occupation and status. It is categorized as a phrase with a mocking and derogatory intention towards Shirley, meaning to make fun of him.

Another linguistic instance observed that confirms all the above about Vallelonga’s word choice is described in the nickname “Good luck, Doc” (00:17:01) which is thought to be uttered in a derogatory tone and an attitude of arrogance towards Shirley. Being accompanied with a kind of an insulting and derogatory gesture as well, indicates not only the Vallelonga’s refusal of Shirley’s job offer, but also highlights for once more Vallelonga’s refusal to be polite, respectful and proper to his interlocutor and probably this is because of his unacceptability that an African-American man might be
his boss. In this case, he accepts Shirley’s wish to be called with the appropriate title, but Vallelonga shortens the pronominal address, as if he does not consider him as an entitled doctor, but simply as a doc.

Moving on to the category of insulting vocabulary and having already offered some discussion about the categorization and how it emerges, it is essential and of great interest to cast some light into one of the examples presented in the list. The focus at this point is set in “You are half a nigga yourself!” (01:26:38), since it appears to be a prototypical case of racism-related insult. Having already offered some explanation about the meaning and the emergence of the word “nigga”, which is believed to be linked with an uplifting, more positive-like tone rather than a highly discriminatory one, in this case it is clearly uttered to act as an insult, with the intention to characterize the other person as equally-lower or as bad as niggas, meaning the African-Americans. This interpretation is confirmed if we take into consideration the reaction of Vallelonga when he is being characterized as such; he punches the policeman in his face.

A similar tone of derogation can be conveyed in other instances as well that are actually listed in the following category, that of derogatory vocabulary and mockery. Illustrative examples of this category and worthy of analysis are being framed by body language which actually enhances that feeling and contributes to the mocking attitude of the linguistic expressions. In “Here’s the thing. I got no problem being on a road with you. But ain’t no butler” (00:17:48), even if at first glance it denotes nothing derogatory, if the accompanied body language will be considered, it emerges that even the choice of you together with the pointing gesture lurks a derogatory attitude. In this case Vallelonga is denying Shirley’s offer for being his butler, meaning his personal assistant and driver, simply because back then the butler was an occupation that characterized only the African-Americans, because of their background in slavery, as it is also illustrated in The Butler. And for a white man like Vallelonga, being a butler meant something completely disparaging and pejorative. Therefore, not only does he choose to address personally his interlocutor, but also makes a highly offensive gesture like pointing to him to remind him that there is no such a case for a white to serve a black. The body language plays an integral role here, since otherwise we could not have claimed about the derogation of the expression. Since the personal pronoun you is the
same both for the second person singular and plural, body language is that which classifies the phrase as offensive. A similar case is that in “…and believe me, you in the Deep South…there’s gonna be problems.” (00:18:00), since it is about another instance of you being accompanied with an improper pointing and an improper, ironic tone in voice.

Another such instance characterizes Vallelonga’s wife as prejudiced against Shirley because of his skin color. In (00:21:51), when Vallelonga talks to her about his meeting with Shirley, she looks surprised because of Shirley’s origin, wandering “He’s colored?” and later on expressing her derogation for such people uttering “pff” and standing up from the table where they were talking, refusing to continue the discussion about the job offer and believing that there are other more important things that held discussion than Shirley’s need to find a butler.

Continuing with the taboo section, we meet much more clear-cut examples of racism-related phenomena that underline and serve the theme of racial discrimination that the film deals with. More specifically, the film presents various instances of animal name terms that are linked with mockery and devaluation. Returning to Vallelonga’s discussion with his wife about his meeting with Shirley, he describes him as being an animal “…sitting at the top of a friggin’ throne, all dressed up like the king of the jungle bunnies.” (00:21:43). With a total tendency to make fun of Shirley’s special and traditional outfit, Vallelonga portrays him as if living in the jungle, being uncultivated and not able to incorporate in today’s society. Similar is the instance in “Who let him out of the cage? And they put that little tie on him, too?” (00:57:21), when Shirley gets violated and physically abused by a group of white men in a bar in the Deep South where colored people were not allowed to be served according to the green book. Here, the man uttering the quote mocks Shirley again for his style as being way too formal for his race and origin, wondering how is the case of an uncivilized black man to be civilized, as the wearing of a tie may indicate. Last but not less interesting example of analysis appears near the end of the film when again an incident about black men not being permitted to dine in the same hall with the white guest in a hotel where Shirley gives one of his shows occurs. The valet then, trying to soften the tone of the conversation but at the same time avoiding being less rude and offensive calls another
African-American man who faced the same problem as “big coon” (01:43:22).

Logically emerges that coon comes from raccoon, and it is used as an insulting and contemptuous term for a black person, according to the Merriam Webster Dictionary. The link emerges probably because of the characteristic black fur around the eyes of the animal, that most of the times covers its whole face.

Focusing now at the ethnic and racial vocabulary as well as the diction that reflects some cultural stereotyping and having already presented the main ideas about the epithets used to describe the African-Americans (black, colored, negro, nigger, nigga, etc.), it is high time we observed similar instances and how those are presented in The Green Book. What seems to be important here is not the difference and the impact that one of those words has instead of another, rather the general feeling of discrimination, labeling and stereotyping of the African-American, which comes as a result of the example chosen be analyzed. In other words, again in “Do you foresee any issues in working for a black man?” (00:16:26), it can be claimed that the adjective black used to characterize someone of African-American origin conveys a milder tone of racism and derogation, since it seems to be used in a similar way as the adjective white. It cannot be claimed that the adjectives do not discriminate the people being characterized, however it can be used both in formal and informal circumstances without necessarily implying an intention to insult or violate verbally the other person. A similar interpretation can be given to Vallelonga’s response to Shirley’s previous question in “No, no, it was just the other day, me and the wife had a couple of colored guys over the house. For drinks.” (00:16:28). Even though there’s a tendency for discrimination based on the skin color both in the two adjectives, as it has been already mentioned, they are not considered as heavy racial slurs only used to offend.

