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**A MULTIMODAL APPROACH TO THE CREATION AND TRANSLATION  
OF CINEMATIC BIOGRAPHICAL DRAMAS: THE CASE OF THE FILM  
“CHEVALIER” (2022) BY STEPHEN WILLIAMS AND ITS LITHUANIAN  
TRANSLATION**

MA THESIS

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**MULTIMODALIOJI PRIEIGA BIOGRAFINIŲ KINO DRAMŲ KŪRIMO IR  
JŲ VERTIMO TYRIMUOSE: STEPHENO WILLIAMSO FILMO „RITERIS“  
(2022) IR JO VERTIMO Į LIETUVIŲ KALBĄ ATVEJIS**

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## INTRODUCTION

Biographical films, commonly referred to as biopics, are concerned with presenting a theatrical, narrative account of a subject's life (Moulin 2016; Gregg 2016) and aim to depict a factual portrayal of an individual's life within the framework of cinematic storytelling.

Creating a biographical film can be demanding, necessitating creativity to ensure that the true story is portrayed on screen both accurately and engagingly for the audience. By incorporating mythic elements into biographical films, directors can offer the audience a wider cultural and historical backdrop, helping them understand the significance of the individual's life within a larger context. It is important to note that while myth-making can enhance the storytelling in biographical dramas, there is also a responsibility to maintain a degree of accuracy and authenticity in portraying real-life individuals. Striking a balance between mythic storytelling and historical truth is crucial to creating a biographical drama that is both compelling and respectful of the subject's legacy.

The thesis seeks to explore the intricacies involved in the production of cinematic biographical dramas and their rendition, with a specific emphasis on the film *Chevalier* (2022) directed by Stephen Williams and its Lithuanian voice-over translation.

To attain the aim, the following objectives were set:

- to review the peculiarities of biographical films and their connection with myth-making;
- to discuss the concept of multimodality and semiotic modes in the creation of biopics, with the focus on voice registers and linguistic politeness that are characteristic for the late 1770s and succeeding decades;
- to address multimodality and semiotic modes in translation, particularly emphasising the unique aspects of voice-over and the features of translation strategies;
- to provide the analysis of the creation of myth of racial purity and the depiction of historical figures as mirrored in *Chevalier* (2022) by Stephen Williams in the light of multimodal approach;
- to investigate the translation strategies employed in rendering the dialogues and historical facts reflected in *Chevalier* (2022) into Lithuanian voice over translation mode.

The object of this research is the strategies, or techniques and modalities employed in crafting the biographical drama *Chevalier* (2022) by Stephen Williams and those employed during the voice-over translation process of the aforementioned film.

This MA thesis consists of an introduction, part one where the theoretical framework for the research is introduced, part two that offers practical investigation, conclusions, list of references, summaries in English and Lithuanian and five appendices with specific empirical data extracted from the chosen film.

The first section of the theoretical framework introduces a multifaceted exploration of biographical dramas and their role in cinematic myth creation and the second section discusses multimodality in conjunction to semiotics as well as translation strategies employed in the process of voice-over translation. In addition, since a multimodal communication setting, visual semiotics and linguistic elements work together to convey meaning effectively and voice registers and linguistic politeness contribute to the social and cultural dimensions of communication, influencing how messages are interpreted and understood by different audiences, understanding the interplay between multimodality, visual semiotics, voice registers, and linguistic politeness is also discussed in the theoretical part of the thesis.

The thesis takes on an interdisciplinary stance by integrating translation and film studies through a multimodal approach.

The insights by Barthes (1972), Radošinska et al. (2022), Doyen (2019), Perez-Gonzalez (2019), Braun (2018), Sepielak (2016), Gregg (2016), Erickson (2015), Sicoli (2015), Franco, Matamala, Orero (2010), Schjoldager et al. (2008), Kress & Van Leeuwen (2001), Fitzmaurice (1998), Gottlieb (1997), Leak (1994), and others laid the foundation for the analysis.

The methodology utilised in the thesis encompasses mixed methods of research, including multimodal, comparative, interpretative, qualitative and quantitative.

In the first part of the empirical analysis, the comparative and interpretative methods are selected aiming to evaluate how the chosen biopic, specifically its dramatic elements, is created via visual and aural information. The comparative and interpretative methods incorporate analysing the audiovisual text regarding visual and aural elements, drawing insights from personal perspective in accordance with the theoretical framework, examining the influence of cultural norms and historical events as well as portrayal of real-life individuals and considering issues like historical accuracy and character depiction. In the second half of the empirical part, the quality of translation of dialogues is analysed. A qualitative research method is chosen to evaluate the quality of amateur translation of dialogue for the voice-over of a selected biographical drama. This involves identifying the translation strategies used, based on the classification of translation microstrategies suggested by Gottlieb (1997) and Schjoldager et al. (2008), and analysing them in the source language, target language, and through back translation. The back-translated dialogues help assess whether the translation in the target language preserves the original message from the source language. Additionally, a quantitative method is used to evaluate the quality of the translated dialogues by counting the instances of each translation strategy and determining which strategies prevail. This analysis helps understand how these strategies affect the quality of amateur translation for voice-over dialogues.

Conclusions offer the main findings of the research.

The information provided in appendices (1, 2, 3, 4) was extracted from the film *Chevalier*. All of them consist of time codes, screen shots, and relevant sections in accordance with the objectives raised in the thesis. Appendix 5 displays a visual representation of the identified translation strategies in the form of a diagram.

## 1. RELATIONSHIP BETWEEN BIOGRAPHICAL DRAMA AND MYTH-MAKING

This section explores biographical dramas, known as biopics or biofilms, cinematic representations of real individuals' life stories and myths twisted with them. Discussed by scholars and researchers, such as Spirou (2011), Gregg (2016), and Radošinska et al. (2022), these films emerge as powerful educational tools, providing insights into historical events, cultural movements, and influential lives. Beyond education, these films entertain by blending historical facts with personal narratives. Thus, through a blend of conventional and captivating narrative structures, biographical films unfold the personal and professional journeys of well-known individuals, showcasing their triumphs, failures, and conflicts. The interplay of myth and history in biopics raises questions about storytelling, accuracy and subjectivity, as well as the impact of myth-making on our understanding of the past.

Furthermore, the exploration delves into the relationship between biographical films and the process of myth-making, investigating how cinema has the capacity to reshape historical events into modern myths, as highlighted by Barthes (1972), Rosenstone (1988), Leak (1994), and Gregg (2016).

### 1.1. Biographical drama: Docudramatising the Real

A *Biographical film* (sometimes referred to as the 'biopic' or 'biofilm') is a representation of the life history of an actual person and may be 'inspired by' or 'based on' the lives of scientists, entertainers, royalty or even the figures of criminal world (Spirou 2011, p.78). Biographical films are a valuable tool for educating audiences about historical events, cultural movements, and the lives of influential figures. They can be an accessible and engaging way to learn about the past, making history more understandable and compelling. While Biographical films educate and inspire, they also entertain. A well-crafted biopic can captivate audiences by combining history with historical or personal narratives to create a compelling cinematic experience. Biographical films, to rely upon Radošinska et al. (2022, p. 99), are a distinct subset of film dramas, drawing inspiration from real-life events to present a partially fictionalised and dramatised portrayal of a noteworthy individual, often a celebrity or someone of significance. In addition, speaking about biographical dramas, Gregg (2016, p. 16) claims that the scope or extent they cover ranges from the fields of music and visual art to politics, invention, science, technology, sports, literature, public service/activism and many others.

Furthermore, as stated by Radošinska et. al. (2022, p. 99) being a "partly fictitious, dramatised portrait of a famous or otherwise important person" makes a biographical drama different from the documentary film as the famous individuals are played by employed actors. The aim of biographical dramas is to portray the lives of famous people, diving deeper into their personal lives as well as

career paths with the focus on the psychological portrayals of the characters involved in the storyline (Radošinska et. al. 2022, p. 98).

In addition, since certain films may focus on a particular phase of an individual's life, others offer a broader and more profound perspective on the life of the famous figure. The creation of films of this genre is not restricted to any specific set of rules, granting the director the creative freedom. The story may be told in chronological order (from start to finish), including flashbacks or employing many different techniques to visualise the chosen person's biography (Gregg 2016, p. 16). Although the story may be presented in many ways, the narrative structure of biographical dramas is quite conventional, showing the main character overcome obstacles, take various risks, and do everything to get successful, but on the way to success experience failure, conflicts and virtually lose everything that truly matters (Radošinska et. al. 2022, p. 99).

To carry a step further, speaking about musical biographies, that typically explore the persona and professional aspects of a musician's life, providing insights into their background, influences, career trajectory, and contributions to the world of music, Gregg (2016, p. 5) believes that they are created with the aim of achieving three potential objectives:

- to present an accurate picture of reality, a more or less plausible account of historical events;
- to fabricate a version of history that may be subjective, idiosyncratic, prejudiced;
- to fashion a commercially attractive product in which questions of accuracy and evidence are seen as irrelevant.

When examining the fundamental components of biopics, it is essential to consider *focalisation* (or *narratology*) when delving into the production of biographical dramas. During the process of filming the viewpoint may be shifted at any point to put focus on what is relevant and important at that moment. There are two different viewpoints that can be utilised while filming: *external* (not connected to a character) and *internal* (connected to a specific character). Doyen (2019) adds that the concept of focalisation is effective in any storytelling medium, and a story can be told in an objective manner or from the viewpoint of one or more characters. In film discourse, there are two methods of focalisation (Doyen 2019):

- scripted focalisation (understood from the script, following one or more characters);
- scenic focalisation (establishing different viewpoints; external and internal focalisation).

When creating a film, directors have a choice to use either scripted focalisation or scenic focalisation and decide how to tell the story. Producers often choose the scripted focalisation unconsciously because that is how people perceive their lives, from a first-person perspective. Nevertheless, most films contain multiple scripted focalisations belonging to the protagonist and antagonist, the main story line and a secondary story line as well as multiple storylines with different focalisations, or one storyline with a different focalisation for different parts of the story.



Ultimately, focalisation impacts the drama, instilling a perception of complexity and depth in the narrative. This complexity generates intrigue, uncertainty, and tension, drawing the audience into the life of a particular character, often portrayed as an icon (Doyen 2019). It also encompasses the mythical elements linked to the protagonist's life.

## 1.2. Myths and myth-making

To begin with myths and myth-making, a French literary theorist, philosopher, critic, and semiotician Barthes (1972) describes a myth as “a semiological system which has the pretension of transcending itself into a factual system <...>” (1972, p. 133). In other words, a myth can be perceived as a fact by stating or showing information to the receiver of that information. Barthes (1972, p. 108) acknowledges that mythology can only be constructed from history and myths cannot evolve from nothing, that is, they must have a base, most often historical facts. Additionally, mythology is not restricted to only written discourse, it may cover the modes of writing or representation, such as, photography, cinema, reporting, sport, shows, publicity and others. The reason being that history evolves over time and dictates the speech of mythology, myths can be seen as fluid, with some of them representing a mythical speech for some time and then disappearing, while others might take their place. He further explains that:

Mythical speech is made of a material which has already been worked on so as to make it suitable for communication: it is because all the materials of myth (whether pictorial or written) presuppose a signifying consciousness, that one can reason about them while discounting their substance. This substance is not unimportant: pictures, to be sure, are more imperative than writing, they impose meaning at one stroke, without analysing or diluting it (Barthes 1972, p. 108).

In reference to Barthes's *Mythologies*, Leak (1994, p. 9) explains that there are two facets of a myth, one of them being semiological (a signifying practice) and another being ideological (the uses to which that signifying practice is put in our modern societies). The main issue with myths is how the material from everyday life is processed by mass culture turning it into modern myths. Leak states that “the man of flesh and blood becomes a myth when he is transformed into a schematic image, an icon” (Leak 1994, p. 12).

On the other hand, it is necessary to speak about the reception and the emotions the audience experience. An American historian known for his work in film history and historical representation Rosenstone (1988) is concerned with historical representations in cinema by recognising that history leads people to familiarity by eliminating the feelings of isolation, loneliness, and alienation and claims that while watching history on screen viewers tend to relate to the characters of the film by seeing that there are others like them, which provides the sense of relief. Another significant point raised by Rosenstone (1988) is that the films people watch allow them to immerse themselves into past historical events, creating the illusion that they are at the heart of everything depicted on the

screen. That leads to them getting wrapped around in all the images and sounds, which deprives them from staying aloof, distanced, or critical. Without critical thinking the viewers are more susceptible to believing whatever is shown on screen and makes them the “prisoners of history.” Rosenstone (1988, pp. 26-27) believes that:

<...> a world that moves at an unrelenting twenty-four frames a second provides no time or space for reflection, verification, or debate. You may be able to tell “interesting, enlightening, and plausible” historical stories on the screen, but you cannot provide the all-important critical elements of historical discourse—you cannot evaluate sources, make logical arguments, or systematically weigh evidence.

Meanwhile, as stated by Gregg (2016), the history that we recognise is inevitably shaped by the process of myth-making. The past events, indeed, cannot be completely changed, but since there is no possibility to know and testify what happened in the past, the facts that are presented to us are altered and recreated, they are not purely true. Therefore, all of the retellings of the history create imperfection, which leads to myths being created. The tangible remnants of historical events include scenery, sounds, smells, textures, and flavours. By combining these elements and making certain adjustments, myths are created (Gregg 2016, p. 39).

In summation, biographical films portray the life stories of actual people, balancing historical truth with dramatic storytelling to both entertain audiences and offer insights into the lives of notable figures. The goals of popular music biopics include achieving historical authenticity, presenting subjective narratives, and catering to commercial appeal. As previously mentioned, focalisation, or narratology, plays a vital role in shaping biographical dramas by introducing various perspectives, be it external or internal, to enrich the narrative. In relation to the notion of mythology, it shares a strong link with historical truths and their dynamic nature. Moreover, it goes beyond written discourse, covering various modes of representation, such as films and multimodal environments.

## 2. MULTIMODALITY, VISUAL SEMIOTICS AND TRANSLATION

The exploration of multimodality and semiotic modes in translation is a fascinating endeavour that delves into the intricate interplay of various semiotic elements within different discourses. According to Kress & Van Leeuwen (2001), multimodality is “the use of several semiotic modes in the design of a semiotic product or event” (Kress & Van Leeuwen, 2001, p. 20, as cited by Taylor, 2013, p. 98). The definition of multimodality by Tuominen et al. (2018, p. 2) focuses instead on the interaction between the different semiotic modes and how it functions within the cognitive system of the viewer or reader. This concept extends to various forms of communication, including audiovisual texts, where audio and visual channels work in tandem to convey meaning. Perez-Gonzalez (2019) further emphasises the role of acoustic and visual channels in conveying meaning in audiovisual texts, highlighting the importance of sound arrangements, special effects, and visual elements. The relationship between multimodality and semiotics becomes particularly evident in filmic discourse, where visual semiotics and iconography play crucial roles in disseminating meaning. Sicoli (2015) and Erickson (2015) discuss the importance of voice registers and how people talk in different social situations using intonations, pitch variations, rhythmic patterns, nasality, as well as variations in loudness and softness, while Fitzmaurice (1998) introduces the intricacies of linguistic politeness and its ability to decode the difference between social classes in the 18<sup>th</sup> century England. Visual semiotics, as proposed by Barthes (1972), focuses on the image itself, while iconography considers the broader context and historical processes influencing visual expressions. This complex interconnection reveals layers of meaning, spanning from literal interpretations to implied connotations. It emphasises the importance of cultural associations and concealed meanings embedded within visual elements.

Furtheron, as we delve into the peculiarities of voice-over translation, we discover its flexibility as a mode of audiovisual translation, particularly notable for its adaptability in rendering dialogues and monologues. The distinct characteristics of voice-over translation, such as the absence of lip synchronisation and the option for either a production or postproduction approach, make it a versatile choice, especially for non-fictional content. Understanding the nuances of voice-over translation requires a closer look at the different types of synchronies involved, from isochrony to action synchrony, kinetic synchrony, and literal synchrony. These synchronies dictate the timing and alignment of translated dialogue with the original speech, offering various approaches to balance content comprehension and linguistic requirements. Finally, in the realm of translation strategies, Gottlieb’s classification (1997) proves valuable for preserving the essence and meaning of the original dialogue in audiovisual products.

In the end, given that this thesis centres on voice-over translation, Gottlieb's classification aligns with microstrategies, offered by Schjoldager et al., 2008 that prove pertinent, offering a comprehensive framework that can be used across various audiovisual translation modes.

## **2.1. The concept of multimodality and semiotic modes in translation**

Van Leeuwen (2015) explains the concept of multimodality as a phenomenon when different semiotic elements, such as, image, language, interact with each other when put in a specific discourse. It means that spoken discourse may combine language with such aspects as intonation, facial expressions, gestures, posture, voice quality and even appearance. When it comes to written discourse, language may interact with typography as well as illustrations, colours and layout. Taking these examples into consideration, multimodality can be perceived as a field of study that analyses the interplay between the semiotic modes and how they function in multimodal texts and communicative sources (Van Leeuwen 2015, p. 447), allowing music to entail action, images to entail emotions. (Kress, Van Leeuwen 2001, p. 2) According to Perez-Gonzalez (2019), audiovisual texts entail the conveyance of meaning through both acoustic and visual channels. The acoustic channel communicates meaning derived from signs in the verbal code (spoken words), paraverbal code (delivery of speech rather than its content), and non-verbal code (including elements like sound arrangements, special effects, or music). Conversely, the visual channel utilises signs from the iconographic code (primarily symbols and icons), photographic code (involving perspective, colour, or light usage), and mobility code (implemented through the categorisation of proxemic and kinesic cues) (Pérez-González 2019, p. 347). Verbal communication progresses in a temporal and sequential manner, whereas visual communication conveys information spatially and simultaneously, enabling the efficient transmission of a considerable amount of information. Verbal discourse encompasses explanation, description, narration, and classification, while visuals exhibit and organise elements in space. Yet, in the realm of film, which not only rearranges but also introduces a temporal aspect to visual images, meaning fundamentally emerges from the interplay of visual and verbal narration. Sound effects and music also play a role in enhancing this co-narrative experience in film (Braun 2018, p. 6).

There is a close relation between multimodality and semiotics. In filmic discourse, visual semiotics and iconography are the elements that help to disseminate the meaning in visual communication in films. Visual semiotics and iconography both explore two fundamental inquiries: firstly, the question of representation, delving into what images portray and how they do so; and secondly, the exploration of the concealed meanings within images, investigating the ideas and values embodied by the people, locations, and objects depicted. Barthian visual semiotics exclusively focuses on the image itself, treating cultural meanings as a universally shared currency among those

acculturated to contemporary popular culture. This shared understanding can then be activated by the style of the image and content. In contrast, iconography considers the context in which an image is created and circulated, along with the historical processes influencing the emergence of cultural meanings and their visual expressions (Van Leeuwen in Van Leeuwen, Jewitt 2001, p. 92).

Barthian visual semiotics emphasises the concept of layered meaning. The first layer involves denotation, addressing the question of “who or what is being depicted here?” (Van Leeuwen in Van Leeuwen, Jewitt 2001, p. 94). The second layer, connotation, explores the ideas and values expressed through the representation and its manner (Van Leeuwen in Van Leeuwen, Jewitt 2001, p. 96). Denotation is the act of recognising the depicted person or object and understanding their actions, while connotation delves into the broader concepts and values symbolised by the represented elements. The foundational idea is that denotative meaning is already established, serving as a platform for the superimposition of a second layer, connotation. This additional layer can arise from cultural associations tied to the represented elements or specific aspects of their representation known as ‘connotators’ (Van Leeuwen in Van Leeuwen, Jewitt 2001, p. 94, 96-97).

Moreover, social semiotics of visual communication focuses on the description of semiotic resources, what can be said and done with images as well as other visual elements of communication, and how words and actions towards the images can be interpreted (Jewitt & Oyama in Van Leeuwen, Jewitt 2001, p. 134). To better understand what a “semiotic resource” is, Jewitt and Henriksen (2016, p. 147) describe it as “the actions, materials and artifacts we use for communicative purposes.”

Semiotic modes in audiovisual translation refer to the various channels or means through which meaning is communicated by targeting different senses (sight, hearing and others) (Kress and Van Leeuwen 2001, p. 66). In the realm of audiovisual translation, these modes play a crucial role in conveying information, emotions, and cultural nuances. Semiotic modes in audiovisual translation have been explored by academics who seek to understand how meaning is conveyed in the complex interplay of verbal and non-verbal elements in audiovisual content. The work of scholars such as Burczynska (2017, pp. 64-65, 68, 172), Kress and Van Leeuwen (2001, pp. 6, 41, 109) have contributed to the understanding of audiovisual translation, including the analysis of semiotic modes identifying the following key semiotic modes:

*Verbal Mode*<sup>1</sup>:

- Spoken Language: The spoken words or dialogues in the original language are translated into the target language.
- Written Language: Texts, such as on-screen captions, signs, or written documents, are translated to convey information.

