

A Corpus-Based Multimodal Discourse Analysis Of English Subtitles In K-Dramas

Fareeha Mastoor¹, Dr. Maimoona Abdulaziz², Maria Salahuddin³, Uzma Qadir⁴

¹*M.Phil Scholar Riphah International University Faisalabad.*

²*Assistant Professor Department of English, National University of Modern Languages, Faisalabad Campus.*

³*M.Phil Scholar Riphah International University Faisalabad.*

⁴*M.Phil Scholar Riphah International University Faisalabad.*

ABSTRACT

Korean dramas' popularity raises a sense of addiction to worldwide audiences, especially teenage Korean fans who still tend to have easily influenced characteristics and imitate their role models. This study aims to determine the multimodal discourse of English-translated Korean dramas in relation to their verbal and non-verbal elements. The current study investigates the interaction of non-verbal and verbal elements to explore the impacts of non-verbal modes on translation of verbal modes. This mixed-methods research was corpus-based wherein ELAN annotation tool (2006) and Relevance Theory forms the theoretical basis for analysis. This research is an effort to link up linguistic creativity with multimodality to understand the K-Dramas discourse. The use of multimodal discourse analysis provides a better understanding of communicative modes used in Korean dramas. The analysis demonstrates that the non-verbal modes serve as a component of the cognitive framework utilized to infer the verbal parts, with a concentration on the pictorial aspects in the selected clips/screenshots. The visual elements help to contextualize the translated K-dramas. When viewing translated dramas, the translator must anticipate the cognitive context created by the interaction of non-verbal cues and pertinent information stored in memory, as well as the interaction of the targeted audiences' cognitive environments with potential dialogue translations. The study concludes that multimodality is helpful when translating in other languages. When translating the linguistic components in the multimodal discourse of Korean dramas, the translator must fully utilize the contextual effect of the multimodal elements.

Keywords: Multimodality, Discourse Analysis, K-Dramas, Relevance Theory, ELAN.

INTRODUCTION

Korean dramas are popular cultural products with massive global audiences. They construct and reflect social realities, invite audience engagement and create other discourses such as fan reactions, critics and comments. They are also increasingly sophisticated narratives, with complex characters and plots. The behavior and cultural aspects used in in these dramas are consumed by billions of viewers world-wide. These are only some of the reasons why such programs are worthy of discourse analysis. At the same time, such narratives integrate multiple meaning-making resources, not just

language, and therefore invite a multimodal approach. The present study aims to find out the discourse of English translated version of Korean dramas through a multimodal approach. The current research was corpus-based that employed ELAN annotation tool (2006) and theoretical insights of Relevance Theory.

This study had looked at aspects of multimodality in Korean dramas in relation to translation based on the idea of context in RT. The analysis demonstrates that the non-verbal modes serve as a component of the cognitive framework utilized to infer the verbal parts,

with a concentration on the pictorial aspects in the selected clips/screenshots. The visual elements help to contextualize the translated K-dramas. The multimodal aspect of contemporary dramas makes it easier to translate dialogues. This research also shows that since the extra-lingual elements of a drama cannot be altered during translation, the choice of translation techniques is pre-determined by those factors.

Problem Statement

The Korean wave, popularity of Korean entertainment outside Korea including Korean dramas, films, and songs, is a fairly new phenomenon. It has been highlighted by international media outlets and scholars. This field is investigated earlier to find the key factors of K-Dramas and films' international competitiveness (Marisa et al., 2013) and to study the effect of Korean drama series addiction on imitation behavior of adolescents (Fortunata & Utami, 2021). However, K-Dramas are not analyzed before in multimodal discourse perspective in terms of relevancy of translated subtitles that is the main concern of present study.

Purpose of the Study

The present study analyzes the discourse of English-translated version of Korean dramas through a multimodal approach. Verbal and non-verbal elements in addition to linguistic and extra-linguistic features of English Translated K-Dramas have been investigated in order to explore the impacts of non-verbal modes on translated verbal components. This corpus-based study employs ELAN annotation tool (2006) and theoretical insights of Relevance Theory (Sperber & Wilson, 1986).

Research Objectives

This research adheres to achieving the following objectives:

- To identify the interaction of verbal and non-verbal elements in English-translated Korean dramas
- To investigate the impacts of non-verbal modes on the translation of verbal modes in English-translated Korean dramas
- To evaluate how the translated version of Korean dramas are contextualized by extra-linguistic component

Research Questions

In order to achieve the set objectives, the following research questions have been formulated:

1. How far do the verbal and non-verbal modes of communication work together to create interactive meaning in the English-translated version of K-Dramas in terms of relevancy?
2. What are the impacts of non-verbal modes on the translation of verbal modes in English-translated Korean dramas?
3. How far do translated-version of Korean dramas contextualize by extra-linguistic components in terms of relevancy?
4. To what extent do the linguistic and extra-linguistic modalities of English Translated K-Dramas interact cognitively with the original and the target audiences?

The research has focused on answering these questions by using multimodal approach, which gives a comprehensive view of the issue at hand, and hence adds to the significance of the work.

Research Significance and Scope

The present study is distinguished from previous research works as multimodal discourse analysis of English-translated K-Dramas is not conducted before. This research serves as a reference for future researchers. This research is an effort to link up linguistic creativity with multimodality to understand the K-Dramas discourse. The use of multimodal discourse analysis provides a better understanding of communicative modes used in Korean dramas. The present study has been able

to provide a new perspective to explore the way the multimodal discourse analysis method is used in the English-translated K-dramas and its effectiveness to attract viewers. Multimodal analysis of dynamic discourse contributes to a better understanding of contemporary social and cultural phenomena in K-Dramas

Limitations and Delimitations

The analysis has been based on multimodal discourse therefore the focus is on both verbal and nonverbal elements of the English translated subtitles. However, the results of this study may not be generalized beyond Korean dramas; neither on other languages nor genres. The research is delimited to five English-translated K-Dramas only that have been analyzed in terms of relevancy.

LITERATURE REVIEW

Multimodal Discourse Analysis (MDA), which has found use in a variety of contexts, has evolved as a result of the work of Kress, Van Leeuwen, Baldry, Lemke, Thibault, Scollon, O'Halloran, and others. Multimodal studies have advanced since the early 1990s, and several research findings over the past three decades have been attested to. The social-semiotic perspective has become popular among various methodologies. Informed by Systemic Functional Linguistics, Halliday (1994; 1978) proposed that scholars' attention has not only been on the grammar of single modes, such as gestures (Martinec, 2004), music and sound (van Leeuwen 1999), and graphic design (Kress & van Leeuwen 2006), but also on how different modes are deployed together and merged in a multimodal text (Martinec, 2004). Scholars have recently contributed to a growth in momentum in the study of dynamic multimodal discourse, including film and video, due to the complexity of their meaning-making processes. For instance, O'Halloran (2004) studied the dynamics of visual semiosis in film; Baldry and Thibault (2006) explored annotation, transcription, and analysis of video texts; and (O'Halloran & Smith, 2012) developed micro- and macro-analytical techniques for

transcribing and analyzing a teacher-recruitment advertisement.

A new paradigm in discourse studies called multimodal discourse analysis (henceforth referred to as multimodal discourse analysis) expands the study of language to include language along with other resources such as visuals, scientific symbolism, gesture, action, music, and sound. As concepts and methods in this still-evolving field of study change, the nomenclature in Multimodal Discourse Analysis is being employed somewhat loosely. For instance, language and other resources (such as print materials, films, websites, three-dimensional objects, and everyday happenings) that combine to give meaning to multimodal (multi-semiotic) phenomena are referred to as semiotic resources, modes, and modalities. Multimodality, multimodal analysis, multimodal semiotics, and multimodal studies are all terms used to describe Multimodal Discourse Analysis.

