Final Thesis

by EMMA ANDREWS

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"YEAH, IT'S FUNNY HOW WORDS CAN BE SO OPEN TO INTERPRETATION":

THE EFFECT OF INTRALINGUAL SUBTITLING ON CHARACTERISATION IN *BREAKING BAD*

Emma Andrews

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ABSTRACT

This research investigates the effects of intralingual (or same language) subtitling on characterisation, with a specific focus on the AMC drama, *Breaking Bad*. A corpus-stylistic approach was used, with a focus on several characters.

Corpora of the subtitle track to the third season were compared with similar corpora containing the transcribed speech of the same season, in order to generate data which could then be compared. Sub-corpora were also created for the eight individual characters chosen to research.

In order to investigate the stylistic side of the research, Jonathan Culpeper's triggers of characterisation were utilised, and Paul Rayson's Wmatrix corpus software was then used to identify statistically significant words and domains. This list was compared against the statistics produced by Wmatrix in order to understand their significance, if any.

The differences and similarities between the subtitle corpora and the spoken corpora for each individual character were investigated, as well as more general trends which were shown to occur throughout all of the data.

The subtitle data proved particularly cohesive with the spoken data, meaning that the subtitles were remarkably faithful to the original dialogue, with a much lower level of reduction than most other subtitles. Efforts appeared to be taken to preserve certain linguistic features often considered for deletion by subtitles, a number of these relating to characterisation.

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1. INTRODUCTION

This thesis investigates the stylistic effects arising from intralingual (also known as same language) subtitling for the deaf and hard of hearing (DHOH). The issue of intralingual subtitling is one that affects a great number of people, whether they have hearing difficulties or not. According to a survey undertaken by Action on Hearing Loss (2011), more than 10 million people in the United Kingdom alone were identified as being DHOH, with 800,000 of these registered as either severely or profoundly deaf. Subtitles are, at present, one of the easiest ways for DHOH people to access visual and audial media such as television or film.

Subtitles often differ from the dialogue, resulting in potential consequences relating to how viewers perceive characterisation. That is not to say that characterisation stems only from textual interpretation, but that it is one of a number of factors which contribute to it. In the case of television and film, one must take into account that multiple factors may lead to an overall interpretation of a character – visual cues, such as a character's body language, their style of clothing and their general appearance may also lead viewers to characterise them in a certain way (Shen, 2014: 201). Generally speaking, however, a great deal of how viewers characterise individual characters stems from their textual existence, which may reinforce these visual cues and vice versa. Because of this, any changes to this text have the potential to change elements of characterisation.

Comment [EA1]: Characterisation is a process which includes perception alongsid textual cues.

In this thesis, I investigate how characterisation is achieved in the AMC drama *Breaking Bad*, with an emphasis on how this is achieved through subtitles for the deaf and hard of hearing (DHOH), utilising both corpus linguistic methods as well as Culpeper's (2001) model of characterisation. *Breaking Bad* was chosen due to its highly praised writing and the emphasis placed on character development, not only for main characters, but for the entirety of the supporting cast (Hare, 2013).

The aim of this research is to understand and investigate the impact that subtitles may have on interpretation of textual characterisation cues, and subsequently whether or not subtitles provide an accurate vehicle for characterisation in place of spoken dialogue.

Comment [EA2]:

I begin in this chapter by providing a synopsis of the plot of *Breaking Bad*. In Chapter 2 I outline the methodology employed, explaining the process of data collection and corpus construction. In Chapter 3 I provide outline character summaries against which I compare my analyses of characterisation in both the subtitles and original dialogue. In

Chapter 4 I discuss the complexities and issues involved in subtitling for hearing-impaired viewers. I also explain Culpeper's (2001) model of characterisation before going on to apply this analytically in Chapter 5. In Chapter 6 I summarise the conclusions of this research and provide recommendations for future work.

1.1. Plot Synopsis

In the following section, I provide a synopsis of the plot of the third season of *Breaking Bad* as well as a very brief overview of the series as a whole in order to allow readers to contextualise the data. Individual character profiles are investigated in more depth in Chapter 3.