Having already discussed the high-racial and insulting intention of the use of the N-word together with its discriminatory character, the example in “These niggers can play on anything you put in front of them” (00:47:49) partially confirms this intention. To be accurate, the phrase is written in one of Vallelonga’s letters sent to his wife during his tour in the Deep South, in which actually intents to express his admiration on Shirley’s playing on the piano, rather than his abhorrence on the African-Americans. The term may still be considered one of the heaviest racial epithets that discriminates
African-American as the worst race, however the intention of the speaker in this case seems to be different. For this reason, its use can be explained in this case by the frequent usage and the establishment of the term by the whites as the ultimate characterization of the blacks irrespective of what might be the intention of the speaker. However, the intentions and, by extension, the meaning of the word is different in “…but as soon as I step off that stage, I go right back to be just another nigger to them” (01:32:55), when Shirley characterizes himself as nigger during his emotional outburst that can be interpreted as a great expression of the inequality, social injustice and cultural discrimination that his race is being associated with. In this case the term receives its original and negative connotations and act as an insult indicating the way that the African-American race has been established in the mind of the whites.

In (00:51:45) the utterance “Negro cooks made it all the time when I was in the Army” uttered by Vallelonga is another example that strengthens the opinion about the mildness of the word in terms of insult and devaluation. Again, despite the fact that negro is a terms that confirms the racial discrimination against the African-American because of their skin color and origin, it is not consider offensive in all cases, but simply descriptive or referential. For once more the offence or not of the word is criticized based on the particular intention that the speaker of the utterance has the particular time of the utterance, otherwise all the above terms are actually highly discriminatory, since they are based on stereotyping. This can also be observed in one of Shirley’s utterance when he comes to respond to one of Vallelonga’s views about people of his race and origin. In “I’m saying, just because other Negroes enjoy certain types of music, it doesn’t mean I have too. Nor do we all eat the same kind of food” (00:51:51), and “You make the assumption that every Negro…” (00:52:08), it is explained accurately that the meaning of all those characterizations are based on cultural stereotyping and ethnic discrimination and subordination and for this reason are classified in the taboo section.

Discussing the list with the sexual references traced in the film, there is an example classified here that represents another great instance of race-related case. Being based on the body language that frames the illustration, in (01:24:37) Tony and Shirley are portrayed to be stuck in a traffic light while on their way to a show, when another car stops next to them. Tony then makes an obscene hand gesture, extending his middle
finger upwards, connoting the equally-offensive phrase *fuck you* or *go fuck yourself* when he realizes that the girl in the car glances disparagingly at him for being Shirley’s chauffer, but also pokes her partner to do the same. In most cultures, this is a well-known gesture to express contempt and disrespect to the interlocutor and in the particular example it works as a response to the indiscreet and pejorative look that Tony received by the girl for being the driver of an African-American.

The last instance to be analyzed, but replete with racial meanings according to the Appendix B, and noteworthy for the violence that it conveys is the following; based on body language and paralanguage in (00:57:21) Shirley is portrayed at a bar in Louisville, Kentucky which was not listed in the Negro Motorist Green Book, being verbally and physically abused and attacked by some white patrons. This is a representative case of the violence, persecution and abuse that the African-Americans faced not only verbally-linguistically but also physically, as the particular instance of body language traced in the film points out. The implication of killing and violence is found at the end of the Appendix, as José Javier Ávila-Cabrera also displays in his work, since it is considered an extreme case of racism and inequality.

4.3. Translation Strategies

Having already examined the racism-related instances, both the linguistic and the non-linguistic ones, as those appear in the original version of the two films, we shall now delve into their rendition into the target language. In other words, this section focuses on the translation strategies used by the translator in their attempt to transfer the offensive or taboo terms in the target text. In addition, it discusses the way in which specific types of racial discourse are handled in subtitling. Maintaining its focus only on the examples that display a racist attitude, either those framed by body language or not, the case study will examine cases of when the racist attitude and offensiveness are maintained, toned up or down, neutralized or even omitted, taking also into account the possible reasons of certain alterations and differences as well as the technical constraints, also known as *technical manipulation* that the practice of the audio-visual translation is characterized by (Ávila-Cabrera, 31). Examples of the two films will be
discussed in a parallel way in order to facilitate their comparison and a better recognition of those strategies.

To begin with the forms of courtesy by referring to particular examples traced in the two films, it is important for some parameters to be explained beforehand in order to facilitate the analysis that will follow later on. Knowing that subtitling occurs between two languages that may sometimes present common elements in terms of grammar, syntax and vocabulary and others that have very different structure and lexicon, it is essential to discuss the manner in which some compromise needs to be found between the two for the better and more accurate rendition and transfer of the message. For this reason, we need to distinguish between the servitude of a language to which the translator needs to submit and follow faithfully. The servitude indicates a whole set of rules in morphology and syntax that render some elements of the linguistic system as unchangeable. In other cases, when there is some kind of freedom in the rendition of a term or the formation and syntax of a whole sentence, we talk about language option (Vinay and Darbelnet, 15).

The idea of servitude and option are introduced here, since they play an integral role in the rendition of the forms of courtesy in the target text. As Díaz-Cintas and Remael also point out, there are many challenges that the translators need to tackle when rendering the register and translating phrases that convey politeness from other languages into English and vice versa through grammar and the pronoun system (189-190). Specifically, since the English language makes no distinction between the second person singular and the second person plural when it comes to the pronominal address and the use of verbs and polite wording, without any special inclination in the verb forms or any specialty in the use of pronouns, Greek seems to obey such rules. Such instance can be observed in The Butler, when the President’s wife addresses Cecil to invite him the State Dinner saying “I would like to invite you to the State Dinner next week.” (01:44:48). Even if the source text totally conveys a feeling and a tendency to be polite and address Cecil in a respectful manner with the use of the modal would like, the Greek translation «Σε καλώ στο Προεδρικό Δείπνο την επόμενη εβδομάδα» seems to be way more intimate, informal and direct than its source text. Since in the source text there is no such problem of distinguishing between the second person singular and the
second person plural, the translator faced this challenge when they come to translate the message into Greek following the servitude of the Greek language. The solution chosen for this translational problem was to render the quote in the second person singular, possibly in order to highlight the asymmetrical relation that exists between the President’s wife and the butler of the White House, Cecil, reminding the audience of their different social and economic position. Another similar instance is observed in *The Green Book* when Shirley meets Vallelonga for the first time in his office when he comes as a candidate for the job. In “Well, Mr Vallelonga, thank you for stopping by” (00:18:14), Shirley seems to respect his interlocutor addressing him in a well-mannered and polite way, a fact that generally characterizes his diction and highlights his general cultivation, educational level and social position. However, for reasons of indicating the asymmetry in their relationship, the translator went for the second person singular solution, choosing to incline the verb as such «Κύριε Βαλελόνγκα, σ’ευχαριστώ που ήρθες» but preserving the vocative of Mr. Vallelonga to render the appropriate tone of politeness. Another shift that meets great interest here is the one observed between the English *thank you* and the Greek «σ’ ευχαριστώ». While the pronoun “you” follows the verb in English, in Greek it precedes it making also the phrase shorter in comparison to σας and maybe more easily to be given in the subtitle in terms of spatial and temporal restrictions. This is again another instance of servitude of language.