In their 1986 book (Wilson & Sperber, 1986); D. Sperber and D. Wilson fully described their relevance theory (RT), a cognitive theory of human communication. However, it really emerged in the late 1970s and early 1980s as a cognition entered alternative to Grice's cooperation-ruled explanation of human communication. Since then, RT has become a very prominent theory in pragmatics, generating a large number of studies that support, refute, or adapt it to many pragmatic research fields. The theory's central tenet is that humans possess the biological capacity to optimize the relevance of incoming stimuli (linguistic utterances or nonverbal behavior). Relevance is a typical characteristic of internal representations and thoughts as well as external stimuli (such as utterances), all of which can serve as inputs for cognitive processing. A common mental activity for humans is determining the relevance of a stimulus in order to maximize the benefit they receive from it. The biological endowment, the upshot of evolution in the structure and intricacy of the human cognitive system is the

ability to metarepresent one's own ideas and a desire as well as those of other individuals.

Subtitling is a type of intersemiotic translation that can be either intralingual or interlingual. It entails taking into consideration visual and other aural clues when substituting a ST spoken verbal code with a TT written verbal code. A non-translation of visual features like nodding head and shaking head that are clear from the image may also occur. For instance, there may be a written indication of telephones ringing, dogs barking, or characters shouting. Interest in intersemiotic translation, particularly the interaction of the visual and written semiotic codes, has grown in relatively recent fields of study like audiovisual translation, children's literature (Lathey, 2006), advertising translation, for example (Adab & Valdés, 2004), and areas related to localization and multimedia translation, which have revolutionised the translation industry. Thus, the term "translation" encompasses much more than just the final outcome of the translation process—the written language on the page. The term "translation" is notoriously difficult to define. Shuttleworth and Cowie acknowledge this in their Dictionary of Translation Studies entry for the term, writing, "Translation An extremely broad notion which can be understood in many different ways" (Shuttleworth & Cowie, 1997). Translators do not include the term specifically in their longer Encyclopaedia (Malmkjaer, 1998).

Fransisca Fortunata conducted research in 2021 on The Effect of Addiction of Watching Korean Drama Series on Imitation Behavior of Adolescents. One of the most well-liked cultures in Indonesia is Korean culture. The Korean Wave or Hallyu is a phenomenon that is specifically linked to the influence of Korean culture items like Korean drama. Indonesian audiences, especially adolescent Korean fans who still frequently exhibit easily influenced traits and emulate their role models, are made to feel addicted by the popularity of Korean dramas. The purpose of this study is to ascertain how adolescent imitation behavior is impacted by K-Drama viewing addiction. Two

variables—the variable addiction to viewing and the variable imitation behavior using cultivation theory and social learning—are used in this study. The survey method is used in a quantitative research strategy. Data processing from respondents was verified as genuine, reliable, and typical. The simple linear regression test, T-test, and examination of the coefficient of determination (R²) were all employed in the data analysis process. The attention dimension was the one with the highest value in the outcome of the viewing addiction variable. This assertion is supported by the T-test findings that viewing addiction (X) significantly influences imitation behavior (Y), rejecting H₀ and accepting H₁, indicating that the X variable influences the Y variable. It based on research finding to determine the impact of viewing addiction on Korean fans' imitative behavior. Behavior was impacted by watching addiction. The T-test demonstrates that the study question's hypothesis is accepted; specifically, H₀ is rejected and H₁ is accepted, demonstrating that teen viewers are strongly impacted by television addiction. The author offers recommendations for further research into the components that affect imitation behavior or for expanding the research variables and research object to provide more precise and superior results for future researchers who will discuss themes comparable to those covered in this study (Fortunata & Utami, 2021).

A study was done by Ansari Ijaz on the multimodal discourse analysis of the ideologies in Pakistani dramas in "Besharam" in 2022. Using Kress and Leeuwen's multimodal discourse analysis (MDA) method, this study analyses visuals, linguistic structures, and cross-functional systems including color, positioning of visual elements, etc. (2006). The study's findings demonstrate how the producer skillfully crafted the drama's discourse utilizing both verbal (language patterns) and nonverbal (contextual components, color scheme, emphasis of light, intensity of light, etc.) aspects to instill his preferred (western) ideology in their arrangement (Ijaz, Shah, & Mahmood, 2022).

In a 2015 study on female K-pop music videos, Kress and van Leeuwen's multimodal discourse analysis is used to examine the semiotic decisions made in two sets of K-pop music videos (2006). This dissertation uses multimodal discourse analysis to examine the semiotic decisions made in two sets of K-pop music videos, examining whether or not the two sets of videos satisfy a male viewer according to Kress and van Leeuwen's (2006) framework for the grammar of visual design and van Leeuwen's framework for pitch (1999).

Research on humor in relevance theory: A contextual analysis of Tasi's poems was done in 2022 by AsmaZahoor. This study intends to investigate Tariq Tasi's poetry from the first phase of COVID-19, a period in which direct human contact was severely constrained. He continued to write on current events utilizing the literary form of satire, which uses irony, comedy, and scorn to expose societal problems. The research restricted to Urdu poetry of Tasi which shared on WhatsApp in the post-COVID-19 three months of 2020. Using discourse analysis as a research tool, the text examined using Sperber and Wilson's (Wilson, 2006) relevance theory of humor. The research shows how the poet highlights current social issues and human behavior follies that people can identify to rather readily and further circulates to generate waves in people's brains to ponder utilizing a social media app as a quick way of circulation. His poem depicts the abrupt desolation of the planet as a result of the invisible, unfathomably powerful enemy known as Corona that altered the universe. Discourse analysis has been utilized as a study technique to investigate the message the poet is attempting to deliver in a specific environment (Zahoor, 2021).

These works not only detail the significance of a multimodal approach for media and text analysis but also highlight the need of such researches in popular culture and impactful dramas. A sound methodology therefore must comprise of an objective approach that provides with ample evidence to support an in depth subjective analysis.

RESEARCH METHODOLOGY

3.1 Methodological Framework

The current study investigates the discourse of English translated version of Korean dramas through a multimodal approach. Multimodal features of Korean dramas have yet to be explored verbal and non-verbal elements as well as linguistic and extra-linguistic features of English Translated K-Dramas had been investigated to explore the impacts of non-verbal modes on translated verbal components. A corpus of English translated version of Korean dramas had been compiled for analysis by using theoretical insights of Relevance Theory (Sperber & Wilson, 1986). The mix method approach brought together different approaches and methods to find out an appropriate solution for the research problem. Thus mix method approach was the best approach to analyze multimodal discourse of translated K-dramas.

Corpus Compilation

This section discusses the collection and compilation of English translated version of Korean dramas. Korean dramas, which fulfill the purpose of the current research, were considered to analyze the multimodal discourse in terms of relevancy. Five Korean dramas with English subtitles had been freely downloaded from the Google site kisskh.co and converted into ELAN-supported file format (*.eaf) XML.

Data Type & Sampling

The data type of the current study was videos of the Korean dramas with English subtitles to analyze multimodal discourse using relevance theory of D. Sperber and D. Wilson. The population of the present research was English translated Korean dramas. This research has used purposive sampling method, a type of Non-probability sampling, to select English translated version of Korean dramas. The researcher's assessment of which participants will be most helpful in achieving the study's goals informs the sample design. A total number of five English-translated Korean dramas were

considered for multimodal discourse analysis. The details which are given below:

Table 3.1: Distribution of Selected English Translated Korean Dramas

Sr.No	Number of Dramas	Year of Dramas	Number of Episodes	Approximate length of each episode
1	Blade Man	2014	18	59:02:00
2	The Legend of the Blue Sea	2016	21	01:07:32
3	Vincenzo	2021	20	01:28:18
4	Island (S #1)	2022	06	00:58:45
5	Nevertheless	2021	10	01:11:35

Data Analysis Tools

Relevance theory is a cognitive approach to pragmatics that starts from two broadly Gricean assumptions: (a) that much human communication, both verbal and non-verbal, involves the overt expression and inferential recognition of intentions, and (b) that in inferring these intentions, the addressee presumes that the communicator's behavior will meet certain standards, which for Grice are based on a Cooperative Principle and maxims, and for relevance theory are derived from the assumption that, as a result of constant selection pressures in the course of human evolution, both cognition and communication are relevance-oriented. In current research this theory had been used for analysis.