Conceived by Vince Gilligan, *Breaking Bad* tells the story of Walter White, a high school chemistry teacher with terminal lung cancer, who begins to manufacture methamphetamine as a way of earning money to support his family after he is gone. Gilligan stated that "television is historically good at keeping its characters in a self-imposed stasis […] when I realized this, the logical next step was to think, how can I do a show in which the fundamental drive is toward change?" (Klosterman, 2011). Gilligan, when speaking about Walt, has always fallen back on the metaphor with which he originally pitched the show to the studio, the idea that he wanted to "transform […] Mr Chips to Scarface" (Goodman, 2011), a comment on Walt paradoxically holding the place of both the protagonist and antagonist of the series. This idea of change and character development, not just for Walt, but for the entirety of the supporting cast, is frequently lauded as one of the reasons that *Breaking Bad* has been a hit both critically, and with the general public (Hare, 2013).

Enlisting the help of high school dropout, drug dealer and ex-student, Jesse Pinkman, Walt begins *Breaking Bad* as a somewhat hapless, but ultimately sympathetic protagonist who becomes increasingly more successful thanks to his signature 'Blue Sky' meth, which becomes infamous for its quality and purity.

As Walt becomes more successful, the consequences and illegality of his actions begin to radiate outwards, affecting not just him, but those around him. Walt's wife, Skyler, remains unaware of Walt's illegal activities, despite the strain placed on their marriage as a result, and only discovers his actions well into the third season.

Meanwhile Walt's brother-in-law, Hank, a Drugs Enforcement Agency (DEA) agent, spends much of the series attempting to track down Blue Sky's manufacturer, unaware

that it has been Walt the entire time. This leads Walt into a double life: on one side, he is the straight-laced family man, Walter White and on the other, Heisenberg, the drug kingpin.

At the close of the second season, Jesse and his then girlfriend, Jane, plan on taking Jesse's cut of his and Walt's drug money and leave town, with Jane threatening to expose Walt to the DEA if he refuses to give Jesse what he is owed.

Later that day, Walt encounters both of them, passed out at Jesse's home after taking heroin. Whilst attempting to wake Jesse, Walt accidentally knocks Jane onto her back, causing her to begin choking on her own vomit. Although Walt has the choice to save her, he instead chooses to let her to die rather than providing assistance. Jane's father, an air traffic controller, distracted by his own grief inadvertently misguides two aircraft flying in the airspace above Albuquerque, resulting in a collision which kills hundreds of people. Jesse, similarly driven by grief, checks into a rehab centre and blames himself for Jane's death whilst remaining unaware of Walt's involvement in the situation.

At the beginning of the third season, Walt insists that he is finished cooking meth, but is tempted back into it upon finding out that Jesse, who is still clean, is manufacturing methamphetamine on his own which is of similar quality and purity as Walt's own. Walt is provided with a top of the range laboratory and a lucrative salary by Gus Fring, a businessman and franchise owner, who uses his legitimate business ventures as a front for large-scale drug dealing. He is also provided with a new lab assistant, Gale, to replace Jesse who Gus is reluctant to trust because of his previous drug addictions.

Meanwhile, Hank becomes obsessed with tracking down Heisenberg, allowing his mental health and his relationship with his wife, Marie, to suffer as a result. Hank's single mindedness can be attributed to an incident in the previous season in which he received a prestigious transfer to the El Paso branch of the DEA, only to witness a traumatic, violent event leaving him with unacknowledged post-traumatic stress disorder and anxiety attacks. As a result of Hank's refusal to accept that there is anything wrong, the DEA continue to offer him the post in El Paso, which he maintains he still wants, but which he puts off to focus entirely on the Heisenberg case. Hank's name is offered by Gus Fring to Leonel and Marco Salamanca, two cartel hitmen who are targeting Walt as revenge for the death of their cousin, Tuco, who was in fact killed by Hank in a stand-off at the end of the second season.