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<sup>1</sup> Italics mine.

### *Visual Mode:*

- **Images and Icons:** Visual elements, such as images, symbols, and icons, contribute to the overall meaning.
- **Colour and Lighting:** The use of colour and lighting can evoke emotions, set the tone, and convey cultural associations.
- **Gestures and Body Language:** Non-verbal communication, including gestures and body language, adds layers of meaning.
- **Visual Effects:** Special effects and visual techniques enhance the visual storytelling.

### *Aural Mode:*

- **Music and Soundtrack:** The film score and soundtrack contribute to the emotional tone of a scene.
- **Sound Effects:** Environmental sounds, background noise, and other auditory elements provide context and atmosphere.

### *Spatial Mode:*

- **Spatial Arrangement:** The arrangement of elements within the frame, including the setting and positioning of characters or objects, contributes to meaning.
- **Use of Space:** How space is utilised, such as framing and composition, affects the interpretation of scenes.

### *Temporal Mode:*

- **Time and Duration:** The pacing, timing, and duration of scenes impact the narrative and audience perception.
- **Temporal Structure:** The chronological arrangement of events contributes to storytelling.

### *Interactive Mode:*

- **Audience Interaction:** In interactive media, such as video games or virtual reality, user actions and choices influence the narrative.

Understanding and manipulating the semiotic modes are crucial for audiovisual translators to ensure effective communication of meaning, cultural nuances, as well as emotional elements in the target language.

## **2.2. The value of voice registers and linguistic politeness**

Linguistic politeness and voice registers are intricately connected to multimodality and semiotics, as they all play roles in how meaning is communicated and interpreted in social interactions. In relation to aural mode, specifically the auditory elements that provide context and atmosphere, a prominent linguistic anthropologist known for his work in discourse analysis, language

socialisation, and ethnography of communication, Sicoli claims that it is important to touch upon the voice registers, that are “linguistic registers in which the primary marker is an acoustic quality of the voice layered on a stretch of talk and used in speech situations to predictably define participant roles, stances, and activities” (Sicoli in Tannen, Hamilton and Schiffrin 2015, p. 105). Sicoli (in Tannen, Hamilton and Schiffrin 2015, p. 106-107) further explains that a “voice register” is a combination of two concepts: linguistic register and prosodic register. Linguistic register reveals how people talk in different social situations, while prosodic register focuses on the pitch and tone of someone’s voice. By combining these registers, it becomes coherent of how people use their voices in society. Furtheron, they serve to construct social identities by aligning linguistic features with social categories, thereby imbuing speech with personified attributes. Complementary to this, it is imperative to note that the concept of voice registers extends beyond mere phonation, encompassing an array of prosodic features or combinations thereof, which are stylised in manners recognisable across social interactions. Such features include intonations, pitch variations, rhythmic patterns, nasality, as well as variations in loudness and softness. These aspects collectively contribute to the construction and recognition of social identities within communicative contexts. A modulation in vocal characteristics can operate analogously to a lexical alteration yet diverges significantly in analysis due to the utilisation of non-referential or non-lexical elements of language as semiotic tools. Voice registers serve to contextualise social behaviours, such as employing creaky voice during complaints or expressing a child’s whining during requests. These vocal expressions achieve their intended effects through their alignment with recognisable social postures and identities. Analogous to reported speech, which imports situations from previous speech events into present discourse, voice registers import person stereotypes acquired from prior communicative encounters (Sicoli in Tannen, Hamilton and Schiffrin 2015, p. 108).

In the realm of English phonetics, there are eight distinct categories of vocal attributes utilised across speech segments. These encompass pitch range, vocalic control (ranging from hoarseness to openness), glottis control (involving aspects such as breathiness), pitch modulation (encompassing sharp or smooth transitions), articulation precision (ranging from precise to relaxed), rhythmic regularity (varying from smooth to rough), resonance, and tempo. Additionally, vocalisations span a spectrum including laughter, crying, shouting, whispering, moaning, and yawning, among others. Parameters such as intensity levels, pitch elevation, and speech rate constitute vocal qualifiers (Sicoli in Tannen, Hamilton and Schiffrin 2015, p. 109).

Additionally, beyond the phonological and grammatical structures of spoken language, there are paralinguistic elements that convey supplementary information through variations in pitch, volume, and voice quality. Moreover, a speaker’s verbal expressions are often accompanied by

kinesic cues, including gestures, body language, gaze, and facial expressions (Erickson in Tannen, Hamilton and Schiffrin 2015, p. 423).

In the biographical dramas that are set in Europe, the language that is often used is British English. It is employed in such cinematic creations for the reason that in the past, specifically in the 18<sup>th</sup> century, there was a prominent difference of speech usage among social economic classes in Europe. During those periods marked by significant social mobility among different classes, the importance of grammatical studies in social contexts could not be overstated. As indicated by Susan Fitzmaurice (1998, p. 324), who has made significant contributions to the study of language variation and change, particularly in relation to social factors such as social class, gender, and power dynamics, there are two distinct objectives, catering to the requirements of diverse social strata: 1) the affluent classes seeking guidance on preserving linguistic standards associated with sophistication and refinement, and 2) those from less privileged backgrounds requiring instruction for self-improvement and personal advancement.

Viewing from a sociolinguistic perspective, politeness emerged as a trait associated with specific linguistic features, highly esteemed or prestigious, which the lower middle class must adopt to integrate into the desired social group – the solid middle class. With clearly outlined criteria provided through self-help resources like letter writing guides, etiquette manuals, and pronunciation aids, this new notion of politeness, embodied in correctness, became a purchasable commodity. Language, as one of its most conspicuous markers, transformed into a marketable product (Fitzmaurice 1998, p. 325).

To reach a significant level of education, the widespread dissemination of prescriptive grammars, in other words, books that contained all the necessary information useful for people who sought higher class knowledge, began in the latter half of the century. This massive spread of prescriptive grammars is intriguing for two main reasons: firstly, it reflects a practical manifestation replacing a classical, liberal education with a contemporary, English-centered education more aligned with the requirements of a modern, powerful trading nation. This education encompassed not only grammar but also penmanship, accounting, literature (including newspapers), and as much geography, chronology, history, and natural philosophy (Fitzmaurice 1998, pp. 325-326). Secondly, the commercial and evident societal significance of these skills transformed the production of prescriptive grammars into a lucrative and competitive enterprise for members of a profession that was often inadequately remunerated. Many “grammars” functioned merely as tools to attract an often inexperienced and youthful market, anxious to evade the social exclusion that ignorance of language refinement might incur. The most prolific authors of grammars were schoolteachers, who authored practical summaries of more scholarly and philosophically grounded works. These self-help grammars were tailored for the educational institutions and complemented with readers – collections



of moral writings intended to enrich the education and character of the students (Fitzmaurice 1998, pp. 326). Moreover, they assured elegant speech and correct writing, while the readers aimed to cultivate an appearance of good taste. What is noteworthy about these texts is their apparent pledge of social progression, whether it is enhancing the chances of a socially advantageous marriage for a lower middle-class woman or securing a stable job for an entry-level clerk. Equally notable is their provision of a means for lower middle-class readers to differentiate themselves from those they perceived as their immediate social inferiors, by equipping them with the tools to gauge the level of gentility achieved (Fitzmaurice 1998, p. 327).

Contrary to its perception as a marker of good manners and upward social mobility, polite English had evolved into a tool for societal stratification, delineating its various echelons. In the second half of the 18<sup>th</sup> century, instead of fostering political unity and social cohesion among the diverse segments of the broad middle classes, the concept of politeness, as formulated by prescriptivists, became a mechanism for distinguishing between them. Rather than representing the pragmatic linguistic aspects of social interaction – an acquired mode of speech through careful instruction and attention – politeness progressively became exclusionary, prescriptive and focusing on usage rules that needed to be mastered to avoid being perceived as merely a tradesman, “of low origin,” or “only moderately genteel” (Fitzmaurice 1998, pp. 327-328).

Overall, speech imbued with social cues, including intonation, pitch, and rhythm serve to frame social behaviours and establish distinct communicative roles. Ultimately, understanding voice registers, paralinguistic cues as well as linguistic politeness enriches the comprehension of interpersonal interaction and societal dynamics in biographical dramas.

### **2.3. Peculiarities of voice-over translation**

Voice-over translation intersects with multimodality and visual semiotics through the integration of both verbal and visual communication modes to convey meaning across diverse languages and cultures. Navigating the intricate interplay between verbal and visual elements, translators strive to craft translations that remain faithful to the original content while also ensuring cultural and contextual relevance for the intended audience. Voice-over translation is the most flexible type of translation among the modes of audiovisual translation (AVT) because it is performed in such manner that is not restricted to any strict requirements if compared with dubbing. However, it is worth noting that voice-over translation still has its own set of challenges and constraints. In the process of voice-over translation, the original dialogue of the AV product is audible yet the volume of it is toned down so that the translated dialogue could be more prominent (Matamala 2020, p. 134). Considering the categorisation of voice-over, it is determined that it should meet the requirements of faithful translation of the original speech and the delivery of that speech should be a synchronous as

possible (Franco, Matamala, Orero 2010, p. 25). Other important features of voice-over include (Franco, Matamala, Orero 2010, p. 25):

- rendering dialogues and monologues;
- revoicing a text in another language than the original text;
- orally rendering the translated dialogue in synchrony with original speech length, words, and images (kinetic/action synchrony);
- the absence of lip synchronisation;
- translated dialogue usually starting a few seconds after the original;
- translated text being prepared and recorded before the broadcasting of the programme, never produced live;
- production voice-over (derived from unedited material) or postproduction voice-over (from edited material);
- voice-over translation (rendering content more closely to the original) or free voice-over translation (less closely to the original);
- first person voice-over (personifying the original speaker) or third person voice-over (report his/her words);
- keeping the performer (voice talent) invisible.

This mode of AVT is mainly used to translate non-fictional content (documentaries, sport programmes etc.) apart from some East European countries (Poland, Bulgaria, Estonia, Latvia, Lithuania and some other countries) that apply voice-over in the translation of fictional AV products (films and TV series) (Matamala in Perez-Gonzalez 2019, p.70). This practice is relevant in East Europe for the sake of cost, since voice-over is a cheaper and faster alternative of other AVT modes (Matamala in Perez-Gonzalez 2019, p. 68).

It is important to distinguish the types of synchronisations since it is a crucial part of voice-over translation. Matamala (2020) provides the characteristics of four types of synchronies that may be employed in the process of voice-over (Matamala 2020, pp. 134-135):

- *Voice-over Isochrony*. This type of synchrony is used when placing the translated dialogue some words after the original dialogue begins and making it in such length that it ends some words before the original ends. The shorter duration of the translated speech is produced with help of editing and rephrasing the text as well as deleting repetitions or syntactic anomalies. This leads to a point that content comprehension is prioritised over formal linguistic requirements, because the essence of the text is what matters the most. However, voice-over isochrony may be separated into three types of isochrony: *full isochrony* (translated speech starting before the original and ending before the original), *initial isochrony* (only focusing

on the beginning of the sentence) and *final isochrony* (only focusing on the end of the sentence).

- *Action Synchrony*. This type of synchrony revolves around the images on screen, that is, to match what is shown and said on screen and ensure that there are no rephrased or deleted elements that would disrupt the final product.
- *Kinetic Synchrony*. This type of synchrony concentrates on the body movements of the characters. It is similar to action synchrony, but only focuses on body language and gestures in order to match their words and body movements.
- *Literal Synchrony*. This type of synchrony focuses on the translation of the voice-over units in literal manner. It is employed in the situations when the original speech is heard at the beginning and end of the translated speech. The reason such type of translation may be performed is that the audience can hear what is said in the original and possibly understand it, so they want to get reassurance that what they hear in the translation is the same as in the original. Literal synchrony is a controversial subject because it is not always possible to render a suitable literal translation that is relevant in all contexts.

Thus, in audiovisual translation, the concept of “synchronies” refers to the coordination and timing of different elements in the audiovisual text. As mentioned, these elements can include verbal aspects (such as dialogue), non-verbal elements (such as gestures or expressions), and other semiotic modes (visual, aural, and others). Aiming for successful meaning transfer the translators navigate and maintain the synchronisation of these elements when adapting content from one language to another.

Overall, while voice-over translation may be considered more flexible than other AVT modes in certain aspects, it still requires skill, creativity, and adherence to specific guidelines and standards to produce high-quality translations.

#### **2.4. Characteristics of translation strategies**

When translating an audiovisual product, it is important to employ relevant translation strategies to retain the essence and meaning of the original dialogue. However, the meaning of the film is not the only important aspect in the process of translation. Since biographical dramas contain historical facts and personal narratives of the characters (Radošinska et al. 2022, p. 99) it is imperative that in the process of translation these essential elements do not get lost or altered too much.

The thesis will analyse chosen film excerpts and selected examples using a blend of translation strategies outlined by Gottlieb (1997) and Schjoldager et al. (2008). Gottlieb’s strategies were chosen, since they play a pivotal role in shaping and advancing the field of audiovisual translation by offering practical, adaptable, and culturally sensitive guidelines and approaches that help to overcome the unique challenges and constraints associated with translating multimedia content for global

audiences. While the classification of microstrategies proposed by Schjoldager et al. (2008), cited in Nugroho, Nababan and Subroto (2016) supplements the latter, adding a significant set of translation microstrategies that are relevant to the empirical part of this thesis since they focus on the specific level of the translation, for example, a structure, an idea or an item, while macrostrategies focus on broader translation units, they are not applicable in specific instances.

The chosen classification of translation strategies is presented in Table 1.

**Table 1.** Classification of translation strategies

Type of strategy	Definition
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Calque	Transfers the structure or makes a very close translation.
Condensation	Translates in a shorter way, which may involve implication (making explicit information implicit).
Decimation	Translates using an intense level of condensation, where, possibly due to the need for faster discourse, elements that could be crucial are excluded.
Deletion	Leaves out a unit of meaning.
Direct transfer	Transfers something unchanged.
Direct translation	Translation in a word-for-word procedure.
Dislocation	This strategy is applied when the original employs a special effect, and translation of it is more important than the content of the scene.
Expansion	Translates using clarification and adding additional information if needed.
Explicitation	Makes implicit information explicit.
Imitation	Translates by preserving identical structures, usually when dealing with names of individuals and locations.
Oblique translation	Translation in a sense-for-sense procedure.
Paraphrase	Translates freely, using words with a similar meaning.
Permutation	Translates in a different place.
Resignation	It refers to the approach taken when a translation solution cannot be identified, leading to an unavoidable loss of meaning.
Substitution	Changes the meaning.
Transcription	This strategy is employed when dealing with terms that are uncommon or unconventional even within the original text, such as instances involving the use of a third language or nonsensical language.
Transfer	This approach involves translating the original text thoroughly and precisely.

**Source:** created by the author of the thesis, G. P. 2024.

Schjoldager et al. (2008) recommended the strategies for visually impaired translators. There are three reasons for using these microstrategies, as Yang (2010) suggests: 1) they are more specific

and thorough; 2) they outnumber other translation strategies; and 3) they can show the degree of creativity applied in a translation work.

Thus, Holst (2010, as cited in Nugroho, Nababan and Subroto 2016, p. 105) advocates the translation strategies categorised into two groups: highly creative and non-creative (presented in Table 2):

**Table 2.** Degree of creativity of translation strategies

<b>High degree of creativity</b>	Substitution Permutation Adaptation Paraphrase Addition Deletion Condensation Explication
<b>Non-creative</b>	Oblique translation Direct translation Calque Direct transfer

**Source:** Holst (2010) in Nugroho, Nababan and Subroto 2016, p. 105.

Likewise, in the realm of dialogue translation, specific translation techniques are considered highly creative, allowing for substantial divergence from the source material. In contrast, others are considered non-creative due to their strict adherence to the dialogue of the source language.

To summarise, dialogue translation for voice-over involves translation strategies, such as condensation, decimation, deletion, dislocation, expansion, imitation, paraphrase, resignation, transcription, and transfer, which are crucial in retaining the essence of the original dialogue. The choice of a specific translation strategy while rendering audiovisual text depends on the need for clarification, cultural subtleties, or challenges in recreating the original phraseology in the target language.

### 3. CREATION AND TRANSLATION OF A BIOGRAPHICAL DRAMA: THE CASE OF *CHEVALIER* (2022) BY STEPHEN WILLIAMS

In connection with the theoretical material and different ideas put forth by various scholars provided in former chapters of this paper, in this segment of the thesis, the biographical drama *Chevalier* (2022) and the chosen examples regarding the creation and translation of the chosen motion picture are analysed. It is necessary to determine the genre of biographical drama. Further, the focus will be laid on accuracy and (in)accurate representation of the life on a real historical persona and, most importantly, how the alterations of certain facts shape the plot and evolution of the storyline, as well as the perception of the facts by the viewer. This investigation will be carried out by analysing the cases of creation (visual and aural mode) and translation (verbal mode) of the film, as well as touching upon the temporal aspects of the film, that is, determining the order of events in the film *Chevalier* (2022).

As for the empirical investigation, the author of this thesis opts to explore the amateur voice-over translation of the chosen film. The choice of analysing amateur translation is intentional, since the word ‘amateur’ suggests that this type of translation is the opposite to professional translation, which leads to the assumption that this type of translation may contain some translation gaffes or inaccuracies. Another aspect that will be evaluated in this thesis is the degree of creativity in translation based on which translation microstrategies are employed in the amateur translation of the chosen film. Consequently, it was decided by the author of this thesis to analyse what ambience the amateur translation of the chosen film creates and whether it wrecks the watching experience or generates no significant disturbances.

The data is analysed using selected examples from the film, 185 cases provided in three types of tables, focusing on visual, aural, and verbal information. The tables with visual aspects include what type of focalisation is employed in the scene, what information is provided through kinesic actions (face expressions, body language, gestures), as well as other intricacies that are discussed in each individual case. The tables concerning aural aspects of the film include the manner of speech and the music or sounds used in the scene. The tables focusing on the verbal content of the film (dialogues related to historical and biographical facts) include the translation microstrategy employed. It is without stating explicitly that all of the examples include the timecodes, screenshots as well as original and translated dialogues. If the dialogue serves the purpose of context, it is provided only in the original language and if it is for analysing the translation, original, translated and back-translated dialogue is present in the table.

### 3.1. *Chevalier* in the Biographical Drama Genre

Prior to delving into *Chevalier*, it is imperative to get acquainted with its director and writer, both of whom play a pivotal role in the film's inception. Stephen Williams (born April 26, 1978 in Kingston, Jamaica), is a Canadian filmmaker and scriptwriter who maintains a notably reserved demeanour, resulting in limited accessible details regarding his personal background, notably his educational history. Nonetheless, his distinguished contributions encompass the creation of renowned television series such as *Lost* (2004-2009), *Watchmen* (2019), and *How to Get Away with Murder* (2014-2016). Additionally, his acclaimed cinematic works include *Soul Survivor* (1995), *Shadow Zone: My Teacher Ate My Homework* (1997), and notably, *Chevalier* (2022).

The writer of *Chevalier*, Stefani Robinson (born 1993) is renowned for her work on the comedic television series *Atlanta* (2016-2022), *What We Do in the Shadows* (2019-present) as well as crime drama series *Fargo* (2014-2024). Robinson is a graduate in screenwriting at Emerson College in Boston. Her involvement in *Chevalier* is particularly noteworthy, highlighting her versatility as both a writer and producer. Through her contributions, Robinson brought a distinctive perspective to the film, enriching its narrative and thematic depth. During her high school years, Stefani Robinson's introduction to *Chevalier* occurred when her mother presented her with a book featuring Joseph Bologne. This encounter coincided with Robinson's immersion in the music of Jimi Hendrix and Prince, prompting her to draw parallels between these iconic musicians and the historical figure of *Chevalier*. Reflecting on this revelation, Robinson expressed astonishment at the existence of such a singular and exceptionally talented Black individual within a predominantly white cultural milieu. She found it remarkable that despite his prominence, she had not previously been aware of his legacy.