Analysis was based on this software **EUDICO Linguistic Annotator (ELAN6.4)**, a linguistic annotation tool for multimodality research, will be used for analysis. It allows users to create and modify annotations for audio and video data. ELAN is a tool that makes it possible to annotate, document, and analyze communication including language, sign language, and gesture. It provides several ways to view the annotations; each view is connected

to and synchronized with the media timeline. This tool supports creation of multiple tiers and tier hierarchies as well as supports Controlled Vocabularies.

ANALYSIS AND DISCUSSION

This chapter deals with the findings and analysis of the selected data. The analysis was based on multimodal discourse analysis. Multimodality is an approach that examines the various modes that people express themselves and communicate with others. (Kress, 2009). The division of this chapter is based on the research questions set for the study to analyze the data through multimodal discourse analysis. This research aims to address these questions one by one in the same order.

I. How far do the verbal and non-verbal modes of communication work together to create interactive meaning in the English-translated version of K-Dramas in terms of relevancy?

Verbal communication is using words to convey the desired message. It alludes to the transmission of information through words and

sounds. Non-verbal communication is a form of communication that lacks linguistic substance or the act of conveying information to another person without using words. The body is typically used to express nonverbal behavior. These include posture or gestures like the "thumbs up", shaking head, or shaking hands, as well as facial expressions like smiling or

frowning. This also applies to the size, height, and speed of the speech. There are some instances that have been taken from English translated Korean dramas to analyze how far verbal and non-verbal mode of communication create interactive meaning in English translated Korean dramas.

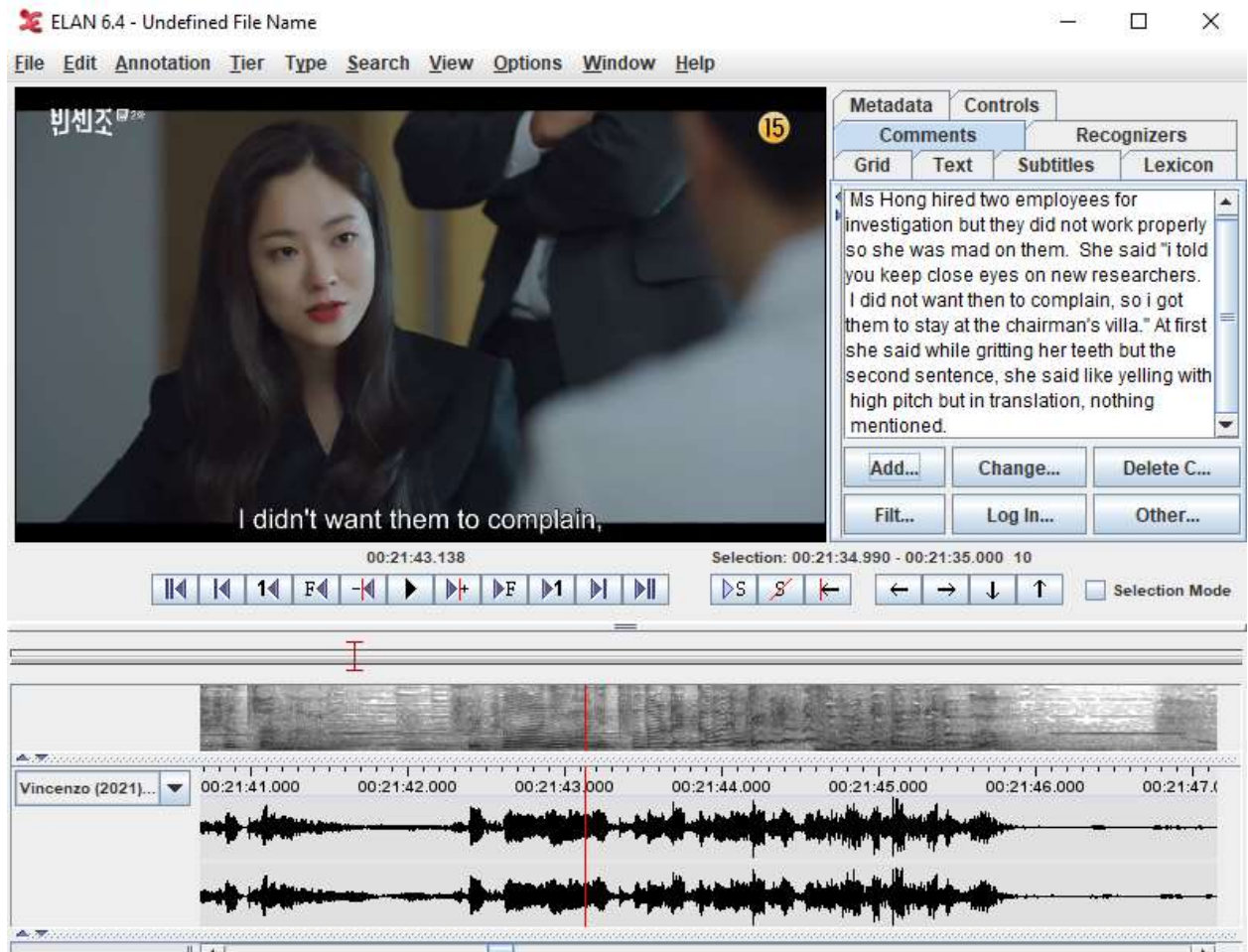


Figure 1: Gritting teeth as a part of multimodal discourse analysis, an instance taken from Vincenzo, E # 2.

In figure 1, Ms. Hong hired two employees for investigation but they did not work properly so she was mad on them. She said "I told you keep close eyes on new researchers. I did not want them to complain, so I got them to stay at the chairman's villa." At first, she said in a calm yet angry tone but the second sentence, she said like yelling with high pitch. She tried to be calm but she loses control. When she said "I told you keep close eye on new researchers. I did not want them to complain" she was pissed off, having a straight face, sharp eye contact and said while gritting her teeth. As she loses her

control, she yelled on them saying "So I got them to stay at the chairman's villa." Employees got flinched by sudden yelling. Her intonation patterns rise and she stood up in frustration, starting to walk two or three steps away from them. But in translation, they wrote her words like she was saying them normally. The translator should mention her yelling, annoyance, and stress on words. The spectrograph is showing the falling intonation patterns and the sudden rise in intonation. The pitch goes higher and higher as her anger was out of control. She was being louder and louder. Non-verbal mode of

communication is important as well as verbal communication. Nonverbal mode creates strong discourse as described in this example. Everyone's daily life, conversation is not just based on words but most of the communication is based on non-verbal mode and they made the intentions clear to people. Without facial expressions, gestures, signals, signs, symbols, eye contacts and responses, the intentions remain incomplete. Without them it is difficult to understand the exact discourse behind their words. Yelling is a part of multimodal discourse analysis therefore, an instance taken from same drama Vincenzo, E # 11. At 00:48:45 Chairman is being annoyed and frustrated. He banged his hands several times on the sofa sides. As he stood up from his sofa feeling annoyed and yelled Vincenzo! Vincenzo! Vincenzo! (빈센조) He said repeatedly with his eyes closed and gritting his teeth in frustration. But in translation there is nothing mentioned. Though it is an English name but at least they should mention the expressions in brackets that audience could understand what is being said.