When Hank begins to come close to discovering the source of the methamphetamine, linking the production to Jesse, Walt and Jesse reunite to destroy the evidence, tricking Hank into believing that his wife has been seriously injured in order to buy themselves time. Although the ploy works, an enraged Hank returns to Jesse's house and attacks him, resulting in Jesse being hospitalised, vowing to sue Hank for 'every cent he earns' and Hank being suspended from active duty.

Immediately after his disciplinary hearing, Hank receives an anonymous phone call, informing him that an attack on his life is imminent, allowing him the time to kill one of the hitmen and seriously injure the other, though not before he is shot himself, resulting in paralysis from the waist down. Whilst the DEA begin to investigate the hitmen, Gus Fring utilises the distraction, and launches an attack on the Mexican cartel, allowing him to acquire control over the drug trade in the area.

In an effort to convince Jesse to drop the charges against Hank, Walt arranges for Gus to hire him, with Walt claiming that he can no longer work with Gale. Jesse agrees, and drops the charges, but begins skimming the methamphetamine he and Walt produce to sell on the side at his group therapy sessions. It is at these meetings that Jesse meets, and subsequently begins dating, another ex-addict, Andrea, whose ten-year old brother, Tomás, is involved in the selling of methamphetamine in the area. Jesse, upon investigating Tomás, realises that he is helping to sell 'Blue Sky' meth, meaning that he is indirectly dealing on behalf of Gus Fring.

Jesse, angry that Gus is involving children, confronts him and is given the promise that Gus will no longer use children in his drug operations. Sometime after the meeting, Tomás is found dead, with the implication that Gus gave the order to murder him. Jesse goes to kill the adult dealers supervising Tomás, but is interrupted by Walt, who runs them down with his car and tells Jesse to go into hiding.

Without Jesse, Gale is brought back as Walt's lab assistant, though it becomes clear that Gus is training Gale to replace Walt, thereby making Walt expendable. Walt tells Jesse to find out where Gale lives, and plans to kill him, but is interrupted by Gus's associates who realise what he plans to do.

With the realisation that he will be killed if he does not act quickly, Walt manages to convince Gus's men to let him call Jesse, lying that he can get Jesse to turn himself in. Instead, Walt tells Jesse to kill Gale before Gus can stop him. The season ends with Jesse shooting Gale, killing him, and saving Walt's life.

2. METHODOLOGY

2.1 INTRODUCTION

This chapter explains the methodology involved in this research including an overview of the reasoning behind certain methodological approaches. Due to the nature of this research, a mixed methodology was required. In order to broadly analyse the subtitle data, a quantitative method was required as the data was comprised of a large amount of text, but in order to analyse the specifics of characterisation, a qualitative, stylistic approach was taken. The reasoning behind this mixed approach, as well as an overview of the existing research in these areas, is investigated further in Chapter 4.

2.2 OBJECTIVES

Although the overall objective of this research was to investigate the effect of intralingual subtitling on characterisation, in order to fully realise this, four objectives were outlined:

Objective 1: To transcribe the audio data for all thirteen episodes of the third season of *Breaking Bad*, and to obtain corresponding subtitle data.

Objective 2: To create two corpora for each character using the audio transcription and the subtitle files.

Objective 3: To analyse the corpora using different corpus software, in order to identify the difference between the characterisation provided by the audio, and the one provided by the subtitle track.

Objective 4: To apply Culpeper's model of characterisation to the data, in order to examine character-specific triggers within the text.

These objectives are expanded upon below.

In order to collect the text data, I began by extracting the subtitle files from the season three DVDs of *Breaking Bad* using SubRip software (Zuggy, 2014), resulting in thirteen separate subtitle files which could then be converted to plain text. Copies of these plain text subtitles were then adapted to reflect the actual dialogue, a process which involved viewing and transcribing all of the spoken data for each of the thirteen episodes. This resulted in 26 separate corpora (collections of text created purely for the purpose of

computational analysis), two per character: one corpus consisting of a subtitle track and one of a spoken word transcription. In order to further investigate specific characterisation, a number of characters were chosen for investigation. These characters were chosen based on a number of different factors: main cast status, the extent to which their actions affect others and their interactivity with other characters – this was determined by characters' status, whether they were included on AMC's 'character' list on the official *Breaking Bad* website, and also by how impactful they were on the plot progression of *Breaking Bad*. Characters who were listed as 'main' but who did not interact outside of a small group of individuals were excluded due to time constraints. The chosen characters are discussed in more detail in Chapter 3.