Undoubtedly, the film chosen for analysis, *Chevalier*, falls into the biographical drama category, as it portrays the life of the real historical figure, composer Joseph Bologne, known as Chevalier de Saint-Georges. The film focuses on Joseph Bologne's life, his roots of mixed race as well as the eternal battle between his talents and racial purity in the society of the late 1770s. This film aligns with the characteristics of a biographical drama (chapter 1, subchapter 1.1.) by narrating the challenging life of the protagonist, encompassing significant historical events of the late 18th century like the French Revolution, cultural movements such as the Age of Enlightenment and resistance against French rule, and featuring prominent and influential figures from that era like Marie Antoinette, Wolfgang Amadeus Mozart, Louis Philippe II, among others.

Prior to conducting the analysis, it is of paramount importance to get acquainted with the plot of the film. *Chevalier* starts in the late 1770s, when Mozart makes a visit to Paris, where he takes the stage for a performance and is surprised by a man named Joseph Bologne, who expresses the desire

to accompany him on stage. Joseph, born in Guadeloupe to Georges de Bologne, a white French slaveowner, and Nanon, an African descent slave woman on Bologne's plantation, faces adversity from a young age. Recognised for his talents in music, dance, and fencing, Joseph endures harassment and mistreatment at the hands of his white peers and teachers. Despite this, he excels in violin playing and composition. At the royal court, he garners attention for his fencing abilities, earning the title of "Chevalier" de Saint-Georges from Marie Antoinette and becoming a beloved figure among the nobility. Seeking to direct the Paris Opera, Saint-Georges faces opposition from the committee, who favour his rival, Christoph Willibald Gluck. With the support of Marie-Joséphine and her cousin, he produces an opera to showcase his talent, despite objections from Marie-Joséphine's husband. Their affair begins, but tragedy strikes when their mixed-race child is killed on her husband's orders. Ostracised from high society, Saint-Georges reconciles with his mother and embraces his heritage. As the French Revolution unfolds, Saint-Georges organises a concert to support the anti-royalist cause. Despite threats from Marie Antoinette, he proceeds with the concert, defiantly displaying his natural hair. Confronted by authorities, he is saved by the intervention of the audience, marking a moment of personal and societal defiance against oppression.

The film presents Joseph Bologne's story in chronological order, although it excludes the very end of his life. *Chevalier* concludes at the peak of the French Revolution, leaving the viewers wondering about the end of Joseph Bologne's life, the intricacies of his personal life, the effect of the Revolution on his subsequent career and more. The film incorporates flashbacks, indicating that the majority of the narrative is presented employing external focalisation. The viewer can only see the interaction between the characters but there is limited insight into their internal dialogues and thoughts.

It is evident that not all details in this biographical drama are entirely accurate, as there are instances of factual changes and the creation of myths throughout the film's storyline. Mythology often finds its roots in historical events and does not arise out of nothing; it requires a foundation, typically rooted in historical facts. The history we perceive is inevitably influenced by the myth-making process. While past events cannot be entirely altered, the lack of definitive knowledge and firsthand testimony leads to the distortion and reinterpretation of facts presented to us. Thus, each retelling of history contributes to the creation of myths. Consequently, five mythicised facts or mythologised truths, in other words, legendary accounts, were captured in the process of collecting the data from this biographical drama (the accuracy of the facts was assessed with the help of a paratext, a documentary film<sup>2</sup> about Joseph Bologne):

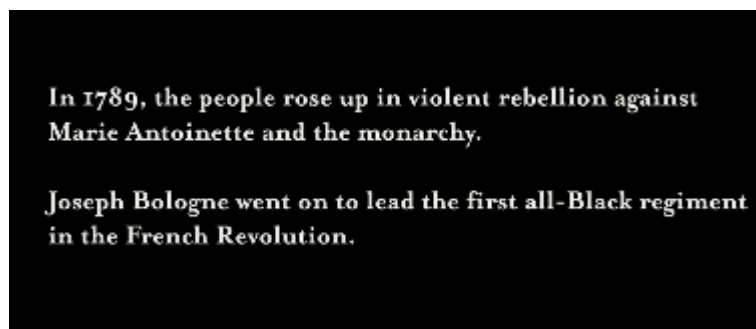
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<sup>2</sup> Royalty Now Studios (17th February 2022). The Untold Story of Joseph Bologne, the Prodigy known as "Black Mozart" [Video file]. Retrieved from [https://www.youtube.com/watch?v=KtKjWN73B\\_I](https://www.youtube.com/watch?v=KtKjWN73B_I) (this reference is applied for all information on historical facts in this subchapter)



- musical battle between Joseph Bologne and Wolfgang Amadeus Mozart as well as their hostility towards each other;
- music as the main talent of Joseph Bologne;
- Joseph Bologne's romance with Marie-Josephine;
- Joseph's internal battle of race;
- the concert to support the French Revolution (the contradiction to this fact is presented in Figure 1).

*Figure 1.* 01:41:09



**Source:** screenshot taken by the author of the thesis, G. P. 2024.

To briefly overview the mythised facts mentioned above, the first one, regarding the musical battle between Joseph Bologne and Wolfgang Amadeus Mozart is completely spurious, because in real life, Joseph was older than Mozart, therefore he was the first to start making music and perform to the public and it is more likely that he was the influence on Mozart, not the opposite. According to historians, In the summer of 1778, Saint-Georges and Mozart stayed in the same house and during that time, Mozart wrote three better known works, potentially with the help of Joseph Bologne, playing his violin for him. This implies that their relationship was friendly, positive, and very unlike the one that is represented in the film. Furthermore, music was not the initial talent of Joseph Bologne. He was enrolled in a Royal Academy of Fencing and Horsemanship where he became the best swordsman. By 17 he was considered the best swordsman in Europe. But there were people that believed a man of colour could never be as skilled as a “true Frenchman” and the racial troubles began. Only later in life Joseph turned to music and began writing and performing, however, in the film this talent is shown as more prominent. Regarding Joseph's love life, it is unknown what marital status he had, but it is stated that he was popular among French women. In the film, a completely separate story line about Joseph and Marie Josephine's affair is created (see Figure 2). The film portrays a tragic love story involving a specific woman with whom Joseph Bologne may or may not have been involved in real life, and there is no confirmation or denial of whether he had a child with her. This narrative choice is likely made for dramatic effect.

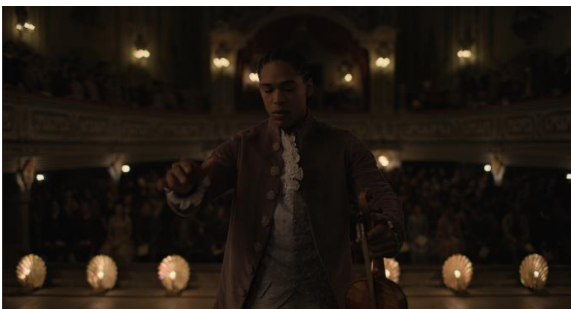
**Figure 2.** 00:21:11



**Source:** screenshot taken by the author of the thesis, G. P. 2024.

Advancing to Joseph's internal struggle with race, it is evident that he felt the racial segregation to an extent his whole life, but in the film this subject is exaggerated. As an illustration, when his bid for the directorship of the Paris Opera is rejected due to a petition from three of the opera's leading ladies, he chooses to withdraw his name from consideration entirely in order to spare himself and the Queen from embarrassment. On the contrary, the film depicts that this petition fueled Joseph's anger and resentment towards racism, prompting him to begin actively opposing the system. This fight was not physical but channeled through music. Joseph decided to make a concert with a grander purpose – to collect funds for the uprising against the French rule, also known as the French Revolution (see Figure 3). However, in real life Joseph joined the volunteer Revolutionary Army, rising to the rank of Colonel and became the leader of the first Black battalion in all of Europe who were simply called Le Legion Saint-Georges.

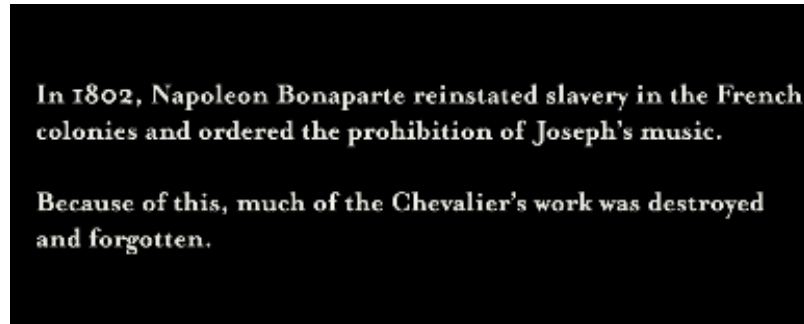
**Figure 3.** 01:36:18



**Source:** screenshot taken by the author of the thesis, G. P. 2024.

Such factual inaccuracies can arise because the biopic genre does not adhere to strict filmmaking guidelines, therefore it was chosen by the director of *Chevalier* to alter some facts and make the motion picture more dramatic and unpredictable, aiming to evoke a powerful emotional response from the audience. Another reason is revealed at the end of the film, indicating that the history and works of the Chevalier were destroyed by Napoleon and subsequently forgotten by the public (see Figure 4).

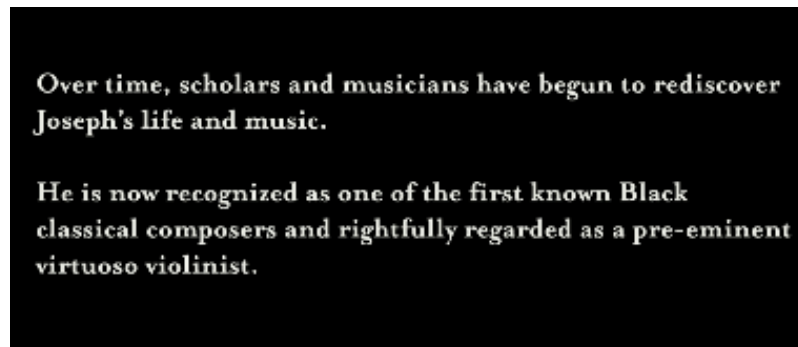
Figure 4. 01:41:24



Source: screenshot taken by the author of the thesis, G. P. 2024.

For this reason, Joseph Bologne's biography is not recognisable by the people in the world since it was once erased and forgotten. However, historians and musicians are revisiting the Chevalier's life and works, reintroducing him into the chronicles of history of music (see Figure 5). This leads to *Chevalier* achieving one of the three potential objectives of the creation of a biographical drama – to fashion a commercially attractive product in which questions of accuracy and evidence are considered insignificant. The creators of *Chevalier*<sup>3</sup> argue that accuracy and evidence are irrelevant given that much of Joseph Bologne's biography remains unknown and their intention was to create a film about the 18<sup>th</sup> century in a contemporary manner with the help of hair, makeup, and colours (gold, pastel → aristocracy, opulence) as well as tell a story about an outsider driven to excel for societal acceptance, a narrative that does not necessarily reflect the true history of the main character (see Figure 5).

Figure 5. 01:41:38



Source: screenshot taken by the author of the thesis, G. P. 2024.

Overall, the selected film aligns with most characteristics of the biographical drama genre. *Chevalier* endeavours to acquaint the audience with a virtuoso violinist of mixed race, prioritising a dramatised portrayal of the composer's life over factual accuracy. This perspective involves numerous exaggerated or fictionalised elements aimed at enhancing viewer engagement. Thus, the

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<sup>3</sup> STREAM WARS (22<sup>nd</sup> April 2023). Making Of CHEVALIER (2023) - Best Of Behind The Scenes With Kelvin Harrison Jr. | Disney+ [Video file]. Retrieved from <https://www.youtube.com/watch?v=rP3LXzRiLKw>




film can be considered a fictionalised dramatic depiction of a real historical figure, blending created events with authentic facts from the life of Joseph Bologne, Chevalier de Saint-Georges.

### 3.2. Cases of Creating Drama through Visual Information


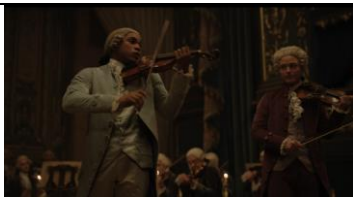
In this section “visual cues” or “visual elements” are analysed. These terms refer to the various visual aspects of a film, such as cinematography, mise-en-scène, and editing, which convey information to the audience through imagery rather than dialogue or text. The emphasis is mainly on the focalisation and kinesic actions of the characters, which reveals the non-verbal information that withholds significant details related to the dramatisation of a biographical drama.

The first case of how behaviour can be a more compelling communicator than words, focuses on the opening scene of the film, where Mozart is accompanied by Joseph Bologne on the stage. In this scene, the film introduces the first fictionalised event, presented in a theatrical and dramatic fashion, which diverges from reality. The musical duel between Mozart and Joseph can be segmented into three distinct parts – the musicians getting acquainted with each other’s music styles (Table 3, lines 1-5), the musical competition between Bologne and Mozart (Table 4, lines 6-8) and the culmination of the musical battle, concluding with Bologne’s victory and frustration of Mozart (Table 5, lines 9-13).

**Table 3**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
1.	00:02:52 – 00:02:59		External	Mozart is laughing at first, but then starts giving Joseph the side-eye.  Joseph is smiling and laughing the whole time.	JOSEPH: It seems that I’ve left mine in the shop. MOZART: In the shop!
2.	00:04:07 – 00:04:10		External	Mozart’s lips are tightly closed, nostrils are flared, and eyes are fixated on Joseph.	–
3.	00:04:13 – 00:04:14		External	Mozart is secretly looking at how Joseph plays the violin.	–

**Table 3 continued**

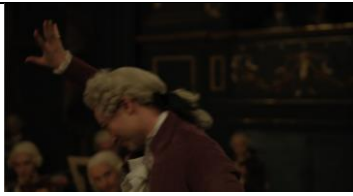
No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
4.	00:04:46 – 00:04:48		External	Joseph is holding a strong eye contact with Mozart.	–
5.	00:04:56 – 00:04:58		External	Mozart is keeping his eyes on Joseph.	–

**Source:** created by the author of the thesis, G. P. 2024.




In the beginning of the scene (see Table 3, lines 1-5), during his performance of Violin Concerto No. 5, Mozart encounters a man named Joseph Bologne, who expresses a desire to accompany him. Initially, Mozart and the audience underestimate Joseph, laughing at him, as well as giving the side-eye, which is a sign of judgement. In contrast, Joseph refuses to let Mozart belittle him; he exudes confidence in his abilities. Consequently, he laughs alongside Mozart and stands prepared to showcase his talent. Soon after they start playing, Mozart gets serious, he shows the signs of jealousy with a slight hint of secret admiration. During the whole musical piece, Mozart is keeping his eyes on Joseph as if he cannot believe what he is seeing and that there is a possibility of a better violinist existing in the world. Joseph keeps a strong eye contact with Mozart as well, which reveals his confidence and desire to see the reaction of a greatest musician in Europe to his remarkable music skills. There is minimal dialogue as the drama primarily unfolds through visual storytelling. However, the exchanges between the adversaries are marked by ridicule and sarcasm, particularly evident in Mozart's demeanour. In other words, the dialogue reflects the intricacies of linguistic politeness and its ability to decode the difference between social classes in the 18th century.

The following cases, documented in Table 4, likewise witness the drama and the tension arising.

**Table 4**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
6.	00:05:00 – 00:05:03		External	Mozart is showing a gesture to stop the orchestra from playing.	MOZART: To my cadenza!

**Table 4 continued**






No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
					
7.	00:05:14 – 00:05:15		External	Mozart is showing with his hand for Joseph to come to the centre of the stage.	–
8.	00:05:15 – 00:05:19		External	Joseph’s eyebrows are raised, his hand near his mouth. He looks at the audience shortly.	–

**Source:** created by the author of the thesis, G. P. 2024.

A duel of musical prowess between the two musicians starts building up. Unable to withstand the tension, Mozart stops the orchestra and plays a piece of his own cadenza. “To my cadenza” could be interpreted as a personal or subjective perspective or interpretation, particularly in the context of music. A cadenza is a solo passage in a piece of music, often improvised or highly ornamented, where the performer has the opportunity to showcase their skill and interpretation. So, “to my cadenza” might suggest that something is being done according to one’s own style or preference, akin to how a musician might add their personal flair to a cadenza. Feeling very proud of himself Mozart encourages Joseph to step up and play something of his own. Joseph raises his eyebrows and looks surprised. He contemplates for a moment, turning his eyes to the audience. This moment of silence builds up the tension to the viewer because it is not clear what decision is he going to make, whether he will continue on with the battle or surrender.

The consequent episode unveils the climax of the tension and drama between the two opponents on the stage. Table 5 reflects the elements of focalisation and the specifics of kinesic actions.

**Table 5**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
9.	00:05:29 – 00:05:33		External	Mozart's eyes are focused on Joseph playing his cadenza, his mouth is open. Later he looks down and smiles.	–
10.	00:05:57 – 00:06:59		External	Joseph jumps off the stage and starts playing his piece of cadenza. Mozart is backing up, his mouth is slightly open, he looks at Joseph.	–
11.	00:07:04 – 00:07:09		External	Joseph is standing with his arms wide open, while Mozart is quickly walking down the stage, leaning forward, rushing.	–
12.	00:07:14 – 00:07:16		External	Joseph's arms are wide open, he is looking at the people who applaud him, he is smiling.	–
13.	00:07:17 – 00:07:19		External	Mozart is pointing at Joseph, his lips are tight and slightly open, he is leaning forward.	MOZART: Who the fuck is that?



**Source:** created by the author of the thesis, G. P. 2024.

When Joseph finally makes the decision to continue on with the musical battle and starts playing his improvisation, Mozart appears shocked and surprised by opening his mouth while observing Joseph. The scene gets closer to its culmination when Joseph jumps off the stage and gets to the same level as the audience. This gesture shows that Joseph is artistic and seeks to interact with the audience. The camera shows the closeup of the people, revealing their fascination with the performer. Meanwhile, Mozart starts to back up, which means that he is feeling defeated, letting Joseph end his powerful performance, which ends in resounding ovations. At the end of the scene, Joseph is shown standing with his arms spread open as he is receiving the positive feedback from the audiences and Mozart is captured standing in the backstage, leaning forward, irritated and distressed, which ultimately results in triumph for Joseph.

The lack of dialogue and only using the external focalisation in this scene leads to the viewers making their own assumptions and interpretations of the non-verbal signs. Overall, the body language, facial expressions and gestures of the characters spreads a clear message in conjunction with the dramatic delivery of a created event that did not happen in real life.

In the following instance Joseph reunites with his mother Nanon after his father's death. She is freed from slavery and decides to come to Paris and live with her son. It is not determined by the historians whether Nanon lived with Joseph in Paris since he was little or came after his father's passing, but in the film the latter version is chosen.

**Table 6**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
23.	00:27:53 – 00:28:17		Internal	Eyes are slightly squinted, lips partially pursed.	JOSEPH: We further inform you that your mother, Nanon, formerly the enslaved property of your father, George Bologne, is hereby to be freed and reunited with you, Joseph Bologne.
24.	00:28:56 – 00:29:07		External	Joseph is hugging his mother, his hands are shaking, he is crying.	–


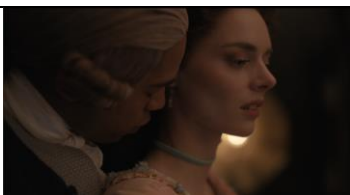
**Source:** created by the author of the thesis, G. P. 2024.




The example depicted in lines 23 and 24 portrays a poignant scene of Joseph Bologne reuniting with his mother, characterised by intense emotion. Initially, Joseph appears nervous and incredulous, later overcomes with tears as he embraces his long-lost mother tightly. This tender reunion creates a strong emphatic reaction to the viewer, since seeing a crying person can make one tear up while seeing other person's expression of sensitivity. In this example both internal and external focalisation is captured. In line 23 the viewer can hear the voice of Joseph that is in his mind while he observes his mother from afar. His thoughts and internal monologue add additional context to the scene, revealing why Nanon is in Paris and why Joseph is so emotional in this situation. In line 24 the focalisation shifts to external, and the viewer is left only with Joseph and Nanon's body language and facial expressions, revealing their longing for each other for the last twenty years.

Another crucial and critical plot line in this film is the affair between Joseph and Marie Josephine. As mentioned in the first subsection of this chapter, the romance of these two individuals is not confirmed. However, the director of this film decided to include a romantic relationship of Joseph and Marie Josephine, since such plot lines are known to cause the viewers to immerse themselves deeper into the film. This specific case is even more dramatic, because the affair revolves not only around the forbidden love but includes an unexpected pregnancy that ends in the death of the mixed-raced baby, which is committed by Marie Josephine's cruel and jealous husband.