An instance of shouting Yah! taken as a part of multimodal discourse analysis, from Blade Man, E # 17. At 00:17:34 a boy who is a friend of a girl named Son Sedong. The relationship is not distanced. They are close friends so he is calling her informally to stop her to go from the place. But he said her name included surname, as they are close friends so mentioning her surname is meaningful here.. He yelled her name loudly because she did not listen him. So he said in Korean "Yah Son Sedong!" (예! 손세동) But the translation of hornofics "yah" Is skipped while translating Korean to English. The discourse and tone could be clear if the translation of 'Yah!' 'Hey' will be mentioned in subtitles. It was meaningful in the dialogue because the word "yah" can be perceived in many ways with different meanings. "yah" can be considered as an (interjection) expression or it can be a hornofics suffixes in Korean language. Gesture is a part of multimodal discourse analysis, an instance taken from Blade Man, E # 4. At 00:46:20 one of (a girl) Sedong's friends is

asking to their boss's secretary, Sedong might be with (boss) Mr. Ju? Here, Secretary supposed to answer the question but he went away while giving him gesture of waving his hand in denial or rejection instead of saying him, go away! In translation there should be mentioned in translation/ subtitles that he doesn't want to answer him. He didn't bother to say anything except the gesture. Without words he cleared his thoughts through his body language by waving his hand in rejection. An instance of incorrect translation, taken from The Legend of the Blue Sea, E # 3. At 00:38:41, a lady came from the elevator with tears in her eyes, so one of an employee asked her "are you okay Mam?" but she did not say anything and started crying while heading towards her room. They were wondered because of sudden change and one said "is he crazy? He's absolutely psychotic." He was talking about that lady whose behaviour was changed they could not believe that this can be happen. So, he gave complement that is he crazy? But translator changed the gender while translating it into English language. It should be is she crazy? Targeted audiences might get wrong idea that for whom that complement for? From the scene it can be clearly seen that there was a lady whom they were talking with so the visuals had impacts on verbal mode of communication. Verbal mode of communication is not creative interactive meaning.

An instance of skipped (priest) in translation which is taken from Island S # 1, E #5. At 00:32:22 there were two boys looking like age fellows, in an ordinary restaurant. A boy; who was going to get married with Mi Ho's friend Su-Jin, was giving meal to Priest Johan and said father, eat up (먹어라신부님). They were not in the church or there wasn't any father from them so the setting in which they were, looking like friends who were enjoying their meals in restaurant. The visuals can make misunderstanding for audience that Johan might be his father but here he was not his father actually but a priest. Translator should write priest in brackets because a young boy had been called father which is not looking. He

is not his father or he is not older. A father had different meanings in different settings like a man is holding his child in home with family it will be called child's biological father. If person is saying God the Father it will be called a Christian's God Father and Christian priest who is in the church also called father. An instance of skipped translation taken from the same drama *Island S # 1, E #5*. At 00:06:07 Gungtan (demon's Slayer) was saying incantation (enchantment) by laying his hand on the head of a statue of stone to invoke lust demons. Enchantment is the act or practice of applying formulas during occult ceremonies in order to invoke spirits, create enchantment, or achieve other magical effects. But there is nothing mentioned in translation as in visuals can be seen the movement of his lips and jaws. Verbal and non-verbal could create interactive meaning if it will be translated.

Shaking head as a part of multimodal discourse analysis, an instance taken from *Nevertheless, E # 2*. At 00:03:09 Na-bi and her friend Bit-na both were having their lunch as Jae eon joined them but Na-bi was nervous. Jae eon was taking care of Na-bi. Her friend sighed while shaking her head in disbelief and looked down. She stood up with her plates saying "I'll be off first. Enjoy your food. In translation, they skipped Bit-na's expressions and sighs. Most of their communication was based on their expressions. The translation of non-verbal mode of communication is skipped as it was meaningful in this context. The angle and camera focus frequently on Bit-na's face because her reaction was meaningful. Na-bi mumbled with widened eyes, asking where you are going. (어디가세요?) And Bit-na gives response by her facial expressions. She gives response by closing her eyes with slight smile which signals her to enjoy their time. In translation, they skipped Bit-na's expressions and sighs as they translated Na-bi's mumbled gestures. She mumbled because she did not want to show her this side to him. A person mumbled or muttered something when he or she does not expose something or to hide something from other people. So translation of

nonverbal mode is missing even though it was meaningful and creating strong discourse.

2. What are the impacts of non-verbal modes on the translation of verbal modes in English-translated Korean dramas?

Nonverbal communication is able to be utilized, strengthened, substituted, or refuted by nonverbal cues that affect verbal communication. It has an impact on other people since it is a crucial element of deception and can be used to establish dominance or obtain acquiescence. It controls the flow of conversation by giving crucial indications that mark the start and conclusion of conversational turns and facilitate the beginning and end of interactions. Relationships are impacted by nonverbal communication because it is the major way people express their feelings, form social bonds, and maintain their relationships. Identity is expressed through nonverbal communication, such as how people arrange their living and working places, what they dress, how they show themselves, and how they speak. There are some instances which show how nonverbal mode of communication impacts translation of verbal modes in English translated Korean dramas.

The figure 2.1 clearly shows that Boss is standing in Ten-pin bowling pose in the presentation room of his company in a formal dressing. The relationship between Boss and employees is distanced. He was angry on them because they give useless ideas about the tag of games. Boss yelled at them and said "It makes my eye balls burn. I feel like I have two iron balls right out of the furnace in my sockets. Before I take them out and roll them towards you as if you were two bowling pins." After this dialogue he stayed in that bowling position with straight face and stayed for seconds. In that specific pose he ordered his employees to write their resignations and put them on his desk. In Ten-pin bowling pose, he ordered his employees that he wants their resignations on his desk. He said, write up a letter of resignation, and leave it on my desk

(사직서를작성하여내책상위에두십시오).

He's talking in a formal setting about a serious issue in weird, funny and informal way.

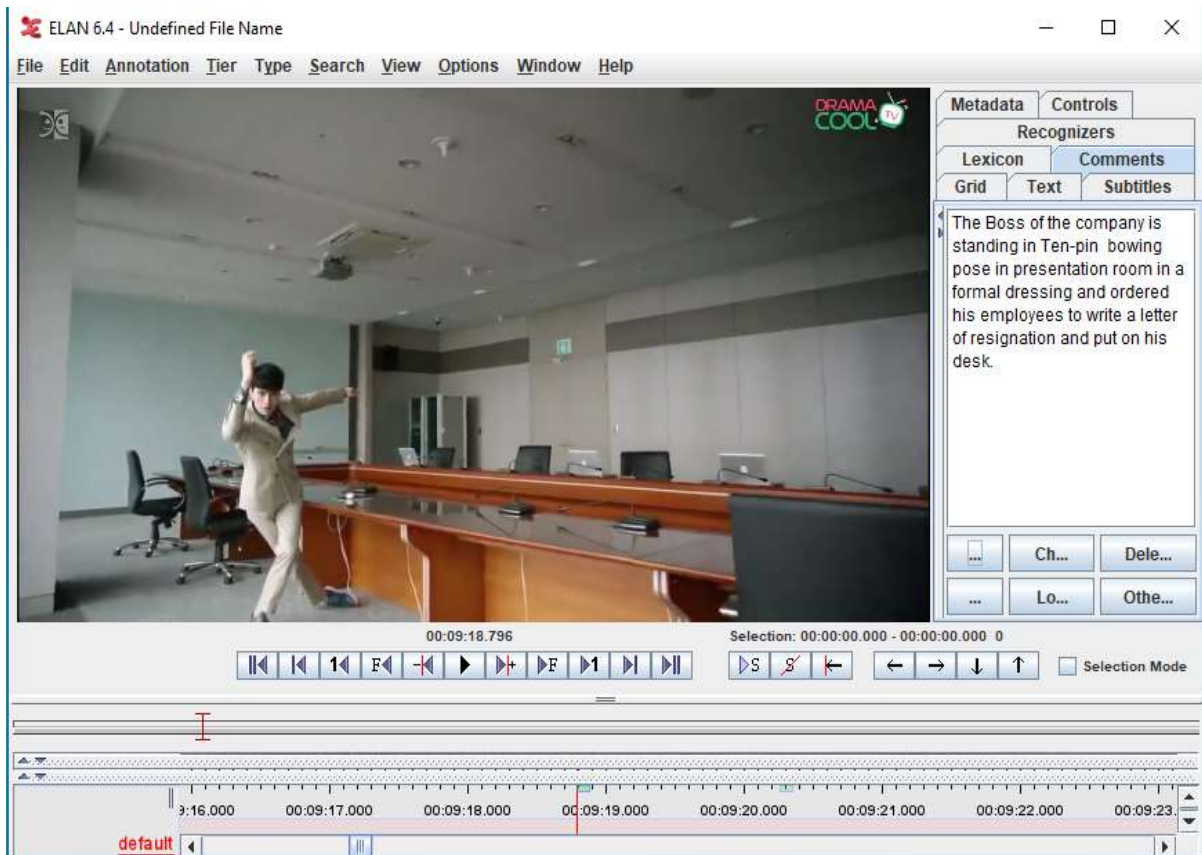


Figure 2.1: Posture as a part of multimodal discourse analysis, an instance taken from Blade Man, E # 1

Though his facial expressions are also serious as well as situation but his way of firing their employees from his company is not matched with his utterance. This pose is not suitable and perfect for firing employees from the company his tone was serious but posture and way wasn't. This pose is specific in a gaming club in casual dressing while playing ten-pin bowling.