Each of the chosen characters was assigned a separate colour, and their speech was highlighted accordingly in both the spoken corpus and the subtitle corpus.

```
285
00:18:57,400 --> 00:18:58,753
I'm a criminal, yo.

286
00:18:59,240 --> 00:19:04,234
Yeah, and if you wanna stay a criminal
and not become, say, a convict

287
00:19:04,400 --> 00:19:06,914
then maybe you should grow up
and listen to your lawyer.

288
00:19:07,080 --> 00:19:10,072
Right, so you can get your 5 percent.

289
00:19:10,240 --> 00:19:12,196
No, that's 17 percent.
```

FIGURE 2.1 HIGHLIGHTED SPOKEN DATA

Figure 2.1 is an example of typically highlighted data and portrays a conversation between Jesse Pinkman, highlighted in yellow, and Saul Goodman, highlighted in pink, in the episode 'Kafkaesque' (2010).

In order to create corpora consisting only of one character's speech, it was necessary to remove any extraneous data, including the numbered timecodes appearing above the dialogue and the speech of other characters. Although timecodes do not appear on

subtitled media, they act as a description for subtitlers, indicating the length of time that a subtitle is required to appear on the screen, as well as the 'number' of the subtitle (CTS Language Link, 2014).

```
285
00:18:57,400 --> 00:18:58,753
I'm a criminal, yo.

286
00:18:59,240 --> 00:19:04,234
Yeah, and if you wanna stay a criminal
and not become, say, a convict
```

FIGURE 2.2: EXTRACT OF DATA CONTAINING TIMECODES

To use the text above as an example, the subtitle 'I'm a criminal, yo' appears for just over a second, denoted by the timecode '00:18:57, 400 → 00:18:58, 753'. Not only do we see how long the subtitle remains on the screen, but we can also tell at exactly what point in the episode this particular subtitle appears. In this case the dialogue occurs 18 minutes and 57 seconds into the episode. Jesse's utterance in yellow is then followed by Saul's just under a second later; Saul's utterance appears for slightly longer due to its length which spans the full two lines of text available for subtitle presentation.

In order to extract this specific data, an existing Microsoft Word macro developed by Puttur (2012), originally designed to filter only the default bright yellow highlighted text, was extended:

```
' Set the font type
.Font.Name = "Courier New"
' Set the font size
.Font.Size = 10
' Set the format, depending on the value of i
' Add text
For Each Char In ActiveDocument.Characters
If Char.HighlightColorIndex = wdPink Then
i = 1
oneword = Char.Text
'oneword = oneword & "##"
.TypeText oneword
oneword = ""
Else
If i = 1 Then
.TypeText vbCrLf
i = 0
End If
End If
Next
End With
' Save the file
doc.Save
```

```
' Bring the MS Word window to the front
doc.Activate
End Sub
```

(Puttur, 2012)

In this, the value of 'wdPink' can be adjusted based on the highlight colour for each character – in this example, the macro has been used to extract all of Saul's speech. Jesse's speech, for example, would be extracted by changing the value to 'wdYellow'.

By using this macro, we are left with a separate file containing only the speech of the chosen character without any other dialogue or timecodes:

```
Yeah, and if you wanna stay a criminal
and not become, say, a convict
then maybe you should grow up
and listen to your lawyer.
No, that's 17 percent.
Yeah, that was for your partner.
It's privileges of seniority and all.
But for you, it's the usual,
17 percent a and that's a bargain.
```

FIGURE 2.3: SAMPLE OF SAUL GOODMAN'S SPOKEN CORPUS

This macro was applied to each of the episode corpora (both spoken and subtitle) with the colour value changed to each character's corresponding highlight colour. The resulting text files were then compiled into two corpora per character, one containing only spoken data, and one containing only subtitle data. This results in sixteen overall corpora, two for each of the eight characters chosen for this investigation.

