Konglish or Multilingual Practice?:
An Investigation of Subtitles in Korean TV Shows

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Subtitle/Subtitling

• “One of the most salient and familiar practices of entextualization in modern popular culture.” (Park, 2009, p. 549)
• Representing discourse in textual, orthographic form (Green et al. 1997; Bucholtz, 2000)
• Multiplicities of languages, voices, styles, and discourses (Pratt, 1987)
• The notion that subtitles as “neutral textualizations” of the audio track of a video has been problematized (Nornes 1999, Egoyan and Balfour 2004, Park 2009, Sasamoto 2014, among others)
• Selectively highlight or construct specific aspects of ideologies.
The Multiple Functions of Subtitles

- Emphasize (*baro*, exclamation point): variety entertainment shows and talk shows
- Enregister (Agha 2003) and entextualize (Urban, 1996)
- Speech symbolic significance (Morson, 1989)
- Metadiscursive markers (Urban, 1996)
- Humor plays an important role
- Intralingual subtitles (Gottlieb, 1998): subtitles that are in the same language as the spoken language
- Representation of speech (e.g. inner thoughts)
- Characterization of nonverbal action
- Summary of the content
- Attribution of affect and thought
- Metadiscursive commentary and evaluation

**BY PRODUCERS**
Selection, particular reading of the discourse, rather than neutral representation
Practices of subtitling

• **Impact Captioning and Translation Subtitles**
  (Park, 2009)

• A mode of intralingual subtitling that interpret and comment on the discourse represented
  (Park 2009)

• The case of “impact captioning”:
  (Heteroglossic lamination (Bakhtin, 1981; Goffman, 1974) of their own words onto the bodies of the television host and guests)
Impact captioning
Impact captioning (Park, 2009)

들켰다! (I am busted!)

Figure 3. Example (1), line 6: ‘(I’m busted!)’
Have you ever been to Japan?  일본에 가봤니?
Previous Research

• Communication studies (Lee 1999; Ju, 2000; Bak and Yi, 2001; Yi, 2003)

• Since late 1990s

• Subtitles in Korean TV shows (Bak and Yi, 2001)
  – Average number of subtitles used in its sample was 13.2 per minutes
  – Subtitles are on screen in some form for 95.7% of it airtime

• Creative and ingenious subtitles are the reason cited for their popularity (Cho, 2007; Yu, 2007)

• Semiotic resources: typeface, size, color, placement alignment, and use of additional symbols
Different perspectives on impact captioning

• “Impact captioning prevents the possibility for the viewers’ imagination to intervene....and unifies viewers’ thoughts, eventually turning the viewers into fools”
  (Gyeongsilleyeon Midieo Wochi, 200,12): report by a major citizens’ rights organization

• Scholars argue that “the producers of entertainment programs are busy conveying their presence to the viewers through subtitles...One gets the impression that the producers with to monopolize the viewer’s gaze and thinking through subtitles”
  (Yi, 2003, see also 162; Ju 2002; Bak and Yi, 2001)
Background

- **Language ideology** (e.g. Bauman and Briggs 2003; Blommaert, 1999; Gal and Woolard 2001; Kroskrity, 2000; Schieffelin et al. 1998; Silverstein, 1979, 2003)
  - how situated views of the social and political significance of language use deeply intervene in the construction of social actors and institutions.

- **Entextualization**: the process by which circulable texts are produced by extracting discourse from its original context (Bauman and Briggs, 1990; Briggs and Bauman, 1992; Silverstein and Urban, 1996)

- Strategies of maximizing or minimizing intertextual distance “Entextualization always already has been deeply political” (Briggs, 1993, p.390)
English Mixing in TV shows

• Symbolism in use (Cheshire & Moser, 1994; Haarmann, 1989)
• Identity construction (Gao & Pandharipande, 2002; Piller, 2000, 2001, 2003)
• Globalization (Bhatia, 1987; Martin, 2002; Myers, 1999)
• Korean-English bilinguals’ linguistic construction of modernity in TV commercials (Lee, 2006)
• Constructing (negative) competence of English in TV shows (Park, 2003)
Aim of the study and RQs

Q1: What linguistic (formal and symbolic) resources are used for encoding intertextuality in impact captioning in Korean TV shows?

----- What is the motivation for English mixing subtitles in Korean TV shows?