When he was standing in normal position he was having sharp eye contact with them, while firing them he had his cold facial expressions. Non-verbal mode of

communication is not suitable and matched with verbal mode. This pose might be added for some sort of humor but in this formal setting, it's not according to the situation. Verbal mode is highlighting something else and Non-verbal mode is creating different discourse. That's how nonverbal mode of communication impacts translation of verbal modes in English translated Korean dramas. Relationships are impacted by nonverbal communication because it is the major way people express their feelings, form social bonds, and maintain their relationships.

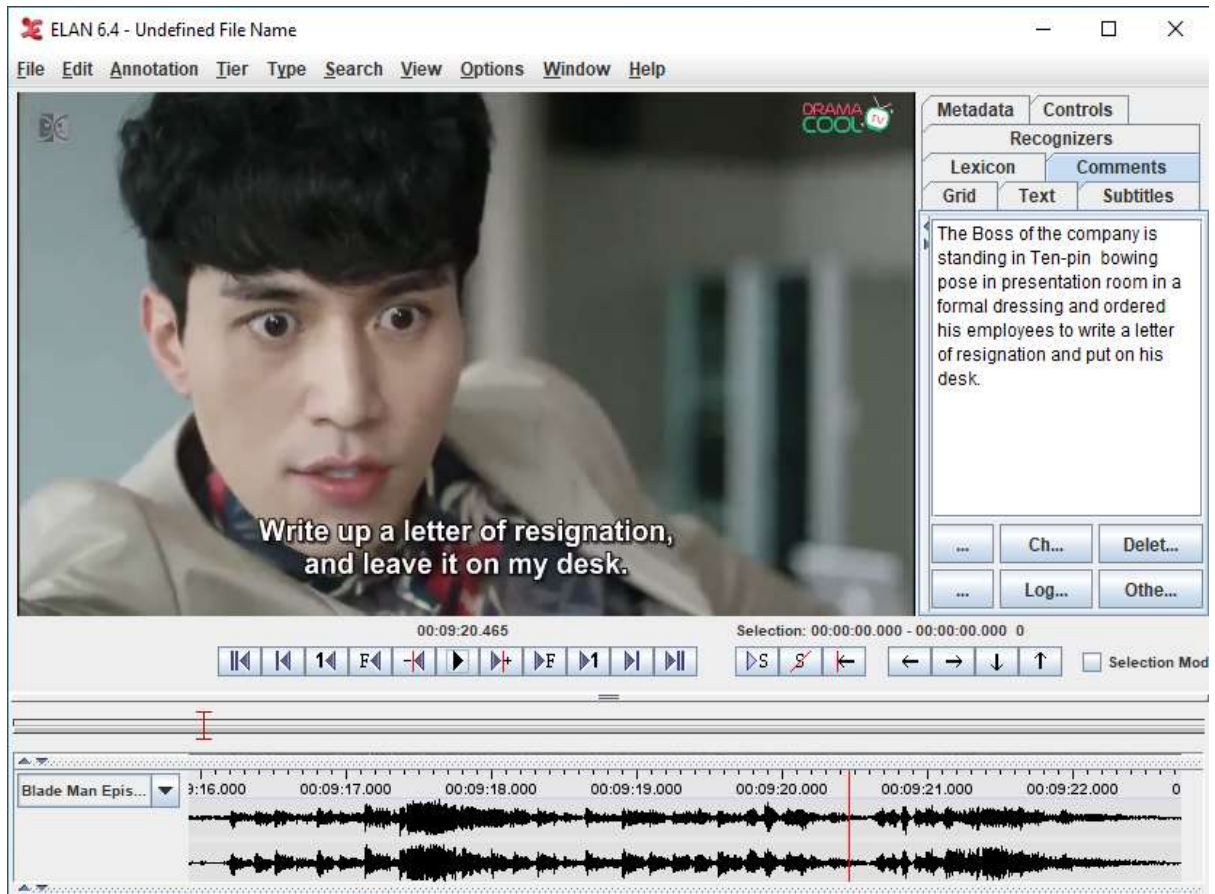


Figure 2.2: Staring as a part of multimodal discourse analysis, an instance taken from Blade Man, E # 1

Groaning is also a part of multimodal discourse analysis therefore an instance has taken from Blade Man, E # 1, 00:07:17. The Boss of a company is beating up his two employees in the meeting room because of giving useless ideas. That room is filled up with screaming/ groaning sounds and audience can clearly hear those screams, roaring of boss and sounds of things being broken. The non-verbal mode of communication is not clear, there should be mentioned in subtitles in brackets that someone is screaming and beaten up by his Boss, audience should be clearly known the situation of meeting room by translation but the translation is skipped here. The boss throwing things from the room towards them like laptop and chairs but to audience only voice is audible and from those screaming and voices they have to understand the discourse which is skipped. Gritting teeth as a part of multimodal discourse analysis, an instance taken from Blade Man, E # 6, 00:39:39. Boss is yelling on his secretary to stop him crying and say the

truth behinds his blades. Secretary was crying after one phrase so boss got annoyed and said, "Hey!" In Korean word (예!) "Ya" When a Korean person feels Annoyed; they most frequently use the term or expression "Ya.". So the non-verbal mode impact verbal mode of communication while translating in English. There should be highlighted in brackets in translation/ subtitles that "Hey! (While gritting his teeth or in annoyance), because the pitch was high of speech. There is a similar word "ya!" Here the targeted audiences may be misunderstood because of Korean honorifics suffixes like: "ah" and "ya" at the end of any name.

An instance of shouting as a part of multimodal discourse analysis, has taken from The Legend of the Blue Sea, E # 6, and 00:54:02. The Girl (mermaid) and Hoe Joon jae was going for snow-skating but the girl does not know how to do snow-skating so he was teaching her the steps but, in the middle, she

started but she didn't know how to stop. She was yelling Hoe Joon Jae! Because she was far away from her boyfriend while he was teaching her how to do snow-skating but she did not listen him and started without letting him complete his instructions. So, she did not know how to stop and said "How do i stop?" (어떻게중지합니까?)She screamed her lungs out but there is nothing mentioned in translation. As if that was just a simple utterance of a sentence.

Clearing throat is a part of multimodal discourse analysis, an instance taken from Vincenzo, E #3, 00:54:30.Mr. Han Hyuk was talking to Ms. Choi in the office room about Chairman that how did he sort out the things; They got cut off by ringtone of cell phone. He showed his phone screen to Ms. Choi to let her know about the caller ID while saying "it's Chairman Jang. She actively sits on the sofa, and signals him to pick up the call by waving her hand towards him. He cleared his throat before attending the call as can be seen in spectrograph that sounds and voices are present there but translation is skipped.

Applause is also a part of multimodal discourse analysis, an instance taken from Vincenzo, E # 8, 00:12:26. Chairman started saying bad about her so Ms. Choi was mad on Chairman because she was insulted by him every time so she could not control her anger then she stood up and spitting out her anger. Mr. Hyuk startled as her pitch was being higher to higher. When she stopped Chairman stood up had sharp eye contact with her and went towards her. He clapped while saying "Yes! This is it! (예! 이거야) and laughed" as she flinched He was continuously laughing while clapping, taking steps here and there in the room and signaled Mr. Han to claps for her but inside he scared of him (Boss). In translation the pitch, tone, intonation, claps, laughter and that flinch is skipped. Along with verbal communication, nonverbal communication is crucial.