Once these corpora were created, the data were analysed using corpus software. I used Anthony's (2014) AntConc and Rayson's (2009) Wmatrix. Part of the reasoning for this was Wmatrix's ability to generate log likelihood numbers, as well as AntConc's portability. Working with two separate pieces of corpus software allowed certain basic functions, such as word count, to be checked thoroughly and provided greater flexibility whilst working.

Log likelihood calculations are important for comparing the frequency of words, phrases or semantic domains in more than one corpus. Wmatrix features the ability to automatically generate these log likelihood numbers, leading to an easy method of analysing the significance of certain words and phrases. Walker (2010:364) makes reference to this usefulness and states that 'Wmatrix's semantic functionality can help [...] by identifying themes within the text and locating potentially important sections of

the text for further analysis'. Log likelihood numbers correspond to statistical significance: a log likelihood number of 15.13 or higher represents that a word or phrase is statistically significant with 99.99% accuracy; a number from 12.83 to 15.12 represents 99.9% accuracy and 6.63 to 12.82 represents 99% accuracy (Rayson, 2003).

Wmatrix contains a list of pre-programmed 'key domains' (also known as semantic domains or semantic fields) that linguistic data may fall under. Key domains are described by Gao and Xu as 'groups of words of which meanings are closely interrelated' (2013). There are, however, a number of issues with this definition: Firstly, the issue of 'keyness' is not addressed in this description. Keyness encompasses both key words and key domains, generated automatically by Wmatrix – Keyness is calculated by comparing one 'target' corpus with another, larger, 'reference' corpus; a word or domain displays keyness when it occurs significantly more or less frequently in the target corpus than in the reference corpus (Evison, 2010:127). Because keyness is a textual feature rather than a language feature, it cannot be used blindly to make statements about the corpora (Stubbs, 2010:25); the view that words can be grouped together in such a clear and unambiguous way is problematic to say the least and any observations made by generating keyness must be further investigated from a contextual point of view. Moe (2014) offers a more flexible definition of key domains which splits them into two separate definitions, collocates and paradigm forms.

The term 'collocates' has been in use within linguistics for over fifty years and, although originally derived from Firth (1957), is more frequently associated with Halliday's research (1966). Wales defines collocation as 'the habitual or expected co-occurrence of words' (2001:68), supporting Moe, where collocation is more simply defined as 'words […] frequently used together in a sentence' (2014). The lexical relationship of certain words is inherently understood by English speakers, simply because of the frequency with which they occur in close proximity.

Log likelihood is calculated through the use of a contingency table (See Table 2.1; note that values 'C' and 'D' correspond to the total number of words in Corpus 1 and 2 respectively; A and B represent the frequency of a single word within the two corpora):

TABLE 2.1: GENERIC CONTINGENCY TABLE

	Corpus 1	*Corpus 2*	*Total*
Frequency of Word	A	B	A + B
Frequency of other	C – A	D – B	C + D - A - B

Words			
Total	C	D	C + D

Such a table will result in a positive number which can be used to compare the overuse and underuse of items within two comparative corpora.

The expected values can be calculated using two different formulae. Firstly, in order to calculate a normalised average, the following formula is implemented, with E_i representing the expected values:

$$E_i = \frac{N_i \sum_i O_i}{\sum_i N_i}$$

In this formula, the subscript *i* takes the values 1 and 2. N_1 represents value C in the contingency table (the total number of words in the first corpus), N_2 represents value D (the total number of words in the second corpus) and O_i are the observed values. Once the expected values have been calculated, a second formula is applied in order to calculate the log likelihood value, represented by $-2\ln\lambda$:

$$-2\ln\lambda = 2\sum_i O_i \ln\left(\frac{O_i}{E_i}\right)$$

Using corpus software allows for the analysis of more general trends within a corpus, and can generate numeric data such as log likelihood numbers which would be otherwise too time-consuming to calculate using manual analysis. Word counts, the statistical significance of words and phrases, n-grams and key domains can be generated quickly and easily, allowing for an overview of a large amount of data.