A similar reformulation possibly because of the so called *technical manipulation* is observed in *The Green Book* and specifically when Shirley is in the cell and addresses the police officers to learn the reason for being held in prison, saying “Excuse me, sirs” (01:26:54). Possibly for reasons of economy in terms of space and time, the translator chose the Greek συγγνώμη over its literal translation με συγχωρείτε, rendering the subtitle as «Συγγνώμη, κύριοι» which, however, does alter neither the register nor the meaning of the phrase. Another one is traced in *The Butler*, when Cecil is interviewed in the White House for the position of the butler. During his conversation with the person in charge, he utters “Forgive me for saying this Mr. Fallows, I surely don’t wanna get hired under circumstances that would make you feel uncomfortable” (00:17:20), making use of both the appropriate title and the surname of the person to address him. Being challenged with the long sentence and the servitude of the Greek language between με συγχωρείς in singular and με συγχωρείτε in plural, the translator chooses the shorter
form συγνώμη for once more and decides to omit the surname of the person, rendering only the title as such translational decision is accepted in Greek and has minimum impact on the rendition of the utterance, translating «Συγνώμη που το λέω αυτό κύριε...».

Moving on to discuss a phrase that was analyzed as a wordplay previously, the “brown man” (00:38:24), uttered by the professor in The Butler serves as a great example that displays a racist attitude with a great interest in the way that was chosen to be translated in the target text. Since the English language presents a variety of terms that have been used in the past as insults and slurs towards the African-Americans, many common words have gained negative connotations and are used pejoratively, even if their prototypical meaning has nothing to do with such intentions. Here, brown is an adjective that is used to describe the dark skin color of the African-Americans. As its literal translation seems to violate the naturalness, the translator chooses to render the exact message using an equivalent Greek term that matches better the pre-supposed meaning in Greek. Thus, έγχρωμος άντρας seems to be an accurate rendition that both maintains the level and mild tone of the epithet and conveys the exact meaning of the English term.

A similar shift in the linguistic means can be observed in The Green Book and specifically in “I didn’t know they were going to send eggplants!” (00:07:48) uttered by Vallelonga to describe the two African-American plumbers using the noun eggplant because of the racist implications that it conveys. Since the direct translation in Greek is not considered a possible option here in terms of sense and meaning, the translator again resorts to the equivalent and a bit toned down σκούρος, translating «Δεν ήξερα ποιον θα στείλουν. Πως θα έστελναν σκούρους.» The epithet seems to convey a milder and a more neutralized tone than the original phrase, since the noun eggplant is known that was used back then to describe offensively the African-American race, while the adjective σκούρος does convey the general meaning about the skin color, however not the disparaging hue of the English term. However, observing the consistency of the above translational choice, we can observe that in “Who’s the eggplant?” (01:17:13) the translator does not use the adjective σκούρος any more, rather the adjective μελαμψός, translating «Ποιός είναι ο μελαμψός;» which bears the same meaning, but does not
indicate consistency in translation. The technique of equivalence, which emerges by the use of completely different stylistic and structural methods, according to Jean-Paul Vinay and Jean Darbelnet (38) is also preferred in “Hey, fancy-pants, you wanna play?” (00:55:38), rendered as «Κουστουμάτε, θέλεις να παίξεις;» The compound adjective is used here to describe the expensive and stylish way in which Shirley was dressed, but also conveys a tone of playfulness or even mockery when uttered by an African-American man of a lower socioeconomic position. The equivalent term κουτσουμάτος in Greek conveys exactly the same notion in a more neutralized tone, despite the fact that the etymological origin of the two words is different.

Closer to the above, nicknames are considered to be common and translational challenges that most of the times translators need to deal with. Nicknames are most of the time considered to be related to racism in a sense that they indicate an informal characterization that replaces the official one. A representative example of this category appears in The Green Book, and more specifically in “Good luck, Doc” (00:17:15) uttered by Vallelonga to Shirley. Doc appears as an abbreviated form of the title doctor and is interpreted as a nickname, since it can be traced as such in many other instances in the source text, replacing the official name of Shirley. In the particular example, the translator chose the technique of transliteration, maintaining its rendition in the subtitle and using the equivalent abbreviated title in Greek, translating the phrase as «Καλή τύχη Δρ». As it can be observed however, not every case of nicknames is treated in the same way. This idea is justified by an example found in The Butler, when Cecil uses the nickname Glow to address his wife, as it was observed in (01:09:43). The nickname stands for her full name Gloria, which despite not being related to race in this case, it seems to be a problematic area in translation. Since the nickname might be difficult to be rendered in Greek and be easily captured by the viewer, the translator chose to render the whole name in the subtitle, making it more easily conceivable by the audience.

Moving one step closer to the taboo terminology and the linguistic instances that display a racist attitude to a greater extent, it is important to discuss the rendition of the animal name terms in the source language, as this is indicated through examples found in both films. Considering the highly insulting animal name term in the example “Get up, monkey!” (00:41:44) found in The Butler, during the role-playing before the student
revolution in a restaurant, it is essential to explain the translator’s choice to render the term in the Greek language conveying the same meaning. In this case, the translator chose the literal translation «Σήκω πάνω πίθηκε!» keeping the idiom of the original and transferring it directly to the target language. The strategy of literal translation seems to be suitable in this case, since the respective term in Greek is used in the same way as in English, conveying the idea that African-Americans are associated with the particular animal because of their utter appearance and their origins.

However, the technique of literal translation does not seem to be appropriate for each similar case. Bearing in mind the phrase “Do you know in what table their big coon ate that night?” (01:43:22) uttered in The Green Book by the hotel assistant to Shirley when he asks to dine in the mall together with the other guests, the translator does not include in the subtitle the respective animal term in Greek, possibly because it would have been much harder for the audience to make the appropriate associations. Therefore, instead of translating “coon” as «ρακούν» puzzling the viewer about the translational choice, he prefers to substitute it for a more direct and common characterization used for African-Americans, translating «Ξέρεις σε ποιο τραπέζι έφαγε ο σκυλάραπας αρχηγός τους;» The choice of σκυλάραπας apart from the fact that appears more frequently in the Greek language in similar occasions that intend to offend the African-Americans, it is a compound word that combines the notions of σκύλος and αράπης. Thus, even if the creativity of the use of the figurative coon is somehow replaced by the clearer «σκυλάραπας», the vulgarity is maintained. Examining consistency at this point, it is important to claim that this translational choice appears in cases where in the original the word “coon” is substituted by other offensive and pejorative terms, such as “wog” or “you crap”, as this appears in (00:40:18) of The Butler.