Nodding as a part of multimodal discourse analysis, an instance taken from Island, S # 1, E # 6, 00:04:56.Johan met his brother and went to his place where he lived and asked his brother by looking down, have you been staying here? By looking around the mess around because he felt sorry for so he can't has eye contact with him.His brother just nodded his head with little smile. And both broke the eye contact by looking down. Non-verbal mode is giving complete sense when translation was skipped. His brother asked him that he might be hungry, we only have ramyeon. Do you want? Johan just blinked his eyes to give him response through expressions and with eye contact. His brother slightly nodes and got up saying "just wait a moment". Meanings had been conveyed without words. Non-verbal mode of communication is important as well as verbal communication. Nonverbal mode creates strong discourse as described in this example.

Missing name of person in translation an instance takenfrom Island,E # 9, 00:00:54.Jae eon and Na-bi were drinking on the counter of bar. They both weren't facing each other even audience. With that angle most of the facial expressions become invisible to the audiences which had their importance. He said looking at her, you are drinking a lot! She did not answer him so he again asked to her is something going on? But she took a long pause while looking straight into his eyes and said No! With that she breaks eye contact as her cell phone buzzed, she looked at it and said nothing! Audiences should be clear that either she was talking on her phone or with him because they were not facing audiences so it was hard to get that who is talking with her. Then she got beep sound of notification as someone asked is work going well? She did not give a glance to the person who was sitting beside her because she was busy on her cell phone. Audience should be known the name of person who was texting Na-bi. Translator skipped to mention the name of that person. On the screen, they showed the Inbox of Na-bi and texts they both were having. The name of the person is being shown which can be readable for the original audiences but the translator skipped to write the name of that

person which might lead the targeted audience to not to get the context or discourse. Because that sudden call had a reason which targeted could not get.

3. How far do translated-version of Korean dramas contextualize by extra-linguistic components in terms of relevancy?

Extra linguistic components (ELCs) are things that have nothing to do with language as itself yet are nevertheless crucial to communication. These elements may consist of nonverbal indicators like posture, eye contact, gestures, and facial expressions.

Context in RT is conceptualized as a "cognitive environment," which is a psychological term for "the set of premises used

in interpreting" a speech. Context in RT is thus a cognitive construct that serves as a "subset of the hearer's assumptions about the world" (Sperber & Wilson, 1986). It depends on the ability to comprehend contextual influences that have been internalized in one's cognitive framework. Sperber and Wilson claim that there is a vast array of potential information in the cognitive environment. In addition to information that can be obtained from memory and the physical world, it also includes information that may be inferred from the two sources by Gutt (Stroińska & Drzazga, 2017). The use of language and discourse to draw attention to important facets of a communication situation is known as contextualization (Eerdmans, Thibault, & Prevignano, 2003): (Gumperz, 1982). There are some instances in which Korean dramas contextualized by extra-linguistic components.

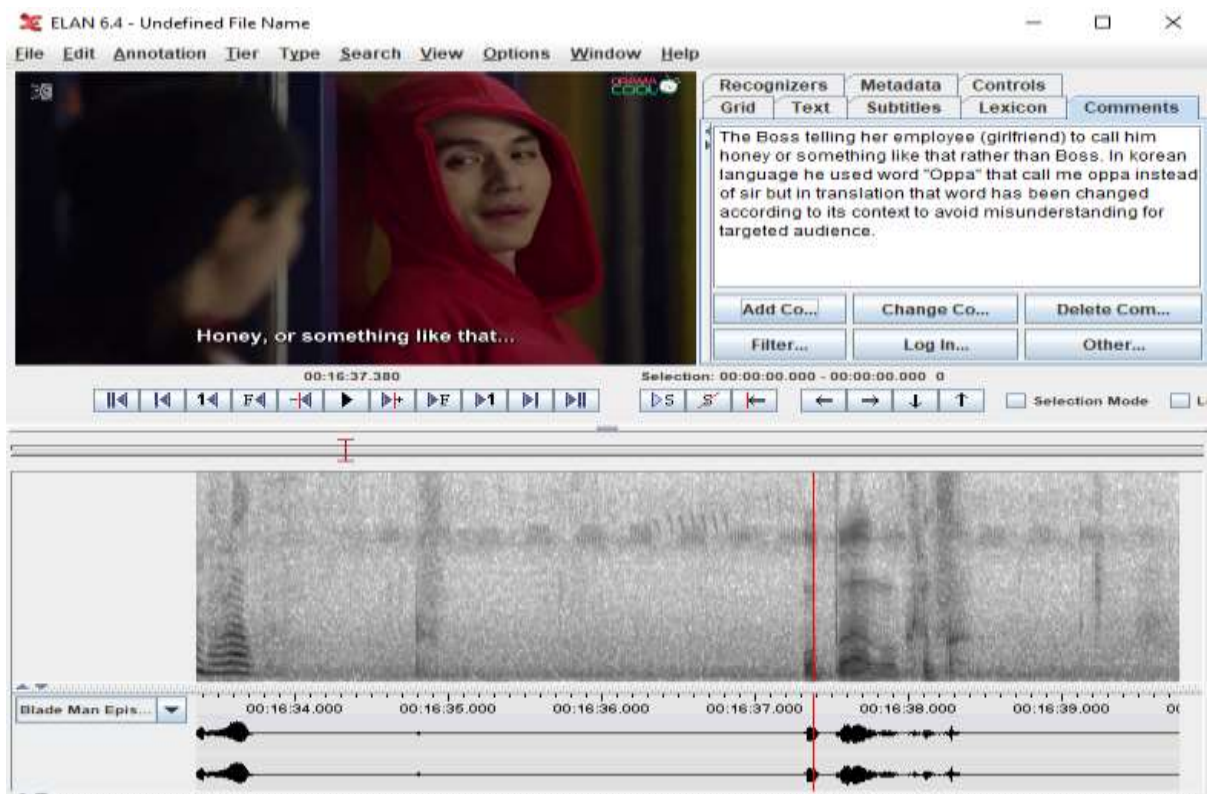


Figure 3: An instance of the context behind word "Oppa" taken from Blade Man, E # 8

In figure 3, boss and employee were sitting on the road at mid night, enjoying their snacks. They were in love with each other and they confessed their feelings so the relationship was not distanced. She used to call him formally with his name Mr Ju or Sir. Now he wants her

to call him with another name like "oppa" (오빠). The Boss was telling his employee with smile on his face to call him honey or something like that, rather than Boss because in Korea, couples usually give each other a nick

name. As they both were having eye contact. The angle was showing him clearly to the audience but he was facing her but her existence was blurred because in this sight they want to show the expressions of his face or to focus on his words. In Korean language he said 오빠뭐그런거... (oppa mwogeuleon geo...) he used word "Oppa" that call me oppa instead of sir but in translation that word has been changed according to its context to avoid misunderstanding for targeted audience. She denied while breaking eye contact, looking at somewhere in disbelief. As she supposed to be shy and blush but she felt weird. But he sighed and said that they are in relationship then why not? The chameleon of Korean words is oppa. Different girls may refer to the same person as oppa depending on their relationship. "Oppa" is a term used by women which literally means "elder brother" in Hangul. It's a very useful word because in Korean, "oppa" is typically used just for close friends. Since most Korean women date and marry older men, they continue to refer to their spouse as "oppa" even after they get married. Korean girlfriends and spouses can convey a lot by intonating "oppa" in various ways. In general, Korean males can detect if a woman is happy, annoyed, or angry based on her way of utterance and different tones.

A female user who was aware of the minor, gendered variances in Korean familial phrases uploaded a full list of Korean words. As an illustration, she said that "a girl calls a boy oppa when he's her brother or he's very close to her, even if they're not related," and "a girl calls her sister unnie or her close friend (girl)." She also understood that "a boy calls his big brother or his very close friend (boy) hyung" and that "a boy calls a girl noona when she is his sister or a girl who is close to him even if they are not related." In their writings, they frequently use these Korean pronouns to address one another as "unnie" or "oppa" (Noh, 2010). The word oppa is also used to call biological brother but the word "chin" can be used before "oppa" to refer that he is actual brother. With tone and volume of voice, Koreans may detect when they

are speaking to an actual brother. Because of the flat tone, when a girl is speaking to a biological brother. The audience should be aware with the context in which this word is being used. The context of the word can be different and according to the situation. There is another example of the word oppa which was being used in other context with other meaning.