**Table 7**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
31.	00:52:56 – 00:53:12		External	They are very close to each other; Joseph is holding Marie Josephine in his arms and starts to caress her body. Marie Josephine's eyes get wide open, her mouth opens and her body freezes.	–
32.	00:53:51 – 00:54:15		External	Joseph kisses Marie Josephine's neck, she closes her eyes. A few moments later she turns to him and looks directly to his eyes, her mouth slightly	–

**Table 7 continued**


No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
				open. They start kissing.	

**Source:** created by the author of the thesis, G. P. 2024.

The example presented in Table 7 is a clear representation of how drama and tension can be produced without dialogue, only through a visual channel and using external focalisation. In this scene, Joseph can no longer conceal his feelings for the woman that he chose to be the lead singer in his opera. After working with each other, they begin growing stronger feelings for each other. In line 31, Joseph hugs Marie Josephine after she trips and almost falls to the ground. He catches her and does not let go. Marie Josephine's body language and facial expression reveals that she understands that it is wrong to be this close to a man, other than her husband. Her body stiffens, eyes get wide open, and mouth slightly opens as if she wants to tell Joseph to let her go. However, in line 32 Joseph starts to caress her body and his lips touches her neck, she succumbs to her true feelings and their interaction ends with a passionate kiss.

As the film progresses, the plot starts to get more intense and filled with cases of strong dramatisation. After Joseph is told that his son was murdered, he is devastated. Not only he loses his child but also the woman he loves. Marie Josephine does not contact him; he is left all alone. Nevertheless, he decides to seek comfort in his mother's arms after trying to push her away majority of the time she was with him. Joseph releases all of his emotions; he hugs his mother and cries loudly (see Table 8). Additionally, this specific interaction with his mother denotes that Joseph is starting to accept his roots.

**Table 8**


No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
51.	01:24:02 – 01:24:16		External	Joseph is gasping heavily, sobbing, hugging his mother.	–

**Source:** created by the author of the thesis, G. P. 2024.

Throughout the film there are instances of Joseph trying to adapt in the world of white Frenchmen and refusing to embrace his roots of a black man. However, when the hardships come to his life, the only place where he feels safe is his mother and not the French society that reminds him over and over that he is not worthy.

In support of the topic on the internal battle of race, the example in Table 9 depicts Joseph's entire separation from having a white man mentality and embracing his roots of a man of colour.

**Table 9**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
60.	01:35:18 – 01:35:24		External	Joseph is staring at the mirror and holding his hand on the wig.	–

**Source:** created by the author of the thesis, G. P. 2024.

In this scene, Joseph is preparing to go on stage for the grand concert to support the French Revolution. He is looking at himself in the mirror and for a moment the camera focuses on the wig that is placed on a stand. The wig is a sign of the aristocracy, and all of the nobility wore such wigs to show their status. After the humiliation and rejection from the Paris Opera as well as the death of his son, Joseph turns into a different man. He is determined to stand against the French rule and Marc Rene, marquis de Montalembert, his baby's murderer, who belongs to the French military. Therefore, he decides to no longer hide his natural hair under the powdered wig and goes on stage representing his origins.

To summarise this subchapter on visual mode and focalisation, the dramatisation in biographical dramas can manifest itself through only the visual information presented in the scene. The crucial components of visual storytelling that convey dramatic elements include facial expressions and body language.


Eventually, the predominant use of external focalisation in the collected examples reveal a crucial aspect: in filmmaking, not all internal thoughts and insights of characters need to be explicitly disclosed to the audience to create a more dramatic effect. The mystery surrounding the characters' thoughts and emotions prompts viewers to wonder and ask questions, fostering intrigue and deepening engagement with the plot. This heightened curiosity compels viewers to closely follow the evolution of both beloved and disliked characters' lives.

### 3.3. Cases of Creating Drama through Aural Context

One of the crucial components of the creation of the overall ambience of a drama film mentioned in theoretical part of this thesis is aural information. In the third subchapter of this part, the aural information and what emotion it creates to the viewer is analysed with help of five significant examples chosen from the 63 collected examples relating to manner of speech as well as sounds and music employed in the scenes.

The first example in Table 10 revolves around the feud between Joseph and Christoph Willibald Gluck.

**Table 10**


No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
19.	00:24:55 – 00:25:03		Both: haughtily.	People chattering, classical music playing.	JOSEPH: Well, I would hate to dash any hopes, but I fear I am the better man for the job. GLUCK: You're very sure of yourself.

**Source:** created by the author of the thesis, G. P. 2024.

The competition begins when Marie Antoinette announces that the director of the Paris Opera will be the one whose opera the committee likes best. From that moment, both Joseph and Gluck become highly competitive, and they are determined to win this battle. Together with dialogue and their manner of speech it is revealed that there is a strong dislike from both sides and both men have a lot of pride by diminishing one another's musical abilities. The off-screen sounds add the ambience of oblivion to the scene. People are small talking, soft music is playing in the background and the tension is only present between Joseph and Gluck, while Marie Antoinette is observing them.

The following example (see Table 11) reflects upon a scene where Joseph's hostility towards his roots is strongly expressed.

**Table 11**

No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
27.	00:44:32 – 00:45:06		Nanon: calmly, hopefully.  Joseph: arrogantly, aloofly.	–	NANON: You remember the song I used to sing to you when you were a boy? You remember it? You can play something like

**Table 11 continued**

					that in your opera. JOSEPH: No. NANON: Why not? JOSEPH: There are standards that must be honoured.
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**Source:** created by the author of the thesis, G. P. 2024.

When Joseph starts generating ideas for his new opera, he becomes very defensive and lost in his thoughts. In this specific scene it is captured how Joseph pushes his mother away. Nanon is very calm and patient with Joseph, she suggests him using the melody from his childhood in his musical piece, but Joseph immediately declines her idea, and his voice is full of arrogance, he builds up a shield and distances himself from her. Joseph's tone of voice strengthens the emotion of the phrase "There are standards that must be honoured" and forms a stricter statement, that the standards of white Frenchmen's music must be honoured, and rules must be obeyed, which reveals that Joseph desperately desires to be perceived as a white man, since in the 18<sup>th</sup> century white performers, for example, Mozart, were glorified in French society. From Susan Fitzmaurice's standpoint, this example illustrates the complex interaction among language, social class, and power dynamics. Mozart, being a white man, inherently enjoyed high societal esteem, whereas Joseph, despite his education and impeccable manners, occupied a lower status in French society due to his black descent. On the other hand, the reason for Joseph's desire to fit into the French society is based on his strong friendship with Marie Antoinette who supports him despite the colour of his skin and includes him in her court, giving him confidence that he is worthy to be acknowledged as a virtuoso violinist (see Figure 6).

*Figure 6.* 00:16:57





**Source:** screenshot taken by the author of the thesis

Joseph's mother is a reminder of his black descent that he forgot while living in Paris, therefore, the frustration he feels emerges through his speech. She has a broader view of the situation Joseph is in and tries to warn him, that the Frenchmen he so strongly admires do not care about him.

In this particular case, there are no music or off-screen sounds, which crafts tension and suggests that the viewer must concentrate on what is said on screen as well as the manner in which it is said.

Another example that shifts the viewer’s attention to mainly the manner of speech is presented in Table 12. After Joseph is rejected from the position of the director of Paris Opera, he falls into depression, starts drinking and that provokes his anger outburst on Marie Antoinette, Gluck and La Guimard.

**Table 12**

No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
43.	01:09:16 – 01:09:48		Calmly, aggressively, boldly.	–	JOSEPH: You will regret discarding me, friend. When all of France knows me, when all of Europe knows my music, you will be known for backing the wrong man. And you... You are a snake. A coward! You know I am the best.
44.	01:10:40 – 01:10:43		Shouting.	Crowd gasping.	JOSEPH: You reek of mediocrity! LA GUIMARD: And you are a barbarian.



**Source:** created by the author of the thesis, G. P. 2024.

After Gluck’s concert ends and everybody is celebrating his victory, Joseph comes to the venue and confronts Marie Antoinette. At first, he speaks calmly, progressively getting angrier. His statements are bold, but then he starts insulting the people who hurt his pride. In line 44 Joseph is shouting, causing chaos in the room, which is expressed through people gasping in the crowd. This spectacle of growing tension brings not only the other characters but the viewer’s attention as well. In this case the language is characterised by its intensity, emotional charge, and lack of restraint, serving to convey the urgency or seriousness of the interaction. From a linguistic politeness as well as voice register’s perspective, Joseph does not act as a member of the upper class in the French society. The situation that provokes his emotional outburst demotes him in the eyes of the people around him, which is confirmed by the phrase “And you are a barbarian” expressed by La Guimard, which shows Joseph’s exclusion from others. Comparing the real-life events and the film, when Joseph was rejected from the Paris Opera in real life, his reaction was the opposite from the outcome

of this situation presented in the film. Consequently, it is a product of the attempt to include more dramatic elements in the plot of this biographical drama.

One of the crucial plot lines in this film is dedicated to the death of Joseph and Marie Josephine baby (see Table 13). After the unbearable news, Joseph is completely devastated as he cannot hear from Marie Josephine for a while. When she shows up to the theatre, they share an emotional conversation about the event that hurt them both. Marie Josephine looks in pain both emotionally and physically when she confesses that she pushed Joseph away in order to save him from death by her husband's hand. Joseph appears to lack comprehension of the gravity of the situation as he directs his anger towards her, lamenting the loss of their child. Marie Josephine reminds him, that the baby was hers as well and the pain and anger in her voice makes the scene heavier, leading the viewer to sympathise for her loss and grief. Towards the end of the scene, doleful music appears complementing Marie Josephine's sobbing, which provokes Joseph's tears that are shown in close-up.

**Table 13**

No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
52.	01:30:13 – 01:30:35		Marie Josephine: painfully, angrily.  Joseph: negatively, painfully.	–	MARIE JOSEPHINE: I said those things so he wouldn't kill you, Joseph. JOSEPH: No. instead, he killed my child. MARIE JOSEPHINE: My child. The one I carried. The one I loved.
53.	01:31:31 – 01:31:42		Softly, with a shaking voice.	Doleful music, Marie Josephine sobs.	MARIE JOSEPHINE: He was beautiful. Our son. He was beautiful.

**Source:** created by the author of the thesis, G. P. 2024.




This scene in particular is filled with a lot of pain and grief that is projected through angry, soft and shaky manner of speech as well as the dialogue, representing some of the stages of grief, for instance anger, guilt and depression. These emotions can be simply targeted to the viewers that may have experienced such pain in their life as well, which brings the viewer closer to the life of the characters of the film once again.

The following example illustrates how drama can be evoked solely through music.

**Table 14**

No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
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**Table 14 continued**

58.	01:36:37 – 01:37:23		–	Playing melancholy music	–
59.	01:37:24 – 01:38:23		–	Percussion instruments and the whole orchestra join in	–
60.	01:38:23		–	Music stops abruptly	–
61.	01:39:29 – 01:39:34		Shouting angrily.	Screaming of the people	NANON: Liberte! Liberte!
62.	01:39:49 – 01:39:53		–	Orchestra resumes playing	–
63.	01:40:47 – 01:40:56		–	Music of the orchestra grows increasingly intense	–

**Source:** created by the author of the thesis, G. P. 2024.

This is the last scene of the film, where Joseph performs his concerts dedicated to the French Revolution. It includes cryptic elements that can be decoded by a very attentive viewer. For example, at the beginning of the concert the melody from the song his mother sang to Joseph when he was little is being played. Going back to Table 11 it was depicted how Joseph refuses to use his childhood song in an opera for the post of director of the Paris Opera. However, when he is disqualified from the contest and is called a mulatto, which was highly offensive and diminishing in the 18<sup>th</sup> century France, he changes his views and turns to his roots, embracing and presenting himself as a black man. As highlighted in the preceding subsection, as shown in Table 9, Joseph’s decision not to wear a powdered wig to the concert serves as a pivotal element in this scene, rendering it a powerful concluding moment in the film. Coming back to the case, recorded in Table 14, the concert starts with Joseph playing the violin. Later on, the orchestra joins in, and the percussion instruments provide



some depth to the song, slightly building the tension in the concert hall. While the music is playing, the camera shortly shows Marie Antoinette and the military standing outside the concert hall (see Figure 7).

*Figure 7.* 01:37:03



**Source:** created by the author of the thesis, G. P. 2024.

When the military enters the concert hall, music abruptly stops and there is complete silence that is followed by the screaming of the people and chanting of “Liberte,” which means “freedom.” The camera specifically focuses on Joseph’s mother Nanon, who is angrily chanting along other people, hinting at unconditional and endless support in the Revolution against inequality. Despite Joseph standing off stage, the orchestra resumes playing the hymn of freedom written by him, as he walks out the concert hall fearless and confident. The scene ends with the music growing more intense, as well as showing a close-up of Joseph’s face indicating his victory.

To finalise the analysis of this subchapter, the manner of the characters’ speech leads to bringing the viewer closer to the plot of the film by rendering situations such as grief, disappointment, internal conflicts and others that include heavy and emotional topics, which naturally guides the individuals that watch the film to relate and emphasise to such events. Additionally, including the music that correlates with aforementioned situations strengthens the intensity of emotional weight that is put into the scene.


### **3.4. Translation Strategies in Rendering Dialogues and Historical Facts**

This subchapter concentrates on the translation of the dialogues related to accurate and altered facts collected from the chosen film. The accurate facts are considered those that are captured by historians to have happened in real life, while altered facts are determined by comparing the aforementioned facts and observing the changes or complete factual reconstructions made by the director of the film. Moreover, this subchapter investigates the quality of the amateur translation as well as possible translation inaccuracies that may occur during the process of translation, which may possibly lead to the changes in meaning in the target text.

Example No. 1 presents a case when a factual situation is translated by making a translation gaffe, which leads to the alteration of the information. A translation gaffe refers to mistranslated words or phrases, misunderstanding cultural nuances, or misinterpreting the intended meaning of the original text.

In this scene Joseph participates in a fencing duel with Alexandre Picard, a fencing master from Rouen, Normandy. Before the fight, Joseph's friend, Louis Philippe, is introducing him to the audience, naming his character traits as well as his talents.

**Table 15**

No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
7.	00:13:24 – 00:13:40		LOUIS PHILIPPE: Behold. France's future. He is both angel and devil. Warrior and poet. A true son of France. My best friend. <b>Master of the sword. Maestro of the bow.</b>	LIUDVIKAS FILIPAS: Štai. Prancūzijos ateitis. Jis yra ir angelas, ir velnias. Karys ir poetas. Tikras Prancūzijos sūnus. Mano geriausias draugas. <b>Kardo meistras. Lanko meistras.</b>	LOUIS PHILIPPE: Here. The future of France. He is both an angel and a devil. A soldier and a poet. A true son of France. My best friend. <b>Master of the sword. Master of the bow.</b>	Substitution


**Source:** created by the author of the thesis, G. P. 2024.

At first, the translated version of the dialogue may seem correct, however, at the end of the phrase a visible error “Lanko meistras” appears. Firstly, there is a factual mistake, since the ST does not suggest that Joseph is an expert in archery. A word “bow” has three meanings that vastly differ from each other. It can describe the way in which a shoe is tied, a weapon that is used for shooting arrows or a tool that helps to play violin. There is a clear hint that the translation should have been focused on music, which is a word “maestro” that is usually linked to music, especially to the classical genre. The fact that Joseph was a virtuoso violinist is forgotten during the process of translation resulting in a substitution of the correct word with the one that does not match the context. Secondly, the translated phrase sounds unprofessional, because of the repetitive usage of the word “meistras.” If the phrase “Maestro of a bow” had been translated as “Smuiko virtuožas” the dialogue would sound more natural and would not contain redundant words. In addition, the phrase “Kardo meistras” may not seem entirely incorrect, yet it is possible to make the translation more precise and specify the

factual information regarding Joseph Bologne’s talents, that is, to translate the given phrase as “Špagos meistras” or “Fechtavimosi meistras.” As of translated dialogue, in this excerpt, the initial isochrony is prominent, since ST is audible quite well at the beginning of each short phrase that are separated by pauses. Consequently, only the beginning of the last phrase “Maestro of a bow” is audible, yet the word “Maestro” is affected by assimilation of sounds and could be heard as “Master,” which does not raise suspicion to the viewer, that the phrase is translated incorrectly. Additionally, by inspecting the back translation of this line, it is proven that this translation blunder distorts the original meaning of the sentence by retaining the word “master” and changes the occupation of Joseph Bologne. In addition, this dialogue in amateur translation is redundant and misleading. It sounds confusing to the viewer and diminishes the quality of the translation.

As well as the previous example, the second case is an accurate representation of a real event with a translation blunder that changes the meaning of the translated dialogue.

**Table 16**

No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
18.	00:59:12 – 00:59:31		LOUIS PHILIPPE: Listen. I’m planning a visit to England soon. It’ll be a great meeting of the minds. Brissot, Paine, Equiano. Artists and abolitionists. Philosophers. Come with me. <b>We can learn more of their ways and perhaps bring their philosophies back to France.</b>	LIUDVIKAS FILIPAS: Klausyk. Netrukus planuoju apsilankyti Anglijoje. Tai bus puikus protų susitikimas. Briso, Peinas, Ekvijanas. Menininkai ir abolicionistai. Filosofai. Važiuk su Galèsime daugiau sužinoti apie juos ir galbūt parsivežti jų filosofą į Prancūziją.	LOUIS PHILIPPE: Listen. I’m planning to visit England soon. It will be a great meeting of minds. Brisso, Paine, Equiano. Artists and abolitionists. Philosophers. Come with me. <b>We will be able to learn more about them and maybe bring their philosopher to France.</b>	Substitution

Source: created by the author of the thesis, G. P. 2024.

It is a fact that Louis Philippe brought Joseph to his political journeys around Europe. Their voyages had a purpose to find influential figures who would support the French Revolution as well as learn about new philosophies that could be useful to the renaissance of France. However, in the Lithuanian translation of this scene, the meaning is completely changed after a phrase “bring their philosophies” is translated into “parsivežti jų filosofą.” When substitution of the word “filosofiją” into “filosofą” is employed, the sentence becomes nonsensical, and it seems that Louis Philippe is planning to bring the English philosopher to France as a souvenir. This inaccuracy in the target text (TT) is evident in the back translation, leading to the mistaken assumption that Louis Philippe wants to bring a philosopher to France, rather than his philosophies and worldview that could improve France and its political situation. The latter translation error is masked by rushed isochrony of the TT, because unlike in the previous example, there is an attempt to keep up with the ST, yet unsuccessfully. In some sentences the initial isochrony is present, but every short expression in TT ends later than the ST, the beginning of the subsequent phrase is rushed accordingly and the whole translated dialogue is presented only with minor pauses. As a result, the word “philosophies” disappears in the midst of the Lithuanian translation and no attention is on it.

One of the less creative examples that are often captured in the film is in Table 17. The lack of creativity stems from the use of a non-creative strategy in translating dialogue, known as the direct translation. This method involves translating the text word-for-word, closely adhering to the sentence structure of the original text.

**Table 17**

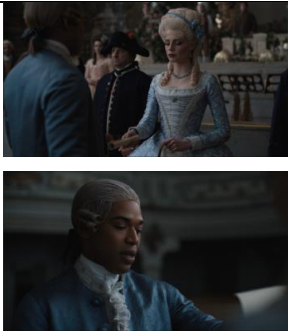
No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
19.	01:03:36 – 01:03:52		JOSEPH: The three divas of the opera, La Guimard, La Arnould, and La Levasseur <b>have penned this petition in order to prevent the appointment of the Chevalier de Saint-Georges as music director</b>	DŽOZEFAS: Trys operos divos, Gimarda, Arnolda ir Levasė, <b>parašė šią peticiją, siekdamos užkirsti kelią paskirti Sent Džordžo riterį Paryžiaus operos muzikos direktoriumi.</b>	JOSEPH: Three opera divas, Guimard, Arnold and Levasse, <b>have written this petition to prevent the appointment of the Knight of Saint-Georges as music director of the Paris Opera.</b>	Direct translation, imitation

Table 17 continued


			of the Paris Opera.			
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Source: created by the author of the thesis, G. P. 2024.

In this scene Joseph receives the petition from the three divas of the opera requesting the queen not to appoint Joseph as music director of the Paris Opera. This statement is translated directly, not making any major changes to the text and keeping a very close word order of the English sentence. However, it is inevitable that some of the expressions are constructed by following the peculiarities of the target language, for example, in the second part of the sentence “Chevalier de Saint-Georges” is translated into “Sent Džordžo riterį,“ which is a result of imitation microstrategy (employed in translation of names of individuals and locations). It could be possible to translate this phrase as “riterį iš Sent Džordžo,” which would be closer to direct translation, entirely retaining the word order, yet it was chosen to make the translation more natural sounding. In this example, since direct translation and imitation are employed, the meaning in the back translation is not altered, and both the target text (TT) and back translation (BT) convey the message of the original dialogue. The title “Chevalier de Saint-Georges” for Joseph is also preserved, but it is translated entirely into English, with the French word “Chevalier” rendered as its English equivalent, “knight.”