Another animal name instance worthy of discussion because of its rendition if the target language is “…and he was sitting at the top of a friggin’ throne, all dressed up like the king of the jungle bunnies.” (00:21:43) as it appears in The Green Book. The phrase jungle bunnies totally linked with the idea of the animals has been used widely to refer offensively to the African-American people, since it make association with their origin. However, the literal rendition of the phrase seems not to be possible in the target
language, since it fails to convey the same meaning and associations of the original. For this reason, the translator went for its substitution, using the equivalent phrase in Greek «βασιλιάς των αραπάδων», which conveys the notions of the phrase found in the source text. Again, this is an instance where the creativity of the term jungle bunnies is replaced, but the vulgarity is maintained, as both of the linguistic renditions here as considered offensive.

The category of the great interest is indisputably the one with the ethnic or racial vocabulary or the vocabulary implying cultural stereotyping. Having already discussed the terms of black, colored, negro, nigger and nigga from a linguistic point of view, as those were traced in different instances in the original films, it is high time we examined their rendition and interpretation from a translational perspective. Usually being considered delicate challenges to deal with from the translational point of view because of the highly offensive and pejorative meanings that they convey, it is of great interest to look into their different renditions in various examples. Starting from the milder linguistic characterization to the more offensive and racism-related ones, we examine the term colored as this occurs in instances of The Butler. The first case in which the term appears is in “Do they go to an all-colored school?” (00:29:15), where the translator has decided for the «Πάνε σε σχολείο λευκών-μαύρων;» The choice of «λευκών-μαύρων» for the rendition of the equivalent “all-colored” seems to be a clever one, since it conveys to the maximum the idea and the meaning of the English adjective, obeys the servitude of the Greek language, but also saves both space and time in the formation of the subtitle obeying the technical restrictions.

However, in “You can order food in the colored section.” (00:39:02) The rendition of the adjective seems to be a different one, as it appears in the subtitle «Να παραγγείλετε φαγητό στο τμήμα των έγχρωμων». Despite the fact that the meaning of the English term is again rendered to its fullest even using a different term in Greek, it violates the rules of consistency in the target text. On the other hand, this opinion may prove weak if we take into consideration the nuances in meaning between the all-colored and colored, as those appear in different linguistic combinations and form different phrases. In this view, their different rendition may be justified. Examining the rendition of the same term as appears in The Green Book, it is of great importance to
discuss the example “He don’t play like a colored guy. He plays like Liberace but better” (00:41:44), translated as «Δεν παίζει σαν μαύρος. Παίζει σαν τον Λιμπεράτσε, αλλά καλύτερα». The first thing to be noticed in the example is that the milder tone of the English adjective colored is somehow altered by the rendition of μαύρος in the target text. Even if the intended meaning is the same, the adjective μαύρος is chosen because it conveys both the linguistic meaning of the word as well as the insolence and raw thinking of Vallelonga’s talking. In another case in the film, the translator chooses the technique of omission as it is obvious in (00:54:47) when the signature “For colored only” which appears in the background is not rendered in Greek at all. This may have happened because the translator has thought of it as being redundant in the understanding of the plot and they wanted to avoid the continuous subtitles.

Comparing the two films for the rendition of the adjective black in the target language, it is of great interest to find that there is consistency in the way that the translators have dealt with the particular translational problem. Both in “And the black domestic play an important role in our history” (01:16:07) and “Since the colored…the black staff do just as much work as the white staff, I believe that their salaries should reflect their service” (01:16:41) as they appear in The Butler, the translator chose the direct translation of the adjective and render the sentences as «Οι μαύροι υπηρέτες παίζουν σημαντικό ρόλο στην ιστορία μας» and «Εφόσον οι έγχρωμοι...οι μαύροι υπηρέτες εργάζονται όσο και οι λευκοί, πιστεύω πως και οι μισθοί πρέπει να ανταποκρίνονται στον κόπο τους» respectively. In this last example, despite the fact that the terms have been translated literally, what it is important to be discussed is the choice of the translator together with the hesitation of Cecil when uttering the phrase, as well as the correction of the epithet colored and its replacement with the term black. Even in the original, Cecil is portrayed to correct his speech when referring to the black domestic by replacing the more neutral and formal colored with the commonly-used and a bit more pejorative in its connotations black. Even if both terms are very close in their connotative meaning, the correction of Cecil indicates that black is a more appropriate term when talking about the black domestic and indicative that he is totally aware of its subordinate position. This is the idea that the translator also tries to convey in the rendition of the target text. Actually, the distinction of the two terms may be more explicit in Greek, since there is a gap between the connotative meanings of έγχρωμος
and μαύρος. Again, μαύρος seems to be the epithet more frequently used; however it does convey more offensive and derogatory connotations when used in the target language. Similarly, in the case of “What? I can’t get mad for this stuff because I ain’t black?” (01:31:54), and “…so yeah, my world is way more blacker than yours” (01:32:20) of The Green Book, the adjective is literally translated as «Δεν έχω το δικαίωμα, επειδή δεν είμαι μαύρος;» and «Ο κόσμος μου είναι πιο μαύρος απ’ τον δικό σου.» respectively.

An important note here would regard the different connotations of the epithet black in Greek and English language, a fact that might explain some of the choices made by the translator in the rendition of the above terms. More specifically, since the epithet black is used more commonly in the English language as this does not considered to be highly-offensive, the equivalent epithet μαύρος in Greek does convey an offensive tone as also touched upon by George Babiniotis («Η Κατάχρηση της Γλώσσας»). On the other hand, in Greek the term νέγρος is believed to be the milder and less-offensive one when referring to the African-Americans, but its equivalent negro in English is actually used more as a slur.