Although corpus software generates a great deal of quantitative data, characterisation itself still requires a mostly qualitative approach. As a result, I used the model of characterisation developed by Culpeper (2001) as a scaffold around which to build characterisation and complement the quantitative results of corpus analysis. Culpeper's framework is discussed in greater detail in Section 4.2.

Before we may begin to investigate characterisation triggers, we must first understand exactly how the characters in this study have been previously characterised, not only by academics, but by both the writers of *Breaking Bad*, and the actors that portray each individual character. This will be discussed in the following chapter.

3. Character Outlines

This chapter provides a brief summary of the key characters to be studied as part of this research. The colours associated with each character correspond with the colours used in the transcriptions to identify their speech, and the actor names are provided to contextualise any quotes about the characters which originate from these actors. It was important to investigate any existing information tied to characterisation in order to understand whether or not the way in which individual characters are subtitled reflects this.

3.1 Walter White (Bryan Cranston)

Vince Gilligan sums up Walt's character in a single sentence, 'Walter White is a brilliant man and an accomplished liar who lies best to himself' (Sony Pictures Television, 2013). Obsessed with the idea of leaving some kind of legacy after his death and driven by both greed and ego, Walt manipulates lies and deceives others, all whilst maintaining that he is still both a good and honourable person. The way that Walt views himself is often at odds with his actions – it is this conflict that drives a lot of Walt's characterisation as well as his actual behaviours (Bossert, 2012).

A number of academics, particularly in both Blevins and Wood's *'The Methods of Breaking Bad'* (2015) and Koepsell and Arp's 'Badder Living Through Chemistry' (2012), have likened Walt's transformation to the 'tragic hero' archetype described by Aristotle in his work of dramatic theory, Poetics (1902). Walt's downfall is propelled by what Aristotle defines as hubris, the quality of excessive pride or self-confidence.

Bossert (2012) investigates the similarities between Shakespeare's own tragic hero, Macbeth, and how Walt's journey from unassertive high school teacher to drug kingpin emulates Macbeth's transformation and eventual downfall. For Walt, this transformation comes from a deep feeling of resentment and entitlement.

However, it is being diagnosed with lung cancer that acts as the final catalyst that allows Walt to 'break bad' (Echart & García, 2015). Bossert (2012) states that it is 'not enough' to simply have a character 'break bad' for no reason, and instead the audience must be able to comprehend a sense of a character's psychological development whether this is

in a positive or negative way; that is to say, an audience can only believe Walt's behaviour if they simultaneously believe his fictional psychology.

We see, therefore, that Walt's insecurities are laid out right from the start of *Breaking Bad* – glimpses of this resentment hint that Walt may be motivated by something other than love for his family. These hints are not detected by others in Walt's world – Walt is not seen as a man with ambitions, let alone someone with the means to achieve them (Bossert, 2012). Much of Walt's insecurity is tied in with the concept of masculinity, a theme which is frequently explored within *Breaking Bad.* Pride and masculinity are tied together in Walt's mind, as well as the minds of several characters that are both respected and envied by him. Walt's brother in law, Hank, jokes in the season one episode 'Pilot' that, when Walt is reluctant to hold his gun, 'that's why they hire men'; in the season three episode 'Más', Gus Fring gives Walt a speech which states that 'a man provides […] even when he's not respected or even loved. He simply bears up and does it. Because he's a man'.

Poe (2014) identifies this ingrained idea of what it means to be a man as 'one of the show's tragic ironies'. Walt's idea of patriarchal family unit means that his 'duty' is to provide for his family, even when they do not want his assistance or when Walt's actions hurt them. Walt continues to fall back on his statements that he does what he does for his family, because without that justification he would, in his mind, 'be the bad guy' ('Caballo sin Nombre', 2010).