Table 18 provides an example that contains three distinct microstrategies all of which belong in the high end in a scale of creativity.

Table 18

No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
39.	00:43:23 – 00:43:40		JOSEPH: <b>What a thing to say.</b> MARIE JOSEPHINE: I do not mean to offend. JOSEPH: “Why did you not marry a negro?” Perhaps a better question is why would I be legally forced to give up my title <b>for marrying a negro woman?</b> <b>I will be</b>	DŽOZEFAS: <b>Tai bent sakinys.</b> MARI DŽOZEFINA: Nenoriu įžeisti. DŽOZEFAS: „Kodėl nesituokei su negro?“ Gal geresnis klausimas būtų, kodėl aš teisiškai priverstas atsisakyti savo titulo dėl to, <b>kad vedžiau negrę?</b> <b>Būsiu</b>	JOSEPH: <b>What a sentence.</b> MARIE JOSEPHINE: I do not want to offend you. JOSEPH: “Why did you not marry a negro?” Maybe a better question would be, why am I legally forced to give up my title	Paraphrase, condensation and substitution

**Table 18 continued**

			<p><b>punished no matter who I marry.</b></p>	<p><b>nubaustas, nesvarbu už ko ištekėsiu.</b></p>	<p><b>because I married a Negro? I will be punished, no matter who I marry.</b></p>	
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**Source:** created by the author of the thesis, G. P. 2024.

At the beginning of the dialogue, Joseph’s phrase “what a thing to say,” which is very typical for English speaking countries, is paraphrased and translated into “Tai bent sakinys.” The process of paraphrasing creates a possibility for a translator to adapt and to some extent domesticate the phrases that sometimes cannot be translated literally, as presented in the case above. Moving forward to the second highlighted part of the dialogue, condensation and substitution can be captured in it. In relation to the case of condensation, it appears quite naturally in the process of translation, since a phrase “a negro woman” can be fully translated into Lithuanian with a word “negrė,” since in the Lithuanian language grammar the gender expression is more prominent than in English. Finally, at the end of the provided piece of the dialogue there is a clear example of substitution. Joseph pronounces a phrase “I will be punished no matter who I marry,” which is translated into “Būsiu nubaustas, nesvarbu už ko ištekėsiu.” A Lithuanian viewer can immediately spot the mistake in this translation, because the sentence is said by a man, but the verb used belongs to women who talk about marriage. On the contrary, while speaking about matrimony there is only one option “to marry” in English, but in Lithuanian there are two cases: “vesti” (for a man) and “ištekėti” (for a woman). This translation choice shows that the translator might not have a competence as a language expert and his or her translation is performed inattentively and amateurly, indicating one of the translation gaffes. Since the word “marry” is inconsequential in order to identify the inaccurate usage of the word “ištekėsiu.” However, by evaluating the back translation of the translated dialogue, it is evident that highlighted parts of the dialogue are translated adequately, raising no suspicion that the TT contains any lexical mistake. The sentence “Tai bent sakinys” is translated as “What a sentence,” which is a synonymous variant to use in such case, but in Lithuanian it could be formulated as “Tai bent pareiškimas” as well. Meanwhile, the word “ištekėsiu” is back translated as “marry,” which reformulates the incorrect word usage back to what is presented in the original dialogue. The quality of isochrony in this excerpt is irrelevant regarding the comparison of ST and TT. However, in this case full isochrony is present along with initial isochrony, resulting in the voice-over dialogue appearing more professional to a certain extent.

Furthermore, the film repeatedly portrays Joseph and Marie Josephine’s love as fraught with secrecy, anguish, and tragedy. The scene, registered in Table 19, reveals that Marie Josephine’s life

contains as many hardships as their secret romantic relationship. However, despite the scene’s somber and emotional tone, the translation fails to evoke the same atmosphere for the Lithuanian viewers.

**Table 19**

No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
42.	00:52:56 – 00:53:12		MARIE JOSEPHINE: <b>Well, and then he married me off. Like a dog to be bred.</b> JOSEPH: You are much cuter than a dog. MARIE JOSEPHINE: Do you think so?	MARI DŽOZEFINA: <b>O paskui jis mane ištekino. Kaip šunį, kurį reikia auginti.</b> DŽOZEFAS: Tu daug mielesnė už šunį. MARI DŽOZEFINA: Tu taip manai?	MARIE JOSEPHINE: <b>And then he married me off. Like a dog that needs to be raised.</b> JOSEPH: You are much cuter than a dog. MARIE JOSEPHINE: Do you think so?	Oblique translation


**Source:** created by the author of the thesis, G. P. 2024.

In the highlighted part of the dialogue Marie Josephine states that her father married her off to her strict husband for the sole purpose of continuing the family lineage, that is, to bare children. It implies that her marriage lacks love, compassion and friendship and she is just a trophy or a vessel to his children. She compares herself to a dog that is being bred, which in itself perfectly describes Marie Josephine’s situation, that she did not experience true love neither from her father nor her husband. Regardless of how clearly the original dialogue expresses the message to the viewer, the translated text is the opposite. In this case oblique translation is used, making it the sense-for-sense procedure and turning a word “bred” into “auginti.” This translation choice results in a deduction of emotional value that is captured in the original, because the two words are polar opposites in a sense of their implicit meaning. The word “auginti” implies that a person or an animal is well taken care of while “bred,” if using in the context with both humans and animals, indicates the exploitation for the benefits and lack of care and love. However, neither of them is usually used to describe relationships of the people, therefore, if Marie Josephine describes the cruelty in her father’s actions, the translation should reflect that and not be mitigated. The back translation points out the lexical mistake as the TT is back translated as “Like a dog that needs to be raised,” which sounds nothing like the message delivered in the original dialogue. Instead, this case could have been rendered as “O paskui jis mane ištekino. Kaip veislinę patelę” which would have allowed the translator to achieve dynamic

equivalence. In regard to voice-over translation, this example presents the entirely unsuitable utilisation of synchrony. The TT “Kaip šunį, kurį reikia auginti” begins only when Marie Josephine says the last word of the phrase “Like a dog to be bred.” Therefore, the viewer is completely distracted from the translation blunder as well as hears the translated text while the camera moves to Joseph, showing his reaction.

The case presented in Table 20 is a representation of permutation microstrategy. This translation strategy indicates that an element in the dialogue is translated in a different place than it was in the source text.

**Table 20**

No.	Time code	Visual frame	ST	TT	Back translation	Microstrategy
50.	01:17:53 – 01:18:03		JOSEPH: You are with child. Is it his? You do not know, do you?	DŽOZEFAS: Tu nežinai, ar tai jo vaikas? Tu nežinai, ar ne?	JOSEPH: You are pregnant. Is it his child? You don't know, do you?	Permutation

**Source:** created by the author of the thesis, G. P. 2024.

In the example above it is a word “child” that is moved to a different place and even to a different sentence. In the source language the expression “you are with child” is used, which reveals the sophisticated style of language use that is relevant to the 18<sup>th</sup> century people, specifically of upper-class members of the society. As emphasised by Susan Fitzmaurice, in that period there were distinct linguistic characteristics, regarded as prestigious or highly valued, that were necessary for the lower middle class to assimilate into the targeted social stratum – the upper class. This transition was facilitated by clearly delineated standards furnished through self-help materials such as letter writing guides, etiquette manuals, and pronunciation aids. This emerging concept of politeness, encapsulated in correctness, represented a shift towards societal inclusion and refinement. Joseph’s refined manner of speaking indicates that, despite facing condemnation for his Black heritage, he successfully assimilated into French society and ascended to the upper echelons due to his strong aspiration to belong among them. However, the modern Lithuanian equivalent “nėščia” is employed in the target text, therefore, the “child” disappears from the first sentence in the voice-over translation. Consequently, translated dialogue slightly transforms into an alternative version of the original dialogue without the deletion of essential elements, merely reorganisation of them. The chosen translation microstrategy proves that amateur translation is not entirely free of translation inaccuracies and apparent translation errors. In the back translation, the employed translation strategy is preserved, and the word “nėščia” is transferred as its English equivalent “pregnant,” while the word “child” is

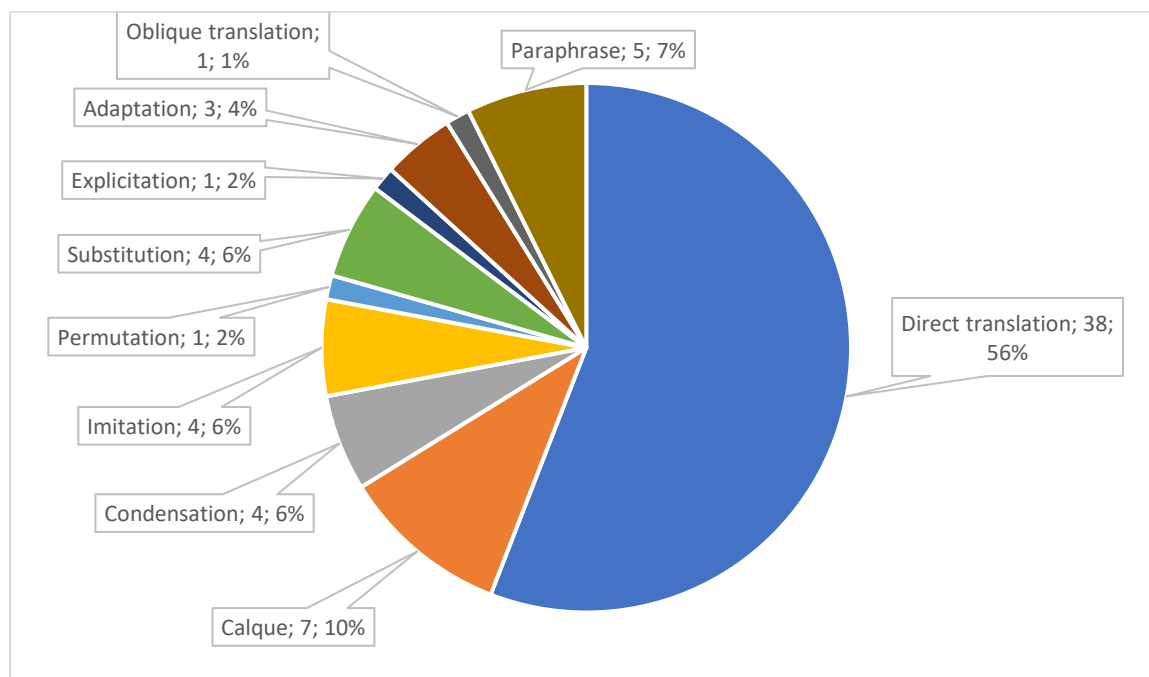


placed in a different sentence. The back translation retains a modern manner of speech, which was not appropriate in the 18th century. Moreover, failed isochrony adds to the image of unprofessional translation. In this case the isochrony is completely off since the TT appears only after Joseph ends his sentences in the ST and that is very obvious to the viewer, which could lead to the lack of satisfaction when watching the translated commodity.

Eventually, it is necessary to mention that examples that do not contain any mistakes and are translated by employing microstrategies with a higher level of creativity display translation of a higher quality. However, minor translation blunders occur in the chosen film causing different level of disturbance in the final product. In some cases, these gaffes do not play a significant role in transferring the meaning but in other instances they change the initial information that is factual into something that does not fit into the context or softens the emotional value of a more dramatic scenes. Back translation of the selected dialogues reveals that in cases where highly creative translation strategies are employed and changes are made in the target text (TT), the back translation discloses translation blunders found in the TT. Additionally, the accuracy of isochrony in the TT plays a significant role of the quality of the translated dialogue. In some instances, it covers the more visible translation blunders and other times it is completely off, revealing the lack of professionalism in the voice-over translation process.

Finally, in order to determine which translation microstrategies were the most prevalent in the selected examples, it is of paramount importance to overview their frequency that was deduced by employing quantitative method of research (see Figure 8).

**Figure 8.** Translation microstrategies employed in the selected examples.



**Source:** created by the author of the thesis, G. P. 2024.

The data presented in Figure 8 reveals that overall, there are ten microstrategies employed in the process of translation of the biographical drama *Chevalier*. The primary translation method employed, constituting 56% of instances, is direct translation, observed in 38 out of 58 cases involving the translation of dialogues concerning factual and mythologised content.

Meanwhile, the most commonly employed microstrategies consist of calque at 10% and paraphrase at 7%. Less commonly encountered strategies among the sampled instances include condensation, imitation, substitution, adaptation, oblique translation, explicitation, and permutation, each comprising 6% or less of the total examples.

Overall, the quantitative data displayed in Figure 8 (see Appendix 5) reveals, that the majority of rarely employed translation microstrategies belong to high degree of creativity and the most frequently used strategies while translating the film *Chevalier* are regarded as non-creative. This tendency can lead to a conclusion that non-creative translation microstrategies are more prominent in the amateur translation of dialogues for voice-over since they do not require creativity, thus, less time is needed to render the meaning. The latter could have also resulted in translation errors and inaccuracies, potentially reducing the viewer's complete comprehension of the translated film.

## CONCLUSIONS

To conclude the research on the intricacies involved in the production and translation of cinematic biographical dramas, with a specific emphasis on the film *Chevalier* (2022) directed by Stephen Williams and its Lithuanian voice-over translation, the following observations are made:

Visual semiotics and iconography play a pivotal role in filmic discourse, exploring representation and hidden meanings within images. Meanwhile the concept of multimodality involves the interaction of various semiotic elements, such as language and images in a specific discourse. In translation, this extends to the analysis of how different modes function in multimodal texts.

Regarding the creation of the film, the results reveal that the focus was set primarily on the creation of drama through visual and aural contexts including focalisation, kinesic action, manner of speech and off-screen auditory information, in particular music and other sounds. Linguistic and prosodic voice registers helped to recreate the atmosphere of the time.

The results show that in creating this historical autobiographical drama, the screenwriter and director creatively mythologise historical figures, characters and facts in order to highlight issues of race or legal equality.

A multimodal approach to the creation of *Chevalier* (2022) and the translation strategies employed in rendering dialogues and historical events of the historical drama into Lithuanian voice-over mode allowed to select 185 examples. The investigation related to dialogue translation, as well as the transfer of auditory and visual information, leads to the following conclusions:

1. The selected film, *Chevalier*, aligns with the typical characteristics of the genre of biographical drama. It aims to present a talented mixed-race violinist to audiences through a dramatic narrative, prioritising entertainment over strict adherence to historical accuracy. Rather than focusing on factual precision, the film opts for a theatrical portrayal of the composer's life, blending truth with embellished or mythicised elements to engage viewers effectively.
2. Different semiotic modes and language registers interact in the creation of biopics, contributing to the impression of authenticity in the portrayal of historical figures and facts:
  - a. Since in the 18th century Europe social stratification was influenced by grammatical accuracy, advanced vocabulary, and the elegant demeanour associated with sophisticated manners, linguistic politeness – a characteristic of the aristocracy – significantly contributes to the portrayal of biographical dramas, as the conduct and

speech of characters distinctly demarcate the upper and lower social classes, as demonstrated in the selected film.

- b. Out of all 64 instances analysed regarding visual mode and focalisation, it is apparent that dramatisation in biographical dramas primarily relies on the visual cues within a scene as it is the first aspect that is noticed and processed by the viewer. Key components of visual mode conveying dramatic elements include focalisation, facial expressions, and body language.
  - c. In most of the examples gathered, the use of external focalisation reveals a crucial point: withholding some of the characters' internal thoughts and insights adds a dramatic touch to filmmaking. By keeping certain aspects mysterious, viewers are prompted to speculate and inquire, fostering intrigue and deepening their engagement with the storyline. This heightened curiosity leads viewers to eagerly follow the development of their favourite or least favourite characters' lives.
  - d. In the light of aural information, the characters' voice registers (or manner of speech) together with music and off-screen sounds contribute to the dramatic weight and draws the viewers into the film's plot, that presumably evokes a broad spectrum of emotions. The themes, which often involve weighty and emotional topics, naturally encourage viewers to empathise and connect with the events unfolding on screen.
3. Among the 58 examples analysed concerning translation cases, the predominant technique is direct translation strategy. Notably, instances without translation blunders, translated with more creative microstrategies, demonstrate higher-quality and accuracy of information transfer. The distribution of the strategies employed in the selected cases reveals that direct translation occurred in 56% of the cases. Concurrently, second two most frequently employed microstrategies encompass calque at 10% and paraphrase at 7%. Strategies encountered with lesser frequency among the sampled instances include condensation, imitation, substitution, adaptation, oblique translation, explicitation, and permutation, each constituting 6% or less of the total examples. However, minor errors in translation are present in the selected film, varying in their impact on the final product. While some errors are insignificant in conveying the meaning, others modify factual details or potentially diminish the emotional impact of dramatic scenes.
  4. The back translation of the chosen dialogues highlights that when an amateur translator uses highly creative translation microstrategies, factual or lexical modifications occur in the target text (TT). This results in deviations from the original audiovisual text, which are revealed through the back translation, exposing the translation errors present in the TT.

5. Most infrequently utilised translation microstrategies fall within the realm of high creativity, whereas the more commonly employed strategies are considered less creative. This pattern suggests that in amateur voice-over dialogue translation, non-creative microstrategies prevail, likely because they demand less creativity and time to execute.
6. The analysis, from the perspective of voice over translation mode and linguistic, stylistic and technical parameters, demonstrates that the precision of isochrony in the target text considerably affects the quality of translated dialogue. At times, when the isochrony is well-executed, it effectively covers the original dialogue, masking the differences and errors between the original and the translated dialogue. In other occurrences, instances were traced when poor isochrony results in the voiced-over dialogue being distinctly separate from the original dialogue.

## SUMMARY

Producing a biographical film is a challenging endeavour, requiring creativity to depict the true story accurately and compellingly. The aim of this thesis focuses on the peculiarities of the production and translation of biographical dramas. The material for the analysis is collected from biographical drama *Chevalier* (2022) by Stephen Williams. The object of this thesis is the strategies or techniques and modalities employed in crafting the biographical drama *Chevalier* (2022) by Stephen Williams and those employed during the voice-over translation process of the aforementioned film. The theoretical part offers an insight on the genre of biographical drama in relation to myth-making, explains the concept of multimodality as well as visual semiotics, voice registers and linguistic politeness that significantly impact the creation of biopics. Ultimately, it introduces the features of voice-over translation and most importantly the translation strategies that can be encountered in audiovisual translation.

The methods employed in this research are interpretative, comparative, qualitative and quantitative since they offer a comprehensive framework for empirically investigating translation quality and allow the researcher to gain insights into both the linguistic and socio-cultural dimensions in film and translation studies.

The findings reveal that the film *Chevalier* prioritises entertainment over strict historical accuracy. Moreover, visual and aural elements play a crucial role in conveying dramatic elements to the audience and contributing to the film's emotional weight. Additionally, it is discovered that external focalisation, withholding characters' internal thoughts, enhances intrigue and engagement. Ultimately, translation strategies in the film vary in quality as less creative translation microstrategies are more commonly used, which impacts both factual accuracy and emotional resonance.

## SANTRAUKA

Biografinio filmo kūrimas – sudėtingas darbas, reikalaujantis kūrybiškumo, kad tikroji istorija būtų perteikta tiksliai ir įtikinamai.

Šiame magistro darbe yra analizuojami biografinių dramų kūrimo ir vertimo ypatumai. Analizės medžiaga surinkta iš Stepheno Williamso biografinės dramos *Riteris* (2022). Baigiamojo darbo objektas yra pasirinkto filmo kūrimo, pasitelkiant vaizdinius ir garsinius semiotinius kanalus, pavyzdžiai, taip pat dialogų, susijusių su filme pateiktais istoriniais faktais, vertimo atvejai.

Teorinėje dalyje pateikiama informacija apie biografinės dramos žanrą ir mitų kūrimo santykį, aiškinama multimodalumo sąvoka, apimanti vizualiąją semiotiką, balso registrus ir kalbinius ypatumus, darančius įtaką biografinio filmo kūrimui. Darbe trumpai apžvelgiami užklotinio vertimo ypatumai ir vertimo strategijos, kurios gali būti pasitelktos verčiant audiovizualinius produktus.

Tyrimui buvo pasirinkti interpretacinis, lyginamasis, kiekybinis ir kokybinis metodai.