An instance of the context behind word "Oppa" taken from Blade Man, E # 16, 00:28:26. The Secretary's sister is asking to her brother's boss about her brother who is working as his secretary, that did something happen to Ja Kyung (her brother)? because, she was being emotional for her brother. But he answered while looking down with straight face "nothing". She used Korean word "oppa" (오빠) for brother. In translation the name of her brother is mention instead of brother just to avoid misunderstanding for audience. The context should be clear in which the word has been used.

An instance of context behind Italian song, taken from Vincenzo, E # 2, 01:05:44. Gi-seok of, the agent of Korean International Security Intelligence Service, was conducting research on the Italian Mafia because he came to know that he was coming to Korea so, he was finding his details for many days. In meeting room, he was searching on laptop about the pictures of Vincenzo but was not matching so he got frustrated and lean back to the chair and closed his eyes but suddenly he got notification of loading done. So he was extremely happy that he stood up from his chair along with his laptop and sang famous Italian song "O sole mio" by spreading his arms wide open because of excitement. He sang song while smiling but they skipped translation of his expressions. Which play vital role in conveying meaning to the audiences. The 1898 composition "O Sole Mio" is a well-known Neapolitan song. "O Sole Mio" actually means be "My own sunshine." The song "It's Now or Never" by Elvis Presley. With the help of nonverbal modalities, audiences can infer the meaning that if he was singing this as victory it means this song can

symbolic. But there should be mention that these words were Italian and translation of O sole Mio! Because context behind this song and why did he sing this specific song, is unclear to the audience.

An instance of religious context behind the drama, taken from Island, S # 1, E # 4, 00:51:40. "Island" was a fantasy drama about a sinister secret that kept on the stunning Jeju Island and about humans who are destined to battle terrible powers (demons) who want to end the world. Johan, who portrays the exorcist, was adopted overseas not long after his birth. He accepts God's calling and develops into the exorcist at an early age. He is sent to Jeju Island one day, when he encounters "the day" foretold in the prophetic book and becomes embroiled in a web of destiny. Johan matches his appearance and actions to his persona perfectly while donning a priest's robe. Evil started the process of destroying the world. Van, a hybrid of a human and a monster, Won Mi-ho, the person at the center of fate, and Johan, the person who wields God's power, all meet on the enigmatic island of Jeju Island. Johan took control over van that was a demon Slayer and started to use God given powers with sword.

He said "Saint Michael, the Archangel and the leader of heavenly army by the power of God. Thrust into hell. Satan and all evil spirits, who wander through the world, I ask in the name of the Lord." From these words audience who do not have any believe on any religion or they do not belong to this religion so they can be confused that what he was saying. These verses are religion specific so audience with other religions can't understand. This drama was based on myths and prophecy of Korean ancient. That should be clear to all the audiences.

An instance hastaken from Nevertheless.E # 9, 00:00:30 described the context behind drinking. Jae eon and Na-bi were drinking on the counter of bar. He said you are drinking a lot! (당신은 많이 마시고 있습니다) She did not answer him so he again asked to her is something going on? But she took a long pause

and said No! Drinking and smoking were his habits. Na-bi was depressed because of her break up so she got attracted towards Jae eon. Na-bi was drinking a lot so there might be a reason of drinking. When people drink too much, it means they are in depression, stress or pressure so they need to be calm. He asked again that is something going on? This highlights the context behind drinking too much. Usually, a person drinks because of habit or enjoyment but excess drinking might be purposive. In Korea adults are allowed to drink. This shows the Korean culture and the context in which the drama had been contextualized by extra-linguistic elements.

The drinking culture in Korea shows a lot about its social system, way of life, and traditions. The drinks themselves are a reflection of the topography, climatic conditions, and cultural diversity of the nation. Drinking is becoming a common social activity in modern Korea, regardless of the situation. Drinking has long been accepted as a necessary component of social life for the vast majority of Koreans. Koreans frequently overindulge in alcohol, whether they are feeling happy, joyful, or stressed out. The context should be clear to the audiences. Because drinking alcohol is illegal or forbidden in some regions and religions.

An instance has taken from Nevertheless.E # 5, 00:43:21 highlights the context behind military service of Koreans. Min- Young was worried about her house as she was going to stay in office room for a night so she asked him to keep it a secret. Mr. Kyung Joon offered her to stay in his house. She wondered but he said "My roommate went to the military a while ago"

(얼마전 룸메이트가 군대에 갔다). The context behind the military service in Korea should be clear to the audience. In Korea, every boy who became young must serve in Korean military. All male citizens in Korea between the ages of 18 and 28 who are physically capable must serve in the military. With the army requiring 18 months of duty, the navy 20

months, and the air force 22 months, the length of service varies depending on the branch of the military.

4. To what extent do the linguistic and extra-linguistic modalities of English Translated K-Dramas interact cognitively with the original and the target audiences?

Extra-linguistic modalities are crucial for efficient communication because they can be used to transmit emotion, clarify meaning, and promote understanding among individuals from various cultural and linguistic backgrounds. The

researcher took some instances from Korean dramas in which there is description of how far linguistic and extra-linguistic modalities of English Translated K-Dramas interact cognitively with the original and the target audiences? The instances which show the interaction between targeted audiences, the description or analysis was based on the comments, reactions and perceptions of targeted audiences as people of Pakistan are watching Korean Dramas with English translation. Many Pakistani audiences got confused and misunderstood with some words, concepts and cultural aspects in Korean dramas.