We see, however, multiple instances in which Walt has a chance to keep his family afloat without having to break the law: he is offered a job and healthcare to cover his treatments by his old business partner, Elliott Schwartz, with no strings attached, but rejects it. Elliott then offers to simply pay for his treatment and is rejected once again. Walt's pride keeps him from taking charity and he is affronted that Elliott is, in Walt's mind, implying that he cannot provide on his own. Similarly, Hank tells Walt 'no matter what happens […] I'll always take care of your family' ('Cancer Man', 2008), clearly intended to reassure Walt that the security of his family is guaranteed. Once again, however, Walt sees this as a challenge to his manhood and his ability to provide, which only results in setting him further on the path to becoming Heisenberg.

The question of Walt's 'goodness' is constantly brought into question, more frequently as the series progresses. In series one, Walt debates whether or not to kill Krazy-8, a methamphetamine distributor that he and Jesse have chained up in Jesse's basement. Walt, agonising over the decision, makes a pros and cons list:

Let Him Live	Kill Him
It's the moral thing to do	He'll kill your entire family if you let him go
Judeo / Christian principles	
You are not a murderer	
He may listen to reason	
Post-traumatic stress	
Won't be able to live with yourself	
Murder is wrong!	

(Transcribed from '… and the Bag's in the River', 2008)

This moral decision clearly weighs heavily on Walt at the time, and he is on the verge of freeing Krazy-8 before he realises that Krazy-8 has concealed a broken plate and intends to kill him with it. Walt abandons the 'let him live' column entirely with the justification that Krazy-8 will kill him otherwise. From this turning point, we begin to see Walt justify further deaths for which he is responsible.

LaRue (2013) provides an infographic tallying up all of the deaths which occur in *Breaking Bad*, showing that, in total throughout the series, Walt is directly responsible for nineteen deaths. Littman (2012), however, points out that there is a spectrum of moral culpability that Walt falls on: although Walt is not always the one pulling the trigger he is, more often than not, the one pulling the strings. For example, Walt orders Jesse to kill Gale, a character who is, by *Breaking Bad* standards, relatively harmless. Jesse is shown later to agonise over Gale's death, descending back into drugs and recklessness, whereas Walt remains unaffected save for feelings of jealousy when Hank believes that Gale is the 'genius' behind his work ('Bullet Points', 2011).

Walt often compartmentalises his actions, particularly by outsourcing them to others in order to distance himself from their deaths. Wondemaghen (2015) discusses compartmentalisation, stating that Walt employs it in order to cope with the inconsistencies between the man, Walter White and his alter ego, Heisenberg. Wondemaghen argues that Walt shows a number of symptoms commonly associated with psychopathy: his self-presentation vs his true inner self; his previously mentioned compartmentalisation and a lack of empathy (2015).

I would argue that Walt instead shows signs of sociopathy – Psychopathy is generally considered an innate condition, whereas sociopathy is seen to be a product of upbringing or environment (Fersch, 2006). Walt has only spoken about his upbringing

once. He discusses visiting his father, who is dying of Huntington's disease, in the hospital – he describes how he remembers his father making 'this rattling sound like if you were shaking an empty spray paint can—like there was nothing in him.' ('Salud', 2011). Walt is clearly very affected by this and confesses to his own son that he does not want to be remembered in the same way, driving his actions to create some sort of 'legacy' even if it comes at the expense of moral compromise. Hare and Babiak (2007) describe sociopathy as having a sense of morality and a conscience, but one which may be at odds with the general culture. We see Walt occasionally feel remorse, even if only briefly, particularly if his actions have affected someone that he views as 'family'. For example we see him on the verge of confessing to Jesse about his involvement in Jane's death in 'Fly' (2010), before Jesse dismisses Jane's death as 'no-one's fault', cutting Walt's confession short.

3.2 Jesse Pinkman (Aaron Paul)

Jesse Pinkman is Walt's (often reluctant) partner in crime. Jesse's characterisation, and his relationship with Walt, is complex, but may be summarised by writer Vince Gilligan who states that "[Jesse is] a leader, who thinks he's a follower" (Sony Pictures Television, 2013). Jesse is often utilised as a character to 'reflect glimmers of Walt's remaining morality during dark moments' (Bossert, 2012), but simultaneously acts as a lightning rod for a great deal of Walt's hubris.