Discussing the highly taboo and racism-related term ever used in the history to characterize the African-American, also known as the N-word, some important conclusions can be drawn from its rendition in the two films. Despite the very offensive and pejorative meaning of the word, which has been used as a great slur against those people, in The Butler, two instances have been observed where the highly-racist attitude has been toned down in the subtitled version. More specifically when at the court the phrase “Take these niggers out of here” (00:43:17) is uttered and “Kick the niggers off the streets!” (01:10:07) the translator chose to decrease the highly-offensive tone of the word using the Greek term νέγρος which indicates a lower-racist attitude than its original one, translating «Πάρε τους νέγρους από δω.» and «Βοηθήστε να μην ξανακατεβούν οι νέγροι σε διαμαρτυρίες!» respectively. Something similar happens when Shirley’s outburst occurs during which he expresses his suppressed emotions because of the racial discrimination that characterize the society he lives in saying “…but as soon as I step off that stage, I go right back to be just another nigger to them!” (01:32:55). Possibly for reasons of indicating the formality of Shirley’s diction.
and his high status, the translator bows down the effect of the N-word, translating the phrase as «...γι' αυτούς γίνομαι ἕνας ακόμη αράπης!», where the choice of «αράπης» seems to fit better Shirley’s cultivation even if in his most emotional outburst in the film. Contrary to the above, the tone of the slur is maintained when an assistant in the theatre before Shirley’s show expresses himself saying “These niggers can play on anything you put in front of them.” (00:47:49), which the translator renders as «Οι σκυλάραπες παίζουν με ό,τι βρουν μπροστά τους». This translational choice occurs maybe because the translator has taken into account the lower social status and educational level of the assistant. Despite the fact that σκυλάραπες seems longer in terms of the temporal and spatial restrictions of a subtitle, it ascribes a particular characterization to the person uttering it, indicating the Vallelonga does not care much about his way of expressing himself, a fact that portrays him as abrupt, raw and improper.

The same rendition in Greek is observed even when the respective term in the source text is different. For example, in (01:13:44) of The Butler, the translator maintained the tone of the term negro as appears in the subtitle of “Women and men aren’t voting simply because they are negros” rendered as «...πολίτες δεν ψηφίζουν, επειδή είναι νέγροι». Additionally, in (00:51:45) of The Green Book, the word as appears in “Negro cooks made it all the time when I was in the Army” has been rendered in the Greek language as such «Μας έφτιαχναν συνέχεια στο στρατό οι νέγροι μάγειρες», using the literal translation of the word into Greek. In both cases the intentions of the translator possibly were such, because he wanted to point out the race and origins of those people, rather than to ascribe to them a pejorative characterization.

Closer to the above, the word nigga presents different treatment and rendition in the two films. Having claimed about the more uplifting and positive tone of the term compared to the N-word, there are two instances in The Butler and one in The Green Book that confirm this opinion. To begin with “Get up, nigga!” (00:39:32), rendered as «Σήκω πάνω, νέγρε!» and continuing with “Louis, our little nigga...” (00:57:22), rendered as «Ο Λούις, ο μικρός μας νέγρος...», we can claim that the more playful, intimate and familiar tone of the term is being expressed even in the translated version, a fact that also serves the way characters are construed in each case, as well as their
intentions during each utterance. Furthermore, in “Let the nigga go” (00:58:39) of The Green Book, the term indicates a kind of slang language, which however, does not intend to be offensive and has been translated as «Αφήστε τον αράπη να φύγει». A different approach of the term has been traced in (01:26:38) when the policeman addresses Tony saying “You are half a nigga yourself!” As opposed to the above translation of the term, in this case there is a highly-offensive tone that characterizes the phrase in the original version. Although, the translator has chosen to tone down the offensive feeling that the phrase conveys bringing the meaning of the term closer to its original. For this reason he chooses to subtitle it as “Είσαι και ’ς μισός νέγρος».

The above interpretation can also be justified if we take into account that the reason why the English language presents a great variety of such racial-related epithets is historically driven. In other words, the variety of those terms together with the different nuances in their meaning and the different connotations emerges from the need of to refer to the African-American slaves accordingly, since those were a great part of the American history (Fogle). On the contrary, not such variety can be found the Greek language, and this is the reason why most of the English offensive wording is rendered in a similar way in Greek, despite the different connotations that the term implies each time, simply because the respective need to refer to the African-American race never appeared to the Greek people. Furthermore, as it was also stated previously, the two languages differ not only in terms of richness in the vocabulary used to refer to the black race in different occasions, but also in terms of the connotations that such a vocabulary presents. In other words, the vocabulary that seems to be accepted in the English language to refer to African-Americans may seem offensive when translated in Greek and contrary, the terms used in Greek as the more suitable ones seem to be highly inappropriate and offensive when translated in their English equivalents.

Another thing that emerged from the analysis and discussion of the data traced and categorized in the data set regards the linguistic and non-linguistic instances that appeared in both the films. Something that emerges as a personal evaluation from the examination of the two films in comparison is that the The Green Book is a more verbose and dense-in-its- language film, presenting approximately 140 instances of racism-related phenomena, exposed by different people, in a variety of settings,
conveying different nuances in meaning and implying different connotations according to each instance. On the other hand, *The Butler*, tends to be a more visual film, leaving much space to the body language to express what language cannot, presenting only 50 instances of noteworthy racism-related phenomena. Thus, it includes many instances that the persecution of the African-Americans was depicted in many scenes through the appropriate body language, without however implying that the instances of verbal abuse are insignificant. Nevertheless, the two appendices presented at the back may work as further illustrations of this point.
CONCLUSION

Summary of Findings

By completing the presentation of the data above, some important conclusions can be drawn regarding the way certain types of racist discourse have been treated and translated in Anglophone films of the 20th century subtitled into the Greek language.

Following the methodology of Descriptive Translation Studies, the dissertation focuses on the way that the approach of subtitling is linked to the cultural products of race-related language and discourse, investigating certain linguistics and non-linguistic manifestations as they appear in the source text (English) and comparing them to the way they were rendered into the target language (Greek). Importantly, this study also takes into account not only the prevalent techniques followed and the operations carried out during the process of translation, but also their effect in the delineation of the characters.

As has been seen, the thesis offered a qualitative analysis of The Butler and The Green Book presenting approximately 50 instances of racism-related manifestations as those occur in former and around 140 examples in the latter. These instances include both linguistic and non-linguistic racist discourse and body language, which have been dealt with mainly three prevalent translation strategies in Greek; that of literal translation, that of equivalence and in fewer cases that of omission. Focusing only on examples that display a racist attitude, it can be claimed that the translators of the two films have made a considerable effort to render the racist linguistic manifestations into the target language, preferring mostly the techniques of literal translation and equivalence (Vinay and Darbelnet, 33-8).