Tyrimo rezultatai atskleidžia, kad filme *Riteris* pirmenybė teikiama pramoginiam turiniui, o ne griežtam istoriniam tikslumui. Ištirti pavyzdžiai iliustruoja, kad vaizdiniai ir garsiniai elementai veikia dramatinių elementų raišką ir prisideda prie filmo emocinio turinio kūrimo. Be to, paaiškėjo, kad išorinė fokalizacija, neleidžianti atskleisti veikėjų vidinių minčių, didina intrigą ir įsitraukimą į filmo siužetą. Galiausiai filme pasitelktos vertimo strategijos ir vertimo kokybė varijuoja, nes dažniau naudojamos mažiau kūrybiškumo reikalaujančios vertimo strategijos, o tai turi įtakos tiek faktų tikslumui, tiek kuriamoms emocijoms.

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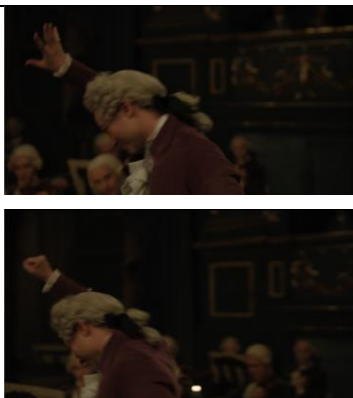
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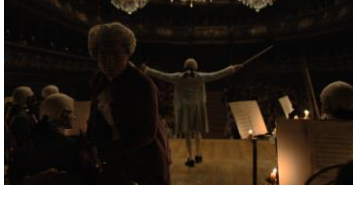
## FILMOGRAPHY


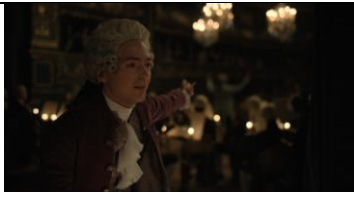






Williams, S. (Director) & Robinson, S. (Writer). (2022). *Chevalier* [Motion picture]. Retrieved from <https://go3.lt/movies/chevalier,vod-5721177>

Williams, S. (Director) & Robinson, S. (Writer). (2023). *Riteris* [Motion picture]. Retrieved from <https://37.16.75.45/filmas/riteris-online/>






**APPENDIX 1: Selected examples related to the creation of the film “Chevalier”: Focalisation, kinesic action and dialogues.**

No.	Time code	Visual frame	Focalisation	Kinesic action	Dialogue(s)
1.	00:02:52 – 00:02:59		External	Mozart is laughing at first, but then starts giving Joseph the side-eye.  Joseph is smiling and laughing the whole time.	JOSEPH: It seems that I’ve left mine in the shop. MOZART: In the shop!
2.	00:04:07 – 00:04:10		External	Mozart’s lips are tightly closed, nostrils are flared, and eyes are fixated on Joseph.	–
3.	00:04:13 – 00:04:14		External	Mozart is secretly looking at how Joseph plays the violin.	–
4.	00:04:46 – 00:04:48		External	Joseph is holding a strong eye contact with Mozart.	–
5.	00:04:56 – 00:04:58		External	Mozart is keeping his eyes on Joseph.	–
6.	00:05:00 – 00:05:03		External	Mozart is showing a gesture to stop the orchestra from playing.	MOZART: To my cadenza!




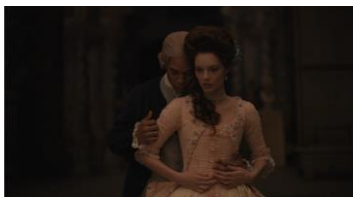
7.	00:05:14 – 00:05:15		External	Mozart is showing with his hand for Joseph to come to the center of the stage.	–
8.	00:05:15 – 00:05:19	 	External	Joseph's eyebrows are raised, his hand near his mouth. He looks at the audience shortly.	–
9.	00:05:29 – 00:05:33	 	External	Mozart's eyes are focused on Joseph playing his cadenza, his mouth is open. Later he looks down and smiles.	–
10.	00:05:57 – 00:06:59	  	External	Joseph jumps off the stage and starts playing his piece of cadenza. Mozart is backing up, his mouth is slightly open, he looks at Joseph.	–
11.	00:07:04 – 00:07:09		External	Joseph is standing with his arms wide open, while Mozart is quickly walking down the stage, leaning forward, rushing.	



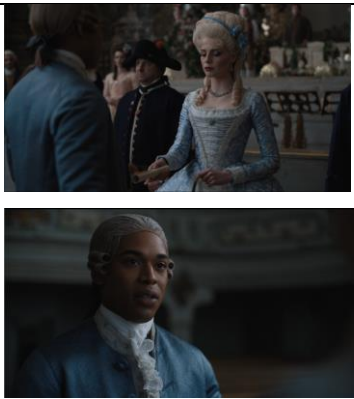

12.	00:07:14 – 00:07:16		External	Joseph's arms are wide open, he is looking at the people who applaud him, he is smiling.	–
13.	00:07:17 – 00:07:19		External	Mozart is pointing at Joseph, his lips are tight and slightly open, he is leaning forward.	MOZART: Who the fuck is that?
14.	00:08:12 – 00:08:19		Internal	Nanon's face shows pain, anger. She is fighting, trying to escape.	HEADMASTER: What of the mother? What of your wife?
15.	00:09:34 – 00:09:40		External	The director of the academy is looking at Joseph's father in shock.	–
16.	00:11:02 – 00:11:06		External	Eyebrows are raised.	STUDENTS: Clumsy monkey.
17.	00:11:11 – 00:11:13		External	Body is on the ground.	STUDENTS: Hit him! Hit him!
18.	00:13:24 – 00:13:43		External	Joseph is standing straight; his face is showing no emotion.	LOUIS PHILIPPE: Behold. France's future. He is both angel and devil. Warrior and poet. A true son of France. My best friend. Master of the sword. Maestro of the bow. You know him well! Joseph Bologne!
19.	00:18:06 – 00:18:16		External	La Guimard is smiling and flirting with Joseph, she seems aroused by grabbing Joseph's arm, getting closer to him.	LA GUIMARD: I was thinking. You must come and visit me sometime in Pantin. I've built a little theatre in my house. I







					could give you a private show.
20.	00:23:27 – 00:23:34		External	Smiling at first but then becoming serious, while the body shows little to no movement.	MARIE ANTOINETTE: You lead to bold conclusions. I only mean leading the Opera despite its current troubles is still a highly competitive position.
21.	00:26:00 – 00:26:07		External	Joseph is standing straight, showing no emotion in the face.  Gluck is smiling, leaning towards Joseph.	JOSEPH: I have never lost a bout. GLUCK: Opera is not fencing.
22.	00:27:01 – 00:27:33		External	Eyebrows are furrowed, corners of the mouth are slightly bent down.	LOUIS PHILIPPE: Dear Monsieur Bologne. I trust this message finds you well, though I fear my news is not happy. After 22 days of fever and distress, your father died peacefully in his sleep in Guadeloupe. You should know that he had all of his affairs in order. Due to the fact that you are illegitimate, the fruit of adultery, George Bologne has left you none of his estate.
23.	00:27:53 – 00:28:17		Internal	Eyes are slightly squinted, lips partially pursed.	JOSEPH: We further inform you that your mother, Nanon, formerly the enslaved property of your father, George Bologne, is hereby to be freed and reunited with you, Joseph Bologne.


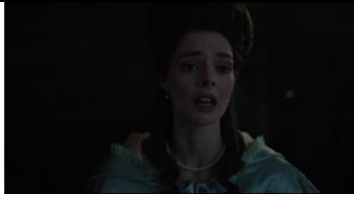


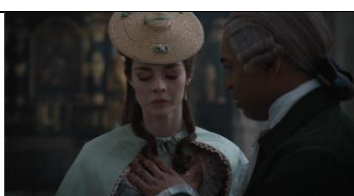

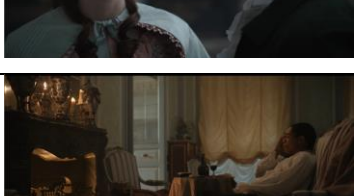

24.	00:28:56 – 00:29:07		External	Joseph is hugging his mother, his hands are shaking, he is crying.	–
25.	00:31:25 – 00:31:49		External	Nanon is smiling.  Joseph's lips are pouted, he tries to keep physical distance from his mother and has no eye contact with her.	NANON: And then I heard tales of your music. "He plays the violin. He composes. He plays songs for the finest people in Paris." I said "Well, that is my son. My son was born with music in his heart, just like his mother."
26.	00:37:04 – 00:37:16		External	Joseph has a strong eye contact and is leaned towards Marie Josephine.  Marie Josephine's head is tilted towards Joseph, her mouth is slightly open, she looks dissociated.	JOSEPH: Because he truly loves her. And despite his wrongs, she knows she deserves to be loved. Truly and fully loved.
27.	00:41:36 – 00:41:43		External	Smiling, playing with her fingers.	MARIE JOSEPHINE: It turns out I quite despise being spoken for. The truth is I would very much like to perform in your opera.
28.	00:43:10 – 00:43:40		External	Joseph's eyebrows are raised, he is smiling, but later he furrows his eyebrows and the corners of his mouth bend down.  Marie Josephine is playing with her fingers during the whole conversation,	JOSEPH: It is illegal for someone of my complexion to marry someone of my class. MARIE JOSEPHINE: Why not marry a negro woman? That is perfectly legal. Unless, of course, you do not prefer them. JOSEPH: What a thing to say. MARIE



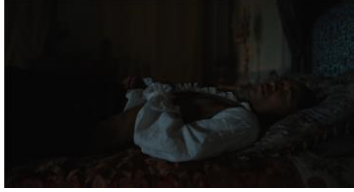







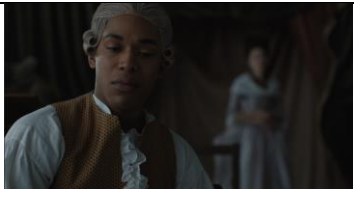
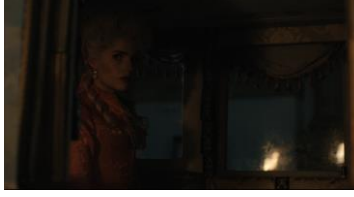



				sometimes she furrows her eyebrows.	JOSEPHINE: I do not mean to offend. JOSEPH: Why did you not marry a negro? Perhaps a better question is why would I be legally forced to give up my title for marrying a negro woman? I will be punished no matter who I marry.
29.	00:44:32 – 00:45:06		External	Joseph's eyebrows are furrowed, he is shaking his head, does not create an eye contact with his mother.	NANON: You remember the song I used to sing to you when you were a boy? You remember it? You can play something like that in your opera. JOSEPH: No. NANON: Why not? JOSEPH: There are standards that must be honoured.
30.	00:48:15 – 00:48:41		External	Marie Josephine is standing straight, she grabs the mug from Louis Philippe's hands. Louis Philippe opens his mouth and spreads his hands to the sides.	MARIE JOSEPHINE: Are we invited to join you to fight injustice? Are we to be freed in your ideal view of the world? As equals? LOUIS PHILIPPE: I personally believe the idea that women are inferior to men was created by a man. But I was created by a woman so there my honour lies.
31.	00:52:56 – 00:53:12	 	External	They are very close to each other; Joseph is holding Marie Josephine in his arms and starts to caress her body. Marie Josephine's eyes get wide open, her mouth	–




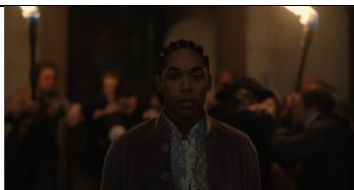
				opens and her body freezes.	
32.	00:53:51 – 00:54:15		External	Joseph kisses Marie Josephine's neck, she closes her eyes. A few moments later she turns to him and looks directly to his eyes, her mouth slightly open. They start kissing.	–
33.	01:01:07 – 01:01:28		External	Marie Josephine's lips are tight, her face and voice are emotionless when she is not looking at Joseph.  Joseph is biting his lip and smiling at her.	JOSEPH: Perhaps we can see it. Together. MARIE JOSEPHINE: It sounds like heaven, does it not? JOSEPH: Whatever pleases you sounds like heaven.
34.	01:03:36 – 01:03:52		External	Marie Antoinette's posture is straight, face is in neutral expression.  Joseph's facial expressions switch from smiling to staring to the queen with his mouth slightly opened.	JOSEPH: The three divas of the opera, La Guimard, La Arnould, and La Levasseur have penned this petition in order to prevent the appointment of the Chevalier de Saint-Georges as music director of the Paris Opera.
35.	01:04:39 – 01:05:04		External	Joseph is blinking rapidly, shaking his head, squeezing the petition in his hands. Later, he smiles shortly, but then his nostrils flare up, eyes squint and lips get tight.	MARIE ANTOINETTE: The appointment will go to Gluck. JOSEPH: Well, you are the Queen. You will dismiss this petition, surely. MARIE ANTOINETTE: These are delicate matters, Joseph, even for a queen.

					JOSEPH: So you will not defend me? Your friend?
36.	01:05:47 – 01:05:54		External	Joseph is smiling, lightly shaking his head.	JOSEPH: One moment I was a man of France. But now I am only a negro.
37.	01:05:56 – 01:06:05		External	Marie Antoinette is breathing heavily, her eyes are wide open, later she breaks the eye contact.	–
38.	01:06:31 – 01:		External	Joseph is drinking and watching Gluck conduct his own opera as well as La Guimard sing as the main performer. His face is full of disgust and anger.	–
39.	01:09:16 – 01:09:48		External	Joseph's eyes are half closed, his nostrils are flared, and mouth is slightly open.	JOSEPH: You will regret discarding me, friend. When all of France knows me, when all of Europe knows my music, you will be known for backing the wrong man. And you... You are a snake. A coward! You know I am the best.
40.	01:11:04 – 01:11:08		External	Joseph is trying to escape, fighting, throwing his hands, shouting.	JOSEPH: No, get off of me! You are sad! You are sad! You are not a queen of France!
41.	01:11:09 – 01:11:		External	Marie Antoinette is breathing heavily; her eyes are tearing up.	JOSEPH: Your people are starving in the streets! You are a fraud! You are a traitor!







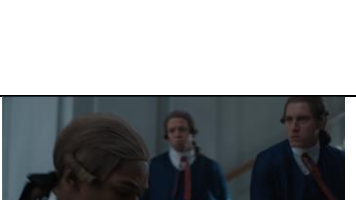
42.	01:13:05 – 01:13:12		External	Joseph is trapped in the men's arms, his eyes are wide open, lips are parted.	MARQUIS: Break his hands. Each finger. See that he's never able to play his little fiddle again.
43.	01:14:12 – 01:14:15		External	Marie Josephine is crying; she opens her mouth but is unable to speak.	MARQUIS: Are you coming?
44.	01:17:53 – 01:18:03		External	They are holding a distance, no eye contact.	JOSEPH: You are with child. Is it his? You do not know, do you?
45.	01:18:20 – 01:18:42		External	Joseph turns to Marie Josephine, but she is hesitant to look at him, but when she does, she is shaking her head, not accepting his idea.	JOSEPH: We can go anywhere. Somewhere where we can be together. Our own little deserted island. MARIE JOSEPHINE: We cannot go anywhere. We will not be a happy family. We will not find freedom.
46.	01:19:00 – 01:19:03		External	Joseph is touching Marie Josephine, looking at her face. She avoids any contact with him, she is looking down.	JOSEPH: You do not want this life.
47.	01:19:05 – 01:19:08		External	She is trying to smile but avoids eye contact with Joseph.	MARIE JOSEPHINE: You could not possibly know what I want. You barely know me.
48.	01:19:30		External	Joseph is slumped on the sofa; he is rubbing his face.	–
49.	01:20:21 – 01:20:29		External	Nanon is smiling.  Joseph is walking behind his mother, his	–

				face is emotionless, he is hesitant.	
50.	01:21:40 – 01:21:45		External	Joseph is playing the drum and smiling.	–
51.	01:24:02 – 01:24:16		External	Joseph is gasping heavily, sobbing, hugging his mother.	–
52.	01:27:18 – 01:27:27	 	Internal	Joseph is lying in bed calmly.	–
53.	01:27:45 – 01:27:49		External	Mouth is slightly opened, eyebrows raised.	PEOPLE: Murderer! You are not my queen!
54.	01:28:41 – 01:28:58		External	Joseph is standing straight and confidently hands his friend his new opera.	JOSEPH: I'm putting on a concert. Invite anyone. Everyone. Charge them a fair price. The funds will go to those who need it. Food, resources. The rest we'll use to help fund the revolution.
55.	01:30:13 – 01:30:35		External	Marie Josephine is holding her flat stomach, stares blankly at Joseph, her eyebrows are furrowed, nostrils are flared, and corners of the mouth are bent down. She is crying.	MARIE JOSEPHINE: I said those things so he wouldn't kill you, Joseph. JOSEPH: No. instead, he killed my child. MARIE JOSEPHINE: My child. The one I carried. The one I loved.






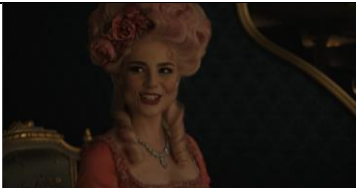
56.	01:30:37 – 01:30:45		External	Joseph's bottom lip is trembling, he starts crying.	–
57.	01:31:31 – 01:31:42		External	Joseph is licking his lips, he is crying.	MARIE JOSEPHINE: He was beautiful. Our son. He was beautiful.
58.	01:32:32 – 01:32:34		External	Marie Antoinettes eyes are wide open, lips are pouted.	PEOPLE: Burn the Bastille!
59.	01:34:09 – 01:34:38		External	Marie Antoinettes eyes are wide open, lips are pouted, body is stiff and tense.	MARIE ANTOINETTE: I have been a friend to you, and as a consequence, you have forgotten one crucial fact. I am the Queen of France. I will not be mocked by you. I will not be condescended to by you. I will no longer tolerate your arrogance and your disrespect. You and those who chant in the streets are fools! There will be no new France. You cannot topple what has been ordained by God. There will be order!
60.	01:35:18 – 01:35:24	 	External	Joseph is staring at the mirror and holding his hand on the wig.	–






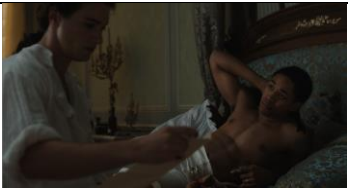
61.	01:37:53		External	Nanon is crying.	–
62.	01:38:56		External	Joseph's eyes are slightly squinted, corners of the mouth are bent down. His shoulders are down.	–
63.	01:39:13 – 01:39:15		External	Eyebrows are furrowed, lips are pursed.	PEOPLE: We won't let you take him!
64.	01:40:05		External	Raised eyebrows, half-closed eyes, slightly opened mouth.	–

**APPENDIX 2: Selected examples related to the creation of the film “Chevalier”: Manner of speech, sounds/music, and dialogues.**




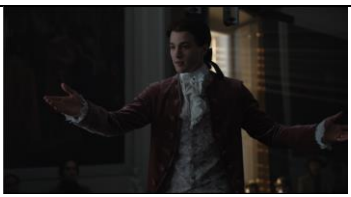
No.	Time code	Visual frame	Manner of speech	Sounds / music	Dialogue(s)
1.	00:02:44 – 00:02:48		Sarcastically.	Audience laughs.	MOZART: Pardon me. Do you believe you will be needing... one of these?
2.	00:03:00 – 00:03:07		Judgmentally.	Audience laughs.	MOZART: Now, ladies and gentlemen, I give you music, featuring help from a dark stranger.
3.	00:07:17 – 00:07:19		Loudly, angrily.	Audience applauding.	MOZART: Who the fuck is that?
4.	00:08:29 – 00:08:35		Calmly, with a low tone of voice.	–	HEADMASTER: Surely you weren't expecting to just dump your negro bastard from the plantation in the first academy you laid eyes on.
5.	00:08:45 – 00:08:52		Proudly.	–	GEORGE BOLOGNE: He's gifted. Such gifts should not be allowed to languish on a plantation. I owe him at least that.
6.	00:09:49 – 00:10:02		Seriously, lovingly.	Somber cello music playing.	GEORGE BOLOGNE: Joseph, this is your home now. This lace may not be immediately welcoming to you, boy. But you must be excellent. Always excellent. Do not give anyone any reason to tear you down.
7.	00:11:02 – 00:11:06		Angrily.	Uplifting violin music playing.	STUDENTS: Clumsy monkey.