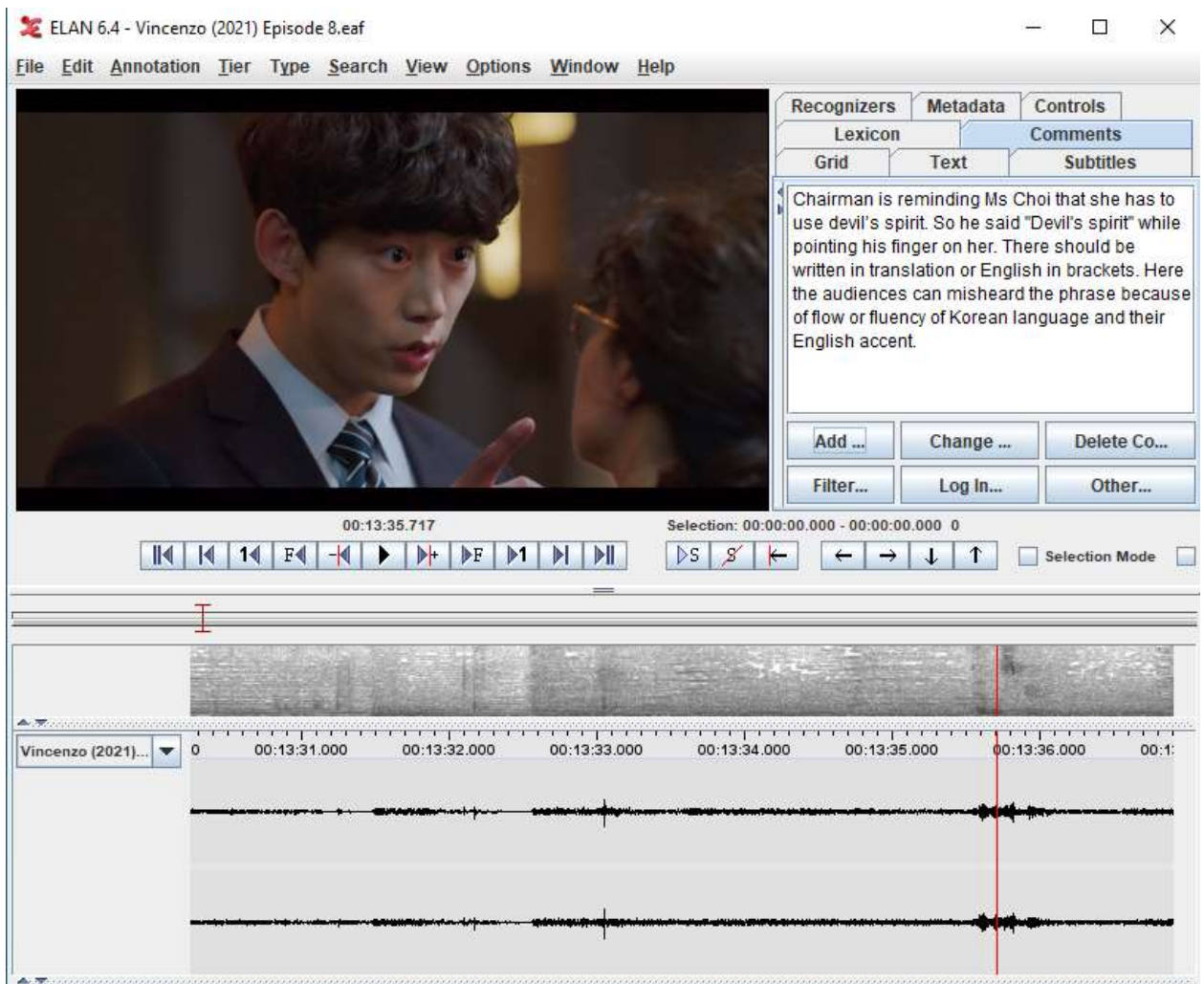


Figure 4: Pointing finger as a part of multimodal discourse, An instance of skipped translation, taken from Vincenzo, E # 8

In figure 4, the Chairman of the Babel Company was talking with important employees in meeting room being well dressed. Three of them were sitting on the sofas as Chairman started saying bad about her so Ms.

Choi was mad on Chairman because she was insulted by him every time so she could not control her anger then she stood up out her anger. Mr. Hyuk startled as her pitch was being higher to higher. But she did not break eye

contact with Chairman. He had dark gaze while listening and observing her. Mr. Hyuk was getting afraid of Boss because they knew his anger very well. When she stopped Chairman stood up had sharp eye contact with her and went towards her He clapped while saying "Yes! This is it! And laughed" as she flinched as she was wondered that why did not, he get mad on her. He was continuously laughing while clapping, taking steps here and there in the room and signaled Mr. Han to claps for her but inside he scared of him (Boss). He went near her and said while putting his right hand on his chest for referring himself, "I don't need a lawyer. I need someone who can be devil himself for me to keep prosecution service under control." As they both were having strong eye contact. She said I'll do my best. After chairman talked about some other major issues he came to her again and said while pointing his index finger on her to make her remember, "Devil's spirit" with that he went from there.

There should be written in translation or English in brackets. Here the audiences can mishear the phrase because of flow or fluency of Korean language and their English accent. The audiences belong to different ethnicity with different languages and accents so it is not possible to understand Korea's English accent or dialect. Flow of Korean language during all the episodes can be cause of misunderstanding of this English phrase. Audiences might think it as Korean phrase so it should be written in translation or in brackets that it is an English language to avoid misunderstanding.

An instance of changed word in translation, taken from *The Legend of the Blue Sea*, E # 4, 00:17:05. Hoe Joon Jae and the girl (mermaid) were in the hotel so he showed her a photo on mobile where they both were in a picture so he was curious because he lost his memory with her so she saw herself with him and said with wondering face and said how is Joon Jae in here with me? So, he asked her you know me? Then he put mobile in his pocket and said you do know me! She shook her head in denial; he sighed and said fine. He asked her (mermaid) name but she said i have no name and he just chuckled and said "You have no

name? She just hummed in response. There was not any movement of her lips and jaws but translator wrote 'Nope' (아니요) instead of hum! (흠) to make clear for targeted audiences.

An instance of changed word, a girl's name instead of "Nuna" honorific, which both have different meanings, taken from *Island*, S # 1, E # 5, 00:14:49. Mi ho went towards the car to go for work; Johan was standing near the car already to go with her because he was now her bodyguard instead of Van. He was talking to someone on phone call but there was not mentioned in subtitles. As he got cut the call, he saw her near the car lost in her thoughts; he addressed her by saying Noona/ Nuna in Korean (누나) which means sister. The way he said can be audible to the listeners that he said Noona not mi ho as the movement of his lips and jaws showing utterance of Noona except mi ho. But in translation the name of the girl is mentioned Mi Ho instead of sister because there are many other meanings of Noona. Targeted audience might get wrong idea or they can misunderstand about the relationship between both. The context should be clear in which the word had been used. So, he was not her brother but he called her Noona in the context of friend not as actual/ biological sister. Targeted audience, who do not aware of Korean honorifics they might be confuse because any word can be used for any context so it is hard to analyze the relationship of characters for targeted audiences.

An instance of skipped translation of Korean word Oppa, taken from *Nevertheless*, E # 1, 00:59:26 shows the context in which the word oppa used. Jae eon was working while wearing mask/helmet so he revealed his face after work. The random girl around him called his name loudly Oh Jae eon! In Korean, 오재언오빠! (o! jae eon oppa) as other girls pay attention and said hi to him. In translation, they skipped the translation of word oppa as it was audible to the audience but translator omits it to avoid ambiguity for targeted audiences. Either they skipped its translation on purpose or mistakenly remove honorifics oppa (오빠).

Apparently, it is not having effect on the meaning but on the context and relationship between Jae eon and the girl. Oppa is the chameleon of Korean words. The word oppa had different meanings and contexts but it can be known by its way of utterance and tone according to situation. To original audiences, the context is clear as they know about hornofics but for targeted audience, it is difficult to understand the different situation, different relationship and different tone of this utterance.

Conclusion & Findings of the Study

This study aims to determine the multimodal discourse of English-translated Korean dramas in relation to their verbal and non-verbal elements. The current study investigated the interaction of non-verbal and verbal elements to explore the impacts of non-verbal modes on translation of verbal modes. This mixed-methods research was corpus-based wherein ELAN annotation tool (2006) and Relevance Theory formed the theoretical basis for analysis. This research is an effort to link up linguistic creativity with multimodality to understand the K-Dramas discourse. The use of multimodal discourse analysis provided a better understanding of communicative modes used in Korean dramas. This study had looked at aspects of multimodality in Korean dramas in relation to translation based on the idea of context in RT. The analysis demonstrates that the non-verbal modes serve as a component of the cognitive framework utilized to infer the verbal parts, with a concentration on the pictorial aspects in the selected clips/screenshots. The visual elements help to contextualize the translated K-dramas. The multimodal aspect of contemporary dramas makes it easier to translate dialogues. This research also shows that since the extra-lingual elements of a drama cannot be altered during translation, the choice of translation techniques is pre-determined by those factors.

The study makes the suggestion that when translating discourse from dramas with pictorial elements and other verbal or non-verbal ones, the translator must take into account the

multimodality of Korean dramas and the interaction between various modalities in dramas. At the same time, to ensure the targeted viewers experience the desired contextual effect. When viewing translated dramas, the translator must anticipate the cognitive context created by the interaction of non-verbal cues and pertinent information stored in memory, as well as the interaction of the targeted audiences' cognitive environments with potential dialogue translations. The study comes to the conclusion that multimodality is helpful when translating in other languages. When translating the linguistic components in the multimodal discourse of Korean dramas, the translator must fully utilize the contextual effect of the multimodal elements.

Direction for the Future Research

This study based on multimodal discourse analysis of English translated Korean dramas by using data analysis tool of ELAN 6.4. The research can be conducted manually with using any annotation tool. That can be done with manually taking screenshots or glimpse from the videos of dramas and analyzed its multimodal discourse in terms of relevancy.

The present study analyzes the discourse of English-translated version of Korean dramas through a multimodal approach. Verbal and non-verbal elements in addition to linguistic and extra-linguistic features of English Translated K-Dramas had investigated to explore the impacts of non-verbal modes on translated verbal components. But in future there can be conducted a research on phonological aspect of English translated Korean dramas, which aims to explore the supra-segmental features of English language of subtitles. The research emphasizes on the pitch, intonation patterns, loudness, tempo and stress pattern of characters of the dramas in terms of relevancy.

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