Regarding the literal translation, it has been observed to occur in cases where the servitude of the target language does not prevent the rendition of the racism-related discourse to be translated into Greek, a fact that facilitates the better transmission of the message of the original and the intentions of both the screenwriter and the director. Additionally, the richness in the vocabulary choices of the target language has contributed much to the translation of offensive and taboo language maintaining to a
great extent the meanings and connotations of the original without causing any alterations in the interpretation and the delineation of the characters.

On the contrary, the technique of equivalence has been seen to occur in instances where the servitude of the two languages does not coincide so as to make the literal translation appropriate for the rendition of certain racism-related manifestations. Additionally, the technique of equivalence has been considered a clever choice in instances when the technique of literal translation causes lack of naturalness and possibly gaps in the rendition of the original message, which by extension would lead to a different character construal in the target text. Also, equivalence serves the forms of expressing racist meaning that are asymmetrically represented in the two languages and cultures.

Closer to the above, the technique of omission does not seem to occur much when it comes to manifestations of racist discourse observed in the two films. More specifically, the particular technique has been observed in a case of a visual-verbal language, the rendition of which was possibly considered unnecessary or even redundant for the character construal and the understanding of the plot, a translational decision which also facilitates the subtitling process without violating the technical restrictions of space and time. At this point, it would be essential to mention that especially in *The Green Book*, the translator makes great use of the technique of omission, even in case of offensive or taboo language, although those instances are not believed to neither be racism-related nor make any racist implication. For this reason, they might have been included in the two appendices as instances of offensive and taboo discourse, but not examined or analyzed for their transfer into the Greek language.

What emerges logically from all the above is that the majority or the racism-related instances has been rendered either directly or with slight differences according to the servitude and the vocabulary of the two languages and that has been proved to be a conscious choice by the translators during the subtitling process. They constitute crucial points and challenges chosen more to be toned down, neutralized or mitigated, and less to be omitted. Apparently, the dissertation can claim that each racism-related linguistic item has been handled ad hoc, presumably in order to transfer the respective meaning
and intention of the source text and therefore facilitate the delineation of the characters in the two films. However, not a specific pattern can be observed in the choice of technique used, but that is highly dependent on each instance found in the original.

**Suggestions of Further Research**

The use of offensive and taboo language in Anglophone films subtitled into Greek has received little academic attention in the field of Descriptive Translation Studies and AVT. The present study with the conclusions presented above is a step towards the examination of the way in which such manifestations of emotive language can be handled during transfer from one language to another, without any great alterations in the functions given to the original discourse and the speakers. In this respect, additional research is needed on:

1. The way, in which the translation of such racism-related manifestations in discourse can have an impact on the character construal and plot, based on an audience reception study, specifically designed for those purposes.

2. The way, in which racist discourse is/has been translated in AVT, using a larger corpus with more instances of different genres to investigate any translation norms.

3. The way, in which relative high or low registered phenomena in racist discourse are best to be rendered depending on the film genre, as well as their role in characterization and plot from English to Greek, suggesting new translational techniques and strategies.
Works Cited


## APPENDICES

### Appendix A: Data of Lee Daniel’s *The Butler*

<table>
<thead>
<tr>
<th>Politeness</th>
<th>Forms of Courtesy (modals, honorifics, pronominal address etc.)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>(00:04:27) “Yes, ma’am.”</td>
</tr>
<tr>
<td></td>
<td>(00:06:34) “Mrs. Anabeth”</td>
</tr>
<tr>
<td></td>
<td>(00:09:00) “Sorry, Sir.”</td>
</tr>
<tr>
<td></td>
<td>(00:17:20) “Forgive me for saying this Mr. Fallows, I surely don’t wanna get hired under circumstances that would make you feel uncomfortable.”</td>
</tr>
<tr>
<td></td>
<td>(00:34:10) “Good evening Mr. Vise-President.”</td>
</tr>
<tr>
<td></td>
<td>(00:34:10) “Yes, Sir!” “Thank you Mr. Vise-President.”</td>
</tr>
<tr>
<td></td>
<td>(00:38:53) “We would like to be served, please.”</td>
</tr>
<tr>
<td></td>
<td>(01:09:03) “Doctor King”</td>
</tr>
<tr>
<td></td>
<td>(01:16:36) “Thank you for seeing me.”</td>
</tr>
<tr>
<td></td>
<td>(01:44:48) “I would like to invite you to the State Dinner next week.”</td>
</tr>
<tr>
<td></td>
<td>“Not as a butler, Cecil, as a guest.”</td>
</tr>
<tr>
<td></td>
<td>(01:44:48) “You follow me, please.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Offensive</th>
<th>Wordplays (puns, double entendre, language-dependent jokes etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(00:04:47) “Crazy nigger, from the left.”</td>
</tr>
<tr>
<td></td>
<td>(00:38:24) “brown man”</td>
</tr>
<tr>
<td></td>
<td>(00:41:44) “Get up, monkey!”</td>
</tr>
<tr>
<td></td>
<td>(01:09:43) “Glow” (instead of “Gloria”)</td>
</tr>
</tbody>
</table>

**Nicknames**

(01:09:00) “Glow” (instead of “Gloria”)

**Insult**

(00:39:32) “Get up, nigga!”
(01:06:54) “I will fire every son-of-bitch in this house!”
(01:23:29) “low-class bitch”
(01:47:24) “You are a black mother-fucker.”
(01:28:30) “…to cut those son-of-a-bitches…”
Derogatory Tone / Mockery

(00:04:47) “Crazy nigger, from the left”

(00:05:14) (The lady makes a derogatory gesture to the young servant Cecil)

(01:23:29) “I’m sorry Mr. Butler, I didn’t mean to make fun of your hero!”

(01:13:44) “Negros? Since when it is that he started calling us “negros”? That nigger uses the word “negro” more that I use it.”

Cursing

Taboo Profane/Blasphemous Vocabulary

(01:10:20) “What the hell!”

Animal Name Terms

(00:41:44) “Get up, monkey!”

Ethnic/Racial Vocabulary /Cultural Stereotyping

(00:04:17) “I’m gonna take you to the house now. I’m gonna teach you how to be a house-nigger.”

(00:07:34) “Any white can kill any of us at any time and not be punished for it. The law wasn’t on our side. The law was against us.”

(00:09:50) “That’s a white-men’s word. Full of hatred.”

(00:12:37) “Cecil, what do you think about niggers go to school with white children?”

(00:29:15) “Do they go to an all-colored school?”

(00:35:01) “As members of the negro-community what are your biggest concerns”

(00:38:24) “brown man”

(00:39:02) “You can order food in the colored section.”