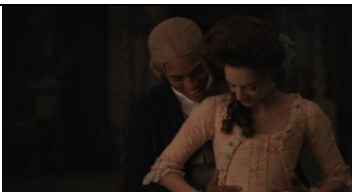









8.	00:11:11 – 00:11:13		Angrily.	Uplifting violin music playing.	STUDENTS: Hit him! Hit him!
9.	00:11:18 – 00:11:30		Encouragingly.	Dramatic music playing.	TRAINER: You'll be facing your toughest opponent, so keep your wits about you. Thrust, parry, thrust, parry. Very good. Shoulders down.
10.	00:11:54 – 00:12:23		Confidently.	Audience exclaims.	LOUIS PHILIPPE: Good people of France, our country, our home is under siege. A siege not made of steel or cannons, but a siege against the purity of blood. The purity of our nation. And this enemy, France's enemy, is already here, I fear. The negro.
11.	00:13:24 – 00:13:43		Proudly, loudly.	Intense cello music. Audience cheering.	LOUIS PHILIPPE: Behold. France's future. He is both angel and devil. Warrior and poet. A true son of France. My best friend. Master of the sword. Maestro of the bow. You know him well! Joseph Bologne!
12.	00:14:25 – 00:14:46		Proudly.	Happy violin music playing.	MARIE ANTOINETTE: And after this most impressive victory, you have proven yourself to be a true man of France. I think it is finally time to reward this excellence. I, Marie Antoinette, Queen of France, hereby anoint you, Joseph Bologne, Chevalier de Saint-Georges.
13.	00:16:26 – 00:16:39		Joseph: sarcastically.  Marie Antoinette: surprised	Opera playing in the background.	MARIE ANTOINETTE: Christoph Gluck. Yes, he's just hopped over from Vienna. He's putting on a concert for someone. JOSEPH: Someone without ears or taste, probably.







					MARIE ANTOINETTE: Joseph. So cruel.
14.	00:18:06 – 00:18:16		Flirtatiously.	People chattering, classical music playing.	LA GUIMARD: I was thinking. You must come and visit me sometime in Pantin. I've built a little theatre in my house. I could give you a private show.
15.	00:20:42 – 00:20:47		Flirtatiously.	Flute playing cheerfully.	JOSEPH: Usually, I am the most impressive person at these parties, but it seems you have stolen the focus.
16.	00:22:28 – 00:22:30		Confidently, cheerfully.	People chattering, classical music playing.	JOSEPH: I want to lead the Paris Opera.
17.	00:23:27 – 00:23:34		Cheerfully, hesitantly.	People chattering, classical music playing.	MARIE ANTOINETTE: You lead to bold conclusions. I only mean leading the Opera despite its current troubles is still a highly competitive position.
18.	00:23:36 – 00:23:40		Annoyed, jealous.	People chattering, classical music playing.	JOSEPH: So that's really why he's here? Gluck? He's not even French.
19.	00:24:55 – 00:25:03		Both: haughtily.	People chattering, classical music playing.	JOSEPH: Well, I would hate to dash any hopes, but I fear I am the better man for the job. GLUCK: You're very sure of yourself.
20.	00:27:01 – 00:27:33		Slowly, calmly, with slight pauses.	Sentimental music playing.	LOUIS PHILIPPE: Dear Monsieur Bologne, I trust this message finds you well, though I fear my news is not happy. After 22 days of fever and distress, your father died peacefully in his sleep in Guadeloupe. You should know that he had all of his affairs in order. Due to the fact that you are illegitimate, the fruit of








					adultery, George Bologne has left you none of his estate.
21.	00:27:53 – 00:28:17		Calmly, hesitantly.	Sentimental music playing.	JOSEPH: We further inform you that your mother, Nanon, formerly the enslaved property of your father, George Bologne, is hereby to be freed and reunited with you, Joseph Bologne.
22.	00:30:38 – 00:30:47		Nanon: surprised.  Joseph: calmly, bitterly.	–	NANON: You live here all alone? JOSEPH: Hired help. But as you can see, they all resigned upon learning that my father passed.
23.	00:31:25 – 00:31:49		Nanon: proudly, cheerfully.	–	NANON: And then I heard tales of your music. “He plays the violin. He composes. He plays songs for the finest people in Paris.” I said “Well, that is my son. My son was born with music in his heart, just like his mother.”
24.	00:31:54 – 00:32:08		Nanon: with a shaking voice, emotionally.  Joseph: firmly, with irritation in his voice.	–	NANON: I missed you. When he took you from me, I... JOSEPH: Let us not dwell on that unpleasantness. We are here now. Let the past be.
25.	00:38:55 – 00:39:10		Seriously, threateningly .	Birds singing, tense, soft violin music.	MARQUIS: France is the greatest nation in the world. In any other country, a man of your colour would not be wearing such fine clothes or be so boldly propositioning a man’s wife in his own drawing room.

26.	00:43:10 – 00:43:40		Joseph: calmly, offendedly.  Marie Josephine: ignorantly, uncomfortably, awkwardly.	–	JOSEPH: It is illegal for someone of my complexion to marry someone of my class. MARIE JOSEPHINE: Why not marry a negro woman? That is perfectly legal. Unless, of course, you do not prefer them. JOSEPH: What a thing to say. MARIE JOSEPHINE: I do not mean to offend. JOSEPH: Why did you not marry a negro? Perhaps a better question is why would I be legally forced to give up my title for marrying a negro woman? I will be punished no matter who I marry.
27.	00:44:32 – 00:45:06		Nanon: calmly, hopefully.  Joseph: arrogantly, aloofly.	–	NANON: You remember the song I used to sing to you when you were a boy? You remember it? You can play something like that in your opera. JOSEPH: No. NANON: Why not? JOSEPH: There are standards that must be honoured.
28.	00:47:25 – 00:47:44		Loudly, firmly, confidently, clearly.	–	LOUIS PHILIPPE: Of course, I revere the King, the Queen. They are family. But listen, I am talking about social contracts. There's already talk of rebellion in the streets if the monarchy does not honour the universal rights of man. The authority is improper if the people do not empower it.
29.	00:47:45 – 00:47:49		Shouting encouragingly.	–	LOUIS PHILIPPE: You! The people. Egalite!







30.	00:48:15 – 00:48:41		Marie Josephine: in a confrontational manner.  Louis Philippe: Loudly, firmly, confidently, clearly.	People murmuring, applauding.	MARIE JOSEPHINE: Are we invited to join you to fight injustice? Are we to be freed in your ideal view of the world? As equals? LOUIS PHILIPPE: I personally believe the idea that women are inferior to men was created by a man. But I was created by a woman so there my honour lies.
31.	00:51:13 – 00:51:24		Painfully.	Sentimental music.	JOSEPH: When I was very young, my father took me from the only home I knew. He took me from my mother.
32.	00:52:56 – 00:53:12	 	Marie Josephine: playfully.  Joseph: annoyed.	Joseph scoffs.	MARIE JOSEPHINE: Well, and then he married me off. Like a dog to be bred. JOSEPH: You are much cuter than a dog. MARIE JOSEPHINE: Do you think so?
33.	00:53:18 – 00:53:19		Flirtatiously, with laughter.	Soft romantic music playing.	JOSEPH: But a dancer you are not.
34.	00:55:28 – 00:55:32		Shouting with rage.	Song of Joseph's opera is playing, Marie Josephine is singing.	PEOPLE: Down with Antoinette! Feed your people!
35.	00:59:12 – 00:59:31		Silently, hopefully, enthusiastically.	People chattering, laughing.	LOUIS PHILIPPE: Listen. I'm planning a visit to England soon. It'll be a great meeting of the minds. Brissot, Paine, Equiano. Artists and abolitionists. Philosophers. Come with me. We can learn more of their ways







					and perhaps bring their philosophies back to France.
36.	00:59:31 – 01:00:03		Joseph: distrustfully, offendedly.  Louis Philippe: confidently, hopefully.	People chattering, laughing.	JOSEPH: Sound like it is you playing a dangerous game, friend. LOUIS PHILIPPE: I believe our friends in England would love hearing from a man as skilled as you. JOSEPH: You wish me to be a political mascot? LOUIS PHILIPPE: That is not what I mean at all. I mean you are marvelous, Joseph. You could be more influential than you know. Leverage it. The world needs changing. Do you not agree? JOSEPH: Excuse me.
37.	01:02:19 – 01:02:37		Annoyed, defensively.	–	JOSEPH: You worry about me? There's no need. I have managed just fine without you or anyone else since the day I was abandoned here. Spare me your worries and your concerns.
38.	01:03:36 – 01:03:52	 	Nervously, with excitement, disappointedl y.	–	JOSEPH: The three divas of the opera, La Guimard, La Arnould, and La Levasseur have penned this petition in order to prevent the appointment of the Chevalier de Saint-Georges as music director of the Paris Opera.
39.	01:04:03 – 01:04:26		Painfully, disappointedl y.	Brooding music playing.	JOSEPH: We implore our queen to recognise that our honour and our delicate conscience could never allow ourselves to submit to the orders of a mulatto. He belongs to a sub-human race and such a man should not be allowed the honour of holding the highest musical position in France. We implore our queen to

					revoke the upcoming nomination.
40.	01:04:39 – 01:04:46		Joseph: Calmly, assertively.  Marie Antoinette: calmly.	Tense violin sound.	MARIE ANTOINETTE: The appointment will go to Gluck. JOSEPH: Well, you are the Queen. You will dismiss this petition, surely.
41.	01:05:25 – 01:05:34		Marie Antoinette: calmly, confidently.  Joseph: desperately.	Tense violin sound.	MARIE ANTOINETTE: I cannot publicly support a negro against the wishes of my court and risk falling further out of favour. JOSEPH: I am in your court. I am a Chevalier. Does that not mean anything?
42.	01:05:47 – 01:05:54		Disappointed ly, painfully.	Tense violin sound.	JOSEPH: One moment I was a man of France. But now I am only a negro.
43.	01:09:16 – 01:09:48		Calmly, aggressively, boldly.	–	JOSEPH: You will regret discarding me, friend. When all of France knows me, when all of Europe knows my music, you will be known for backing the wrong man. And you... You are a snake. A coward! You know I am the best.
44.	01:10:40 – 01:10:43		Shouting.	Crowd gasping.	JOSEPH: You reek of mediocrity! LA GUIMARD: And you are a barbarian.
45.	01:12:59 – 01:13:12		Calmly, mercilessly.	Intense violin music.	MARQUIS: I gave you a courtesy of warning. But now I'm afraid my civility has reached its end. Break his hands. Each finger. See that he's never able to play his little fiddle again.

46.	01:17:53 – 01:18:03		Bluntly.	Tense violin music.	JOSEPH: You are with child. Is it his? You do not know, do you?
47.	01:18:20 – 01:18:42	 	Joseph: desperately, hopefully, quietly.  Marie Josephine: boldly, sadly.	Tense violin music.	JOSEPH: We can go anywhere. Somewhere where we can be together. Our own little deserted island. MARIE JOSEPHINE: We cannot go anywhere. We will not be a happy family. We will not find freedom.
48.	01:23:05 – 01:23:28		Stephanie Felicite: uncomfortably, unwillingly, in shock.  Joseph: with a raised voice, angrily.	Deep cello sound.	STEPHANIE FELICITE: The Marquis... he took the baby away. JOSEPH: Where? Where?! STEPHANIE FELICITE: He killed it.
49.	01:27:36 – 01:27:39		Shouting.	People chanting.	PEOPLE: No more taxes! No more taxes!
50.	01:27:45 – 01:27:49		Shouting.	People chanting.	PEOPLE: Murderer! You are not my queen!
51.	01:28:41 – 01:28:58		Bravely, confidently.	Distorted chattering of people in the room.	JOSEPH: I'm putting on a concert. Invite anyone. Everyone. Charge them a fair price. The funds will go to those who need it. Food, resources. The rest we'll use to help fund the revolution.











52.	01:30:13 – 01:30:35		Marie Josephine: painfully, angrily.  Joseph: negatively, painfully.	–	MARIE JOSEPHINE: I said those things so he wouldn't kill you, Joseph. JOSEPH: No. instead, he killed my child. MARIE JOSEPHINE: My child. The one I carried. The one I loved.
53.	01:31:31 – 01:31:42		Softly, with a shaking voice.	Doleful music, Marie Josephine sobs.	MARIE JOSEPHINE: He was beautiful. Our son. He was beautiful.
54.	01:32:10 – 01:32:13		Shouting.	People chanting.	PEOPLE: Liberte! Egalite! Fraternite!
55.	01:32:32 – 01:32:34		Shouting.	People chanting.	PEOPLE: Burn the Bastille!
56.	01:34:09 – 01:34:38		Calmly, confidently, with growing anger in the voice, mercilessly.	–	MARIE ANTOINETTE: I have been a friend to you, and as a consequence, you have forgotten one crucial fact. I am the Queen of France. I will not be mocked by you. I will not be condescended to by you. I will no longer tolerate your arrogance and your disrespect. You and those who chant in the streets are fools! There will be no new France. You cannot topple what has been ordained by God. There will be order!
57.	01:35:00 – 01:35:05		–	Brooding music	–







58.	01:36:37 – 01:37:23		–	Playing melancholy music (the melody from the song his mother sang to him when he was little)	–
59.	01:37:24 – 01:38:23		–	Percussion instruments and the whole orchestra join in	–
60.	01:38:23		–	Music stops abruptly	–
61.	01:39:29 – 01:39:34		Shouting angrily.	Screaming of the people	NANON: Liberte! Liberte!
62.	01:39:49 – 01:39:53		–	Orchestra resumes playing	–
63.	01:40:47 – 01:40:56		–	Music of the orchestra grows increasingly intense	–







**APPENDIX 3: Selected examples related to the translation of the film “Chevalier.”**

No.	Time code	Visual frame	ST	TT	Microstrategy
1.	00:07:40 – 00:07:43		GEORGE BOLOGNE: Welcome to Paris, Joseph.	DŽORDŽAS BOLONAS: Sveikas atvykęs į Paryžių, Džozefai.	Imitation
2.	00:08:12 – 00:08:19		HEADMASTER: What of the mother? What of your wife?	DIREKTORIUS: O motina? O tavo žmona?	Condensation
3.	00:08:26 – 00:08:28		HEADMASTER: Guadalupe to Paris is not a short journey.	DIREKTORIUS: Iš Gvadalupės į Paryžių nėra trumpa kelionė.	Direct translation
4.	00:08:29 – 00:08:35		HEADMASTER: Surely you weren't expecting to just dump your <b>negro bastard</b> from the plantation in the first academy you laid eyes on.	DIREKTORIUS: Tikrai nesitikėjai, kad tiesiog numesi savo <b>negra</b> iš plantacijos į pirmą pasitaikiusią akademiją.	Condensation
5.	00:08:45 – 00:08:52		GEORGE BOLOGNE: He's gifted. <b>Such gifts should not be allowed to languish on a plantation.</b> I owe him at least that.	DŽORDŽAS BOLONAS: Jis gabus. <b>Tokios dovanos neturėtų būti leidžiamos skęsti plantacijoje.</b> Bent jau tai esu jam skolingas.	Direct translation, paraphrase
6.	00:11:54 – 00:12:23		LOUIS PHILIPPE: Good people of France, our country, our home is under siege. A siege not made of steel or cannons, but <b>a siege against the purity of blood. The purity of our nation. And this enemy, France's</b>	LIUDVIKAS FILIPAS: Gerieji Prancūzijos žmonės, mūsų šalis, mūsų namai, yra apgulti. Apgultis ne iš plieno ir ne iš patrankų, bet <b>apgultis, nukreipta prieš kraujo tyrumą. Mūsų tautos tyrumą.</b>	Direct translation

			enemy, is already here, I fear. The negro.	Ir šis priešas, Prancūzijos priešas jau čia, bijau. Negras.	
7.	00:13:24 – 00:13:40		LOUIS PHILIPPE: Behold. France's future. He is both angel and devil. Warrior and poet. A true son of France. My best friend. <b>Master of the sword. Maestro of the bow.</b>	LIUDVIKAS FILIPAS: Štai. Prancūzijos ateitis. Jis yra ir angelas, ir velnias. Karys ir poetas. Tikras Prancūzijos sūnus. Mano geriausias draugas. <b>Kardo meistras. Lanko meistras.</b>	Substitution
8.	00:18:06 – 00:18:16		LA GUIMARD: I was thinking. You must come and visit me sometime in Pantin. I've built a little theatre in my house. <b>I could give you a private show.</b>	LA GIMARDA: Aš galvojau. Kada nors turėtum atvažiuoti pas mane į Panteną. Savo namuose pasistačiau mažą teatrą. <b>Galėčiau surengti tau privatų pasirodymą.</b>	Direct translation
9.	00:23:29 – 00:23:34		MARIE ANTOINETTE: I only mean <b>leading the Opera despite its current troubles is still a highly competitive position.</b>	MARI ANTUANETĖ: Aš tik noriu pasakyti, kad <b>vadovauti operai, nepaisant dabartinių problemų, vis dar yra labai konkurencingos pareigos.</b>	Direct translation
10.	00:23:50 – 00:23:56		MARIE ANTOINETTE: If you want to lead the Paris Opera, Joseph, I'm afraid <b>you'll have to prove you are the better man for the job.</b>	MARI ANTUANETĖ: Jei nori vadovauti Paryžiaus operai, Džozefai, bijau, kad <b>turėsi įrodyti, jog esi geresnis žmogus šiam darbui.</b>	Direct translation
11.	00:27:10 – 00:27:33		LOUIS PHILIPPE: After 22 days of fever and distress, <b>your father died peacefully in his sleep in Guadeloupe.</b> You should know that he had	LIUDVIKAS FILIPAS: Po dvidešimt dviejų dienų karščiavimo ir kančių, <b>tavo tėvas ramiai mirė miegodamas Gvadalupoje.</b> Turėtum	Calque, direct translation and imitation

			all of his affairs in order. <b>Due to the fact that you are illegitimate, the fruit of adultery, George Bologne has left you none of his estate.</b>	žinoti, kad jis buvo sutvarkęs visus savo reikalus. <b>Dėl to, kad esi nesantuokinis vaikas, svetimavimo vaisius, Džordžas Bolonas nepaliko tau jokio savo turto.</b>	
12.	00:30:38 – 00:30:47		NANON: You live here all alone? JOSEPH: Hired help. But as you can see, <b>they all resigned upon learning that my father passed.</b>	NANONA: Tu čia gyveni vienas? DŽOZEFAS: Pasisamdžiau pagalbą, bet kaip matai <b>jie visi atsistatydino, sužinoję, kad mano tėvas mirė.</b>	Direct translation
13.	00:38:55 – 00:39:10		MARQUIS: France is the greatest nation in the world. <b>In any other country, a man of your colour would not be wearing such fine clothes or be so boldly propositioning a man's wife in his own drawing room.</b>	MARKI: Prancūzija yra geriausiai pasaulio valstybė. <b>Bet kurioje kitoje šalyje, tavo spalvos žmogus nedėvėtų tokių gražių drabužių ir nebūtų toks drąsus, siūlant darbą žmonai jo paties namų dailės kabinete.</b>	Direct translation
14.	00:47:25 – 00:47:44		LOUIS PHILIPPE: Of course, I revere the King, the Queen. They are family. But listen, I am talking about social contracts. <b>There's already talk of rebellion in the streets if the monarchy does not honour the universal rights of man. The authority is improper if the people do not empower it.</b>	LIUDVIKAS FILIPAS: Žinoma, aš gerbiu karalių, karalieneį, jie yra šeima. Bet klausyk, aš kalbu apie socialines sutartis. <b>Gatvėse jau kalbama apie sukilimą, jei monarchija negerbs visuotinių žmogaus teisių. Jų valdžia netinkama, jei žmonės jai nesuteikia įgaliojimų.</b>	Direct translation