Q2: What are the possibilities of using these resources for language learning and teaching?
Methodology

• Qualitative data taken from a total of 12 hours of Korean TV shows
• Subtitling in Korean entertainment/talk shows
• 32 cases of impact captioning in TV shows from August 2015-Feb 2016
• Multiple language use spots
• Practices of entextualization via subtitles
• Multimodal nature of TV (not only linguistic but also visual and auditory means of communication in them) (Cook 1992; Geis, 1982; Piller, 2000)
Example 1 crap/damn it
Example 2 weirdo

“A weirdo came in!”
Example 3 Danger

단거 (Sweet thing) and Danger
Except1-App
앱 (App) = 어머니 (?)
<table>
<thead>
<tr>
<th>Speaker</th>
<th>Speech</th>
<th>Subtitle</th>
</tr>
</thead>
</table>
| 11      | A: 네 그게 앱이에요
         | ney kukey aypieyyo
         | Yes, that’s an app |
| 12      | B: 애비에요?
         | aypieyyo?
         | It’s my father? |
| 13      | 애비죠. 나를 완전히 새롭게 태어나게 해주는 사람이 (.) 아빠지워
         | aypicyo. nalul wancenhi saylokey thayenakey
         | haycwunun salami (.) appacimwe
         | It is my father. A person who can completely
         | rebirth me as a new person, that would be my
         | father I guess |
|         | 그게 앱 (App) 이에요
         | That’s an app |
|         | 아직 안 써 보셨구나
         | I guess he hasn’t tried using it before |
|         | 앱 (App) = 애비 (?)
         | App = Father (?) |
|         | 아...아재개그?
         | O- old dad jokes? |
Excerpt2--Follower
살았니~? 죽었니~?
끌까지 추적한다
조희팔로우 유
Line 4

조희 follow you～
살았니~? 죽었니~?
끌까지 추적한다
조희 [f]말로우유
<table>
<thead>
<tr>
<th>Speaker</th>
<th>Speech</th>
<th>Subtitle</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>조희(.)팔로우유 cohuy(.)phallowuyu Jo Hee Follow You</td>
<td>조희팔로우유Jo Hee Follow You</td>
</tr>
<tr>
<td>4</td>
<td>((laughs))</td>
<td>조희 follow you~ CG</td>
</tr>
<tr>
<td>5</td>
<td>말을 만들려다보니가 힘드네 malul mantullyetaponikka himtuney It’s hard trying to make up names</td>
<td>Jo Hee follow you~ CG 中國護士</td>
</tr>
<tr>
<td>6</td>
<td>조희팔로우유 cohuyphallowuyu Jo Hee Follow You</td>
<td>조희팔로우유Jo Hee Follow You</td>
</tr>
<tr>
<td>7</td>
<td>조희팔로우유 cohuyphallowuyu Jo Hee Follow You</td>
<td>조희팔로우유Jo Hee Follow You</td>
</tr>
<tr>
<td>8</td>
<td>원래 조희팔 이렇게는 않하거든요 wenlay cohyupal ileheynun anhhaketunyoo Normally, “Jo Hee Fal” we don’t say it like this</td>
<td>조희fal로우유Jo Hee Fallow You</td>
</tr>
<tr>
<td>9</td>
<td>조희팔이니까 cohuyphalinikka Because it’s “Jo Hee Pal”</td>
<td>조희fal (X) 조희 팔 (o) Jo Heefal (X) Jo Hee Pal (o) 中國護士</td>
</tr>
<tr>
<td>10</td>
<td>조희팔로우유 cohuyphallowuyu Jo Hee Follow You</td>
<td>조희팔로우유Jo Hee pollow You</td>
</tr>
</tbody>
</table>
Classroom Implementation Examples

• Pilot implementation
• Vocabulary Log Example

Student’ example

<table>
<thead>
<tr>
<th>Context:</th>
<th>Yoo jae suk is trying to disguise himself as a part time worker, and he is going into position without getting noticed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide the context where the word was used.</td>
<td></td>
</tr>
</tbody>
</table>
Findings

• Subtitles enregister (Agha, 2003) humorous points as a form of cue.
• Subtitles contribute to bilingual humor in close junction with reinforcing language ideology
• Entextualization of discourse through subtitles strategies for reflecting metadisrersive interactional work
• Maximize the impact by incorporating with other effects
Discussion

• Borrowing, creative appropriation assumed to be accessible to everyone (a part of their socially active verbal repertoire)

• Not passive consumers of so-called standard English varieties, but active interlocutors and participants in the process of creating localized uses of English (Bhatt, 2003)

• Language as a code in general is constantly undergoing transformations in the media (with social value and ideology)
Future Direction

• More corpus, add quantitative analysis
• Language varieties and their interactions
• Types of shows, target audience
• Issues of style of subtitles (typeface, color, size, position..) and transcription
• Different visual and spatial modalities and orthographic conventions
• Practical implementation
감사합니다

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