(00:39:32) “Get up, nigga!”

(00:40:00) “…where colored people sit.”

(00:43:17) “Take these niggers out of here.”

(00:43:21) (signature): “WHITES” vs. “COLORED”

(00:51:14) “ALABAMA HATES NIGGERS!”

(01:09:03) “It was in one of them colored newspapers…”

(01:11:11) “My dad is not a house-nigger!”
“Ain’t a butler?”
(01:13:44) “Women and men aren’t voting simply because they are negros”
“Negros? Since when it is that he started calling us negros? That nigger uses the word negro more that I use it.”
(01:15:35) “While we perceive the butler or the maid as subservient, in many ways they are subversive, without even knowing it.”
(01:16:07) “And the black domestic play an important role in our history.”
(01:16:41) “Since the colored…the black staff do just as much work as the white staff, I believe that their salaries should reflect their service.”

Sexual References

(00:34:10) “nipples”
(01:09:00) “…he had the strip going…”

Urination/Filth

(00:50:00) “Shit!”
(00:55:42) “American citizen? Bullshit”
(01:07:44) “Negro, get outta here. You’re sticking off my bathroom!”

Violence/Death/Killing

(00:38:44) (Revolutionary action acted by the black students who sit at the white section in a restaurant.)
(00:40:18) (The black students get violated by the whites.)
(00:40:58-00:41:27) (Spit on the face)
(01:10:07) “Kick the niggers off the streets!”

Note: The brackets indicate instances of body language, physical interaction or gesturing. Either being accompanied with linguistic expression or not, they represent examples with expressive and pragmatic effect.
## Appendix B: Data of Peter Farrelly’s *The Green Book*

<table>
<thead>
<tr>
<th>Politeness</th>
<th>Forms of Courtesy (modals, honorifics, pronominal address etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(00:05:41) “…from now on, you don’t call me “Mr. Loscudo”. I’m your pal, Gio”</td>
</tr>
<tr>
<td></td>
<td>(00:12:39) “Hey! Excuse me!”</td>
</tr>
<tr>
<td></td>
<td>(00:13:02) “How you doin’?”</td>
</tr>
<tr>
<td></td>
<td>(00:14:36) “Mr. Vallelonga, sorry for the waiting.”</td>
</tr>
<tr>
<td></td>
<td>“I’m Doctor Donald Shurley.”</td>
</tr>
<tr>
<td></td>
<td>(00:14:44) “Please, sit down.”</td>
</tr>
<tr>
<td></td>
<td>(00:17:15) “Tony.”</td>
</tr>
<tr>
<td></td>
<td>(00:18:14) “Well, Mr. Vallelonga, thank you for stopping by.”</td>
</tr>
<tr>
<td></td>
<td>(00:22:10) “Yeah” (Tony answering the phone)</td>
</tr>
<tr>
<td></td>
<td>(00:22:40) “Good morning, Dr. Nice to talk to you.”</td>
</tr>
<tr>
<td></td>
<td>(00:22:55) “Thank you for calling.”</td>
</tr>
<tr>
<td></td>
<td>(00:27:04) “Bum a smoke?”</td>
</tr>
<tr>
<td></td>
<td>(00:36:40) “Because you can do better Mr. Vallelonga.”</td>
</tr>
<tr>
<td></td>
<td>(00:55:38) “I beg your pardon?”</td>
</tr>
<tr>
<td></td>
<td>(00:57:21) “Why you all dressed up?”</td>
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<tr>
<td></td>
<td>(00:58:08) “I’m sorry. I didn’t want to put you in a position.”</td>
</tr>
<tr>
<td></td>
<td>(01:01:49) “Thank you for your warm hospitality.”</td>
</tr>
<tr>
<td></td>
<td>(01:27:54) “Excuse me, sirs.”</td>
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<tr>
<td></td>
<td>(01:40:33) “This gentleman says I’m not permitted to dine here.”</td>
</tr>
<tr>
<td></td>
<td>(01:45:45) “What you want baby?”</td>
</tr>
<tr>
<td></td>
<td>(01:46:37) “So, darling…”</td>
</tr>
<tr>
<td>Offensive</td>
<td>Wordplays (puns, double entendre, language-dependent jokes, etc.)</td>
</tr>
<tr>
<td></td>
<td>(00:07:48) (It-&gt;Eng, Eng-&gt;Gr) “I didn’t know they were going to send eggplants!”</td>
</tr>
<tr>
<td></td>
<td>(00:20:00) “You, ugh, looking to earn a little extra <em>scharole</em>?”</td>
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<tr>
<td></td>
<td>(00:20:42) “I’m flush right now.”</td>
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<tr>
<td></td>
<td>(00:27:04) “Bum a smoke?”</td>
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<tr>
<td></td>
<td>(00:55:38) “Hey, fancy-pants, you wanna play?”</td>
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<tr>
<td></td>
<td>(00:57:21) “We need a Brillo Pad to wash the dishes with.”</td>
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<tr>
<td></td>
<td>(01:06:20) “I got more in common…than I do with these hillbilly pricks.”</td>
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<tr>
<td></td>
<td>(01:17:13) “Who’s the eggplant?”</td>
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<td></td>
<td>(01:25:58) “He can’t be out here at night. It’s a sundown town.”</td>
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<tr>
<td></td>
<td>(01:27:12) “Just put the apple butter away boy.”</td>
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<tr>
<td></td>
<td>(01:27:24) “Cause you let the sun set in your black ass.”</td>
</tr>
<tr>
<td></td>
<td>(01:45:45) “What you want baby?”</td>
</tr>
</tbody>
</table>
Nicknames

(00:17:15) “Good luck, Doc”
(00:21:40) “…this place, Dee…”

Insult

(00:03:37) “You put your hands on me, you punk?”
(01:06:20) “I got more in common…than I do with these hillbilly pricks.”
(01:15:45) “…ungrateful bastard.”
(01:24:54) “Son-of-a-bitch!”
(01:26:38) “You are half a nigga yourself!”
(01:42:07) “…these pricks…”
(01:52:12) “You’re a prick, you know that?”

Derogatory Tone/ Mockery

(00:03:42) “You don’t tell me where I go.”
(00:17:48) “Here’s the thing. I got no problem being on a road with you. But ain’t no butler.”
(00:18:00) “…and believe me, you in the Deep South…there’s gonna be some problems.”
(00:20:27) “Don’t be stupid. Make yourself a few extra bucks to buy something nice for your pretty little wife of yours.”
(00:20:43) “…and he was sitting at the top of a friggin’ throne, all dressed up like the king of the jungle bunnies.”