15.	00:47:45 – 00:47:49		LOUIS PHILIPPE: You! The people. <b>Egalite!</b>	LIUDVIKAS FILIPAS: Jūs! Liaudis. <b>Lygybė!</b>	Direct translation from French
16.	00:51:13 – 00:51:24		JOSEPH: When I was very young, <b>my father took me from the only home I knew. He took me from my mother.</b>	DŽOZEFAS: Kai buvau labai mažas, <b>tėvas mane išvežė iš vienintelių namų, kuriuos pažinojau. Jis atėmė mane iš motinos.</b>	Direct translation
17.	00:55:28 – 00:55:32		PEOPLE: <b>Down with Antoinette!</b> Feed your people!	LIAUDIS: <b>Mirtis Antuanetei!</b> Maitink savo žmones!	Adaptation
18.	00:59:12 – 00:59:31		LOUIS PHILIPPE: Listen. I'm planning a visit to England soon. It'll be a great meeting of the minds. Brissot, Paine, Equiano. Artists and abolitionists. Philosophers. Come with me. <b>We can learn more of their ways and perhaps bring their philosophies back to France.</b>	LIUDVIKAS FILIPAS: Klausyk. Netrukus planuoju apsilankyti Anglijoje. Tai bus puikus protų susitikimas. Briso, Peinas, Ekvijanas. Menininkai ir abolicionistai. Filosofai. Važiuk su manimi. <b>Galėsite daugiau sužinoti apie juos ir galbūt parsivežti jų filosofą į Prancūziją.</b>	Substitution
19.	01:03:36 – 01:03:52	 	JOSEPH: The three divas of the opera, La Guimard, La Arnould, and La Levasseur <b>have penned this petition in order to prevent the appointment of the Chevalier de Saint- Georges as music director of the Paris Opera.</b>	DŽOZEFAS: Trys operos divos, Gimarda, Arnolda ir Levasė, <b>parašė šią peticiją, siekdamos užkirsti kelį paskirti Sent Džordžo riterį Paryžiaus operos muzikos direktoriumi.</b>	Direct translation, imitation




20.	01:04:03 – 01:04:26		JOSEPH: We implore our queen to recognise that our honour and our delicate conscience could never allow ourselves to submit to the orders of a mulatto. <b>He belongs to a sub-human race and such a man should not be allowed the honour of holding the highest musical position in France.</b> We implore our queen to revoke the upcoming nomination.	DŽOZEFAS: Mes prašome mūsų karalienės pripažinti, kad mūsų garbė ir jautri sąžinė niekada negalėtų leisti paklusti mulato įsakymams. <b>Jis priklauso nežmoniškai rasei ir tokiam žmogui neturėtų būti leista garbės turėti aukščiausias muzikines pareigas Prancūzijoje.</b> Mes maldaujam savo karalienės atšaukti būsimą nominaciją.	Direct translation
21.	01:27:36 – 01:27:39		PEOPLE: <b>No more taxes!</b> No more taxes!	LIAUDIS: <b>Daugiau jokių mokesčių!</b> Daugiau jokių mokesčių!	Direct translation
22.	01:27:45 – 01:27:49		PEOPLE: Murderer! <b>You are not my queen!</b>	LIAUDIS: Žudikė! <b>Tu nesi mano karalienė!</b>	Direct translation
23.	01:32:10 – 01:32:13		PEOPLE: Liberte! Egalite! Fraternite!	LIAUDIS: Laisvė! Lygybė! Brolybė!	Direct translation from French
24.	01:32:32 – 01:32:34		PEOPLE: Burn the Bastille!	LIAUDIS: Mesti ją į Bastiliją!	Substitution
25.	00:03:00 – 00:03:10		MOZART: Now, ladies and gentlemen, I give you music, featuring help from a <b>dark stranger.</b>	MOCARTAS: Ponios ir ponai, dovanuju muziką kartu su <b>tamsiu nepažįstamuju.</b>	Calque





26.	00:08:45 – 00:09:02		GEORGE BOLOGNE: Talents. <b>The boy has many, but one in particular that is exceptional.</b> That is what you claim to nurture here, is it not, Monsieur La Boessiere?	DŽORDŽAS BOLONAS: Talentai. <b>Berniukas jų turi daug, bet vienas iš jų yra išskirtinis.</b> Būtent tai, ką tu teigi, kad čia puoselėji, ar ne, Mesjė Labuaserai?	Direct translation
27.	00:11:02 – 00:11:06		STUDENTS: <b>Clumsy monkey.</b>	MOKINIAI: <b>Nerangi beždžione.</b>	Calque
28.	00:11:11 – 00:11:13		STUDENTS: <b>Hit him! Hit him!</b>	MOKINIAI: <b>Trenk jam! Trenk!</b>	Condensation
29.	00:14:36 – 00:14:46		MARIE ANTOINETTE: <b>I, Marie Antoinette, Queen of France, hereby anoint you, Joseph Bologne, Chevalier de Saint-Georges.</b>	MARI ANTUANETĖ: <b>Aš, MARI Antuanetė, Prancūzijos karalienė, išventinu tave, Džozefai Bolonai, Sent Džordžo riteriu.</b>	Direct translation
30.	00:20:42 – 00:20:47		JOSEPH: <b>Usually, I am the most impressive person at these parties, but it seems you have stolen the focus.</b>	DŽOZEFAS: <b>Paprastai aš išpūdingiausias žmogus šiuose vakarėliuose, bet atrodo, kad tu pavogei dėmesį.</b>	Direct translation
31.	00:22:28 – 00:22:30		JOSEPH: <b>I want to lead the Paris Opera.</b>	DŽOZEFAS: <b>Noriu vadovauti Paryžiaus operai.</b>	Direct translation
32.	00:25:35 – 00:25:52		MARIE ANTOINETTE: <b>Simply. Each of you will compose an opera</b>	MARI ANTUANETĖ: <b>Paprastai. Kiekvienas sukurs operą muzikos komitetui, o aš liepsiu</b>	Direct translation













			<p>for the music committee and I shall have them select a victor based on the quality of the production. The winner shall be rewarded the role, and his opera shall premiere at the Palais Royal for all of Paris.</p>	<p>jiems išrinkti nugalėtoją pagal kūrinio kokybę. Nugalėtojas bus apdovanotas postu ir jo operos premjera vyks karališkuose rūmuose, visam Paryžiui.</p>	
33.	00:27:53 – 00:28:17		<p>JOSEPH: We further inform you that your mother, Nanon, formerly the enslaved property of your father, George Bologne, is hereby to be freed and reunited with you, Joseph Bologne.</p>	<p>DŽOZEFAS: Toliau informuoju, kad tavo motina, Nanona, anksčiau pavergta tavo tėvo, Džordžo Bolono nuosavybė, yra išlaisvinama ir gražinama pas tave – Džozefą Boloną, jos vienintelį sūnų.</p>	Direct translation and imitation
34.	00:31:25 – 00:31:49		<p>NANON: And then I heard tales of your music. “He plays the violin. He composes. He plays songs for the finest people in Paris.” I said “Well, that is my son. My son was born with music in his heart, just like his mother.”</p>	<p>NANONA: O paskui išgirdau pasakojimus apie tavo muziką. „Jis groja smuiku. Jis kuria. Jis groja dainas geriausiems Paryžiaus žmonėms.“ Pasakiau „Tai mano sūnus. Mano sūnus gimė su muzika širdyje, kaip ir jo motina.“</p>	Direct translation
35.	00:32:50 – 00:32:55		<p>JOSEPH: I need the support of a seasoned professional if I am to win the approval of the committee.</p>	<p>DŽOZEFAS: Man reikia patyrusio profesionalo paramos, jei noriu gauti komiteto pritarimą.</p>	Direct translation and calque
36.	00:35:14 – 00:35:21		<p>JOSEPH: I am in need of a singer. The lead. You see, I am to compete for the</p>	<p>DŽOZEFAS: Man reikia dainininko. Pagrindinio. Matai, aš dalyvauju konkurse</p>	Paraphrase


			<b>position of director of the Paris Opera.</b>	<b>dėl Paryžiaus operos direktoriaus vardo.</b>	
37.	00:41:36 – 00:41:43		MARIE JOSEPHINE: It turns out I quite despise being spoken for. <b>The truth is I would very much like to perform in your opera.</b>	MARI DŽOZEFINA: Pasirodo, aš labai nemėgstu, kai kalbama už mane. <b>Tiesą sakant labai norėčiau vaidinti tavo operoje.</b>	Direct translation
38.	00:43:16 – 00:43:21		MARIE JOSEPHINE: Why not marry a <b>negro woman</b> ? That is perfectly legal. Unless, of course, you do not prefer them.	MARI DŽOZEFINA: Kodėl nesusituokti su <b>juodaode moterimi</b> ? Tai visiškai teisėta. Nebent, žinoma, tau jos nepatinka.	Paraphrase
39.	00:43:23 – 00:43:40		JOSEPH: <b>What a thing to say.</b> MARIE JOSEPHINE: I do not mean to offend. JOSEPH: “Why did you not marry a negro?” Perhaps a better question is why would I be legally forced to give up my title <b>for marrying a negro woman? I will be punished no matter who I marry.</b>	DŽOZEFAS: <b>Tai bent sakinys.</b> MARI DŽOZEFINA: Nenoriu įžeisti. DŽOZEFAS: „Kodėl nesusituokei su negre?“ Gal geresnis klausimas būtų, kodėl aš teisiškai priverstas atsisakyti savo titulo dėl to, <b>kad vedžiau negrę? Būsiu nubautas, nesvarbu už ko ištekėsiu.</b>	Paraphrase, condensation and substitution
40.	00:44:32 – 00:45:06		NANON: You remember the song I used to sing to you when you were a boy? You remember it? You can play something like that in your opera. JOSEPH: No. NANON: Why not? JOSEPH: <b>There are standards that must be honoured.</b>	NANONA: Prisimeni dainą, kurią tau dainavau, kai buvai berniukas? Pameni ją? Kažką panašaus gali atlikti savo operoje. DŽOZEFAS: Ne. NANON: Kodėl gi ne? DŽOZEFAS: <b>Yra standartai, kurių reikia paisyti.</b>	Adaptation

41.	00:48:15 – 00:48:41		<p>MARIE JOSEPHINE: <b>Are we invited to join you to fight injustice? Are we to be freed in your ideal view of the world? As equals?</b></p> <p>LOUIS PHILIPPE: I personally believe the idea that women are inferior to men was created by a man. But I was created by a woman so there my honour lies.</p>	<p>MARI DŽOZEFINA: <b>Ar mes kviečiamos prisijungti prie tavęs ir kovoti su neteisybe? Ar mes turime būti išlaisvintos, pagal tavo idealų pasaulio vaizdą? Kaip lygiavertės?</b></p> <p>LIUDVIKAS FILIPAS: Aš asmeniškai manau, kad idėją, jog moterys yra prastesnės už vyrus sukūrė vyras. Bet mane sukūrė moteris. Tad čia mano garbė.</p>	Paraphrase
42.	00:52:56 – 00:53:12		<p>MARIE JOSEPHINE: <b>Well, and then he married me off. Like a dog to be bred.</b></p> <p>JOSEPH: You are much cuter than a dog.</p> <p>MARIE JOSEPHINE: Do you think so?</p>	<p>MARI DŽOZEFINA: <b>O paskui jis mane ištekino. Kaip šunį, kurį reikia auginti.</b></p> <p>DŽOZEFAS: Tu daug mielesnė už šunį.</p> <p>MARI DŽOZEFINA: Tu taip manai?</p>	Oblique translation
43.	00:59:31 – 01:00:03		<p>JOSEPH: You wish me to be a political mascot?</p> <p>LOUIS PHILIPPE: <b>That is not what I mean at all. I mean you are marvelous, Joseph. You could be more influential than you know. Leverage it. The world needs changing. Do you not agree?</b></p> <p>JOSEPH: Excuse me.</p>	<p>DŽOZEFAS: Nori, kad tapčiau politiniu talismanu?</p> <p>LIUDVIKAS FILIPAS: Aš visai ne apie tai. Sakau, kad esi nuostabus, Džozefai. Galėtum būti įtakingesnis nei pats žinai. Pasinaudok tuo. Pasaulį reikia keisti. Ar nesutinki?</p> <p>DŽOZEFAS: Atsiprašau.</p>	Direct translation

44.	01:01:07 – 01:01:28		JOSEPH: Perhaps we can see it. Together. MARIE JOSEPHINE: It sounds like heaven, does it not? JOSEPH: <b>Whatever pleases you sounds like heaven.</b>	DŽOZEFAS: Galbūt mums pavyks tai pamatyti. Kartu. MARI DŽOZEFINA: Skamba kaip rojus, ar ne? DŽOZEFAS: <b>Viskas, kas tau patinka, skamba kaip dangus.</b>	Direct translation
45.	01:04:39 – 01:05:04		MARIE ANTOINETTE: The appointment will go to Gluck. JOSEPH: <b>Well, you are the Queen. You will dismiss this petition, surely.</b> MARIE ANTOINETTE: These are delicate matters, Joseph, even for a queen. JOSEPH: <b>So you will not defend me? Your friend?</b>	MARI ANTUANETĖ: Paskyrimas atiteks Glukui. DŽOZEFAS: <b>Ką gi, tu esi karalienė. Tu tikrai atmesi šią peticiją.</b> MARI ANTUANETĖ: Tai subtilus dalykas, Džozefai, net karalienei. DŽOZEFAS: <b>Vadinasi, tu manęs neginsi? Savo draugo?</b>	Direct translation
46.	01:05:25 – 01:05:34		MARIE ANTOINETTE: <b>I cannot publicly support a negro against the wishes of my court and risk falling further out of favour.</b> JOSEPH: I am in your court. I am a Chevalier. Does that not mean anything?	MARI ANTUANETĖ: <b>Negaliu viešai palaikyti negro prieš mano dvaro norus ir rizikuoti dar labiau prarasti savo palankumą.</b> DŽOZEFAS: Aš tavo dvare. Aš riteris. Ar tai nieko nereiškia?	Direct translation and calque
47.	01:05:47 – 01:05:54		JOSEPH: <b>One moment I was a man of France. But now I am only a negro.</b>	DŽOZEFAS: <b>Vieną akimirką buvau Prancūzijos žmogus. Bet dabar esu tik negras.</b>	Calque

48.	01:09:16 – 01:09:48		JOSEPH: You will regret discarding me, friend. When all of France knows me, when all of Europe knows my music, you will be known for backing the wrong man. And you... You are a snake. A coward! You know I am the best.	DŽOZEFAS: Gailėsiesi mane išmetusi, drauge. Kai visa Prancūzija mane pažins, kai visa Europa žinos mano muziką, sužinosi, kad palaikai ne tą žmogų. Ir tu... Tu gyvatė. Bailė. Žinai, kad aš geriausias.	Direct translation
49.	01:12:59 – 01:13:12		MARQUIS: I gave you a courtesy of warning. But now I'm afraid my civility has reached its end. Break his hands. Each finger. See that he's never able to play his little fiddle again.	MARKI: Aš tave mandagiai įspėjau. Bet dabar bijau, kad mano mandagumui atėjo galas. Sulaužykit jam rankas. Kiekvieną pirštą. Kad jis niekada negalėtų groti savo smuiku.	Direct translation
50.	01:17:53 – 01:18:03		JOSEPH: You are with child. Is it his? You do not know, do you?	DŽOZEFAS: Tu nėščia. Ar tai jo vaikas? Tu nežinai, ar ne?	Permutation
51.	01:18:20 – 01:18:42		JOSEPH: We can go anywhere. Somewhere where we can be together. Our own little deserted island. MARIE JOSEPHINE: We cannot go anywhere. We will not be a happy family. We will not find freedom.	DŽOZEFAS: Mes galime eiti bet kur. Kur nors, kur galėsime būti kartu. Į mūsų mažą negyvenamą salą. MARI DŽOZEFINA: Mes negalime niekur važiuoti. Nebūsime laiminga šeima. Nerasime laisvės.	Direct translation
52.	01:22:43 – 01:23:00		STEPHANIE FELICITE: The baby arrived. JOSEPH: What? STEPHANIE FELICITE: The baby.	STEFANI FELICITĖ: Gimė kūdikis. DŽOZEFAS: Ką? STEFANI FELICITĖ: Kūdikis. Mari	Adaptation

			Marie Josephine. Her baby. The baby's skin was dark in colour.	Džozefina. Jos kūdikis. Kūdikio oda buvo tamsios spalvos.	
53.	01:23:06 – 01:23:28		STEPHANIE FELICITE: The Marquis... he took the baby away. JOSEPH: Where? Where?! STEPHANIE FELICITE: <b>He killed it.</b>	STEFANI FELICITĖ: Marki... pasiėmė kūdikį. DŽOZEFAS: Kur? Kur?! STEFANI FELICITĖ: <b>Jis jį nužudė.</b>	Explication
54.	01:28:41 – 01:28:58		JOSEPH: I'm putting on a concert. Invite anyone. Everyone. Charge them a fair price. The funds will go to those who need it. Food, resources. The rest we'll use to help fund the revolution.	DŽOZEFAS: Aš rengiu koncertą. Kviesk bet ką, visus. Nustatyk jiems sąžiningą kainą. Lėšos atiteks tiems, kuriems jų reikia. Maistui, ištekliais. Likusią dalį panaudosime revoliucijai finansuoti.	Direct translation
55.	01:30:13 – 01:30:35		MARIE JOSEPHINE: I said those things so he wouldn't kill you, Joseph. JOSEPH: No, instead, he killed my child. MARIE JOSEPHINE: My child. The one I carried. The one I loved.	MARI DŽOZEFINA: Aš pasakiau tuos dalykus, kad jis tavęs nenužudytų, Džozefai. DŽOZEFAS: Ne, vietoj to, jis nužudė mano vaiką. MARI DŽOZEFINA: Mano vaiką. Tą, kurį nešiojau. Tą, kurį mylėjau.	Calque and direct translation
56.	01:31:31 – 01:31:42		MARIE JOSEPHINE: He was beautiful. Our son. He was beautiful.	MARI DŽOZEFINA: Jis buvo gražus. Mūsų sūnus. Jis buvo gražus.	Direct translation
57.	01:34:09 – 01:34:38		MARIE ANTOINETTE: I have been a friend to you, and as a consequence, you have forgotten one	MARI ANTUANETĖ: Aš buvau tavo draugė ir dėl to tu pamiršai vieną esminį faktą. Aš Prancūzijos karalienė.	Direct translation

			<p>crucial fact. I am the Queen of France. <b>I will not be mocked by you. I will not be condescended to by you. I will no longer tolerate your arrogance and your disrespect.</b> You and those who chant in the streets are fools! There will be no new France. You cannot topple what has been ordained by God. There will be order!</p>	<p><b>Tu iš manęs nesišaipysi. Tu manęs nežeminsi. Daugiau netoleruosiu tavo arogancijos ir nepagarbos.</b> Tu ir tie, kurie skanduoja gatvėse esat kvailiai! Naujosios Prancūzijos nebus. Tu negali nuversti to, kas buvo Dievo nustatyta. Bus tvarka!</p>	
58.	01:39:13 – 01:39:15		<p>PEOPLE: We won't let you take him!</p>	<p>LIAUDIS: Mes neleisime tau jo paimti!</p>	<p>Direct translation</p>

**APPENDIX 4: Selected examples of the historical facts and figures reflected in the film “Chevalier.”**

*Figure 1.* 01:41:09

In 1789, the people rose up in violent rebellion against Marie Antoinette and the monarchy.

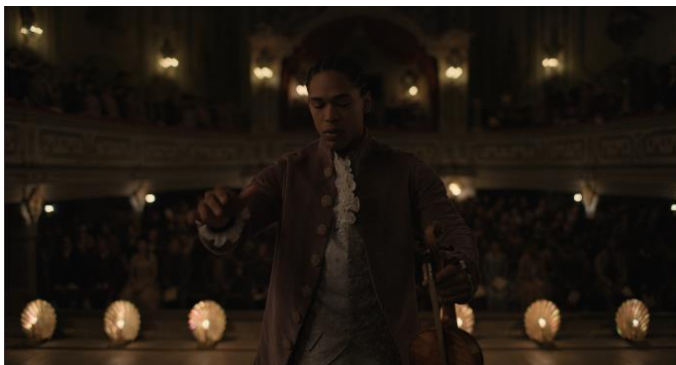
Joseph Bologne went on to lead the first all-Black regiment in the French Revolution.

*Figure 2.* 00:21:11



*Romance with Marie Josephine.*

*Figure 3.* 01:36:18



*Joseph's final concert.*

*Figure 4.* 01:41:24



In 1802, Napoleon Bonaparte reinstated slavery in the French colonies and ordered the prohibition of Joseph's music.

Because of this, much of the Chevalier's work was destroyed and forgotten.

*Figure 5.* 01:41:38

Over time, scholars and musicians have begun to rediscover Joseph's life and music.

He is now recognized as one of the first known Black classical composers and rightfully regarded as a pre-eminent virtuoso violinist.

*Figure 6.* 00:16:57



*Saint-Georges becomes a favoured companion of the Queen and is a popular member of the court.*

*Figure 7.* 01:37:03



*Marie Antoinette is standing outside the concert hall.*

**APPENDIX 5: Translation microstrategies employed rendering dialogues and historical facts in the film “Chevalier.”**

**Figure 8.** Translation microstrategies employed in the selected examples.