(00:21:51) “He’s colored?”
   “pfft”
(00:58:01) “This boy is gonna get what he’s got coming to him.”
(01:12:01) “You’re not allowed to try that on.”
(01:23:54) (Tony and Shirley while driving, they stuck on a traffic light. In the car next to them a girl pokes his boyfriend to take a look on a white man being the chauffer of a black man.)
(01:25:48) “Why you driving him?”
(01:26:38) “You are half a nigga yourself.”
(01:27:12) “Just put the apple butter away boy.”

Cursing
Profane/Blasphemous Vocabulary

(00:04:20) “…you tell that fat Jew-bastard, I’ll bury the Cope down.”
(01:31:54) “Christ!”
(00:07:33) “What the hell all you guys doin’ here?”

<table>
<thead>
<tr>
<th>Taboo</th>
<th>Animal Name Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>(00:21:43) “…and he was sitting at the top of a friggin’ throne, all dressed up like the king of the jungle bunnies.”</td>
<td></td>
</tr>
<tr>
<td>(00:57:21) “Who let him out of the cage? And they put that little tie on him, too?”</td>
<td></td>
</tr>
<tr>
<td>(00:05:42) “Animals go on the woods.”</td>
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<tr>
<td>(01:43:22) “Do you know in what table their big coon ate that night?”</td>
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</tbody>
</table>

Ethnic/Racial Vocabulary/ Cultural Stereotyping

(00:07:51) “It’s an Italian’s job! Disgraceful!”
(00:07:57-00:08:51) (Tony is looking at them drinking homemade lemonade. And later on he throws the two glasses on the garbage.)
(00:16:26) “Do you foresee any issues in working for a black man?”
(00:16:28) “No, no, it was just the other day me and the wife had a couple of colored guys over the house. For drinks.”
(00:28:12) (Amit, one of the hotel staff looks at Tony in order to make him put the luggage in the truck. Tony looks back at him waiting for him to do so, because the guy is from a different origin and he is supposed to do this stuff.)
(00:34:31) (Tony stops driving in order to pee. He gets off the car and goes back just to take his wallet with him being afraid that Shirley as a black guy may steal his money.)
(00:41:44) “He don’t play like a colored guy. He plays like Liberace but better.”
(00:42:00-00:44:00) “C’mon Doc, this is your people.”
(00:47:49) “These niggers can play on anything you put in front of them.”
(00:51:39) “You people love the fried chicken, the grits and the collard greens.”
(00:51:45) “Negro cooks made it all the time when I was in the Army.”
(00:51:51) “I’m saying, just because other Negroes enjoy certain types of music, it doesn’t mean I have too. Nor do we all eat the same kind of food.”
(00:52:00) “If you said all guineas like pizza and spaghetti and meatballs, I’m not
gonna get insulted.”
(00:52:08) “You make the assumption that every Negro…”
(00:54:47) (signature in Louisville) “For colored only.”
(00:58:39) “Let the nigga go.”
(01:06:10) “Oh, you saying just cause I’m white and they’re white? That’s a very prejudice thing. A very prejudice thing.”

(01:01:49) (Among the plantations the locals drop some derogatory looks at Tony, being the white driver of Dr Shirley, a black man, while fixing the car, who despite the being of the same color as them, he is in a higher social position.)

(01:20:55) “I was the first Negro accepted there.”
“But I was persuaded by my record company to pursue a career in popular music instead.”
“They wanted to turn me into another colored entertainer.”
“They insisted that the audiences would never accept a Negro pianist on a classical music.”

(01:25:58) “He can’t be out here at night. It’s a sundown town.”
(01:26:38) “You are half a nigga yourself.”
(01:31:54) “What? I can’t get mad for this stuff because I ain’t black?”
“Christ! I’m blacker than you are!”

(01:31:40) “You don’t know shit about your people! What they eat, how they talk, how they live.”
(01:32:20) “…so yeah, my world is way more blacker than yours.”
(01:32:55) “…but as soon as I step off that stage, I go right back to be just another nigger to them.”
(01:33:03) “…cause I’m not like them either.”
“…now if I’m not black enough, or not man enough, now tell me Tony, what am I?”
(01:39:16) “…was the first negro playing for a white establishment in this city.”

**Sexual References**

(00:05:16) “I wanted to kill that broad.”
(00:05:20) “Who had the balls to clip Gio’s hat?”
(00:16:44) “Why? We’re bringing broads?”
(01:09:50-01:09:52) “Is very fucking romantic.”
(01:24:37) (Tony makes an offensive gesture.)
Urination/Filth

(00:05:35) “Bullshit! Take it!”
(00:19:58) “The whole thing was over a piece of ass, right?”
(00:21:41) “It was filled with statues and all kinds of fancy crap.”
(00:33:12) “Tits-burgh”
“Cause he said all the women there had huge tits.”
(00:36:35) “Fanabla, why you breaking my balls?” (“go to hell” [it])
(00:36:29) “I don’t need no Goddamn help.”
(00:37:10) “They don’t like it, they can shore it up their ass.”
(00:42:43) “…I was the best bullshit artist in the Bronx.”
“…by bullshitting them…”
(00:43:19) “You’re full of shit.”
(00:47:51) “It’s a piece of shit.”
(00:48:20) “I guess you’d better move your ass.”
(00:51:33) “Who you bullshitting?”
(00:52:48) “Eat the goddamn thing.”
(00:53:15) “Who gives a shit?”
(00:54:58) “The place looks like shit.”
(00:57:48) “Listen assholes, do yourselves a favor and let him go.”
(01:15:49) “…tonight I saved your ass.”
(01:27:24) “Cause you let the sun set in your black ass.”
(01:30:41) “Bobby Kennedy just saved our asses!”
(01:31:54-01:32:20) “Bullshit!”
(01:32:40) “Doc, what the hell are you doin’?”
(01:52:46) “Oh shit!”

Violence/Death/Killing

(00:05:16) “I wanted to kill that broad.”
(00:05:27) “I hope you gave him some beating.”

(00:57:21) (Shirley at the bar is being attacked by whites)
(00:58:01) “This boy is gonna get what he’s got coming to him.”

(01:26:38) (Tony gets insulted and beats the policeman)

Note: The brackets indicate instances of body language, physical interaction or gesturing. Either being accompanied with linguistic expression or not, they represent examples with expressive and pragmatic effect.