We also see that Walt feels paternally towards Jesse, paradoxically attempting to both protect and guide Jesse whilst at the same time actively sabotaging Jesse's happiness if it interferes with his own desires (Bossert, 2012:75). Walt and Jesse's relationship is one of superiority: each time that Jesse begins to 'overtake' Walt, the imbalance is swiftly restored, often through Walt's own actions. Walt's paranoia about Jesse's girlfriend, Jane, leads to him allowing her to choke to death, though his reasoning remains ambiguous. Jane's death teaches Jesse self-loathing and establishes the sense of guilt that begins to distinguish him from Walt. Echart and García (2015), unlike Bossert, believe that Jesse does not reflect Walt's remaining humanity, but believe instead that Jesse acts as an 'inverted mirror' to the viewer, designed to highlight Walt's lack of guilt.

In 'No Más', Jesse distances his characteristics from those of Walt when he starkly accepts 'badness' as part of his character, stating that 'I accept who I am […] I'm the bad guy'. Jesse does not attempt to minimise or justify his behaviour, as is characteristic of Walt, but instead realises that he must live with the guilt and the responsibilities of the

things he has done. During a group therapy session, Jesse euphemistically discusses killing Gale Boetticher, telling his therapist that 'a couple of weeks back [he] killed a dog'. He grows steadily angrier at the therapist's suggestion that he should 'stop judging and accept' what he has done; Jesse finishes the conversation by bitterly asking: 'if you just do stuff and nothing happens, what's it all mean? What's the point? […] No matter what I do, hooray for me because I'm a great guy? It's all good? No matter how many dogs I kill, I just do an inventory and accept?' ('Problem Dog', 2011).

Jesse's morals, although not always in sync with those of wider society, strongly define him. He is shown to be intensely averse to harming children, and has shown several times that his character can become unusually assertive when the topic comes up. Simultaneously, however, he hypocritically berates an ex-addict for 'getting wasted when she has a little kid to take care of', whilst he is involved in a scheme to sell crystal meth to recovering drug users at her support group ('Abiquiu', 2010).

3.3 Skyler White (Anna Gunn)

Anna Gunn, has herself, written an editorial for the New York Times (2013) in which she defends her character, discussing the overwhelmingly negative response to the way in which Skyler is characterised and the way she acts as a result. Gunn argues that Skyler is reduced to 'a ball and chain, a drag, a shrew [and] an annoying bitch wife', and is not allowed, by a number of fans, the same complex characterisation afforded to male characters on the show. A fanpage on the social networking site Facebook, entitled 'Fuck Skyler White' has amassed, as of January 2015, over 30,000 likes from *Breaking Bad* fans across the site (2011). Nothing similar exists for Walt, and the overall reaction to him appears to recognise and understand his 'tragic hero' archetype. Although not necessarily condoning his actions, fans frequently praise Walt's ambiguous morals as a key element that makes his character so fascinating whilst vilifying Skyler for the same reason.

Obbo (1980) discusses the existence of this double-standard, stating that "women's own attempts to cope with the new situations they find themselves in are regarded as a 'problem' by men, and a betrayal of traditions […] often confused with women's role [in society]". Skyler finds herself in an almost countless number of these 'new situations': discovering Walt's cancer, caring for a new baby following an unexpected pregnancy as well as the reveal at the beginning of the third season that Walt has been manufacturing methamphetamine. Watching Skyler attempting to deal with these unexpected events

forces viewers to challenge their own attitudes towards the 'dutiful wife' stereotype. Skyler does not fit the cliché – she is stubborn, opinionated and occasionally unethical, much like her male counterparts. Skyler routinely ignores Walt's insistence that he is '[cooking meth] for the family', and is one of the first characters to begin challenging him. Skyler's role eventually becomes that of the 'true' protector of the family. This is directly referenced in the season 4 episode 'Cornered', in which Skyler tells Walt that 'someone has to protect this family from the man who protects this family' (2011).

Price-Wood (2014) writes that Skyler reminds her of 'numerous postpartum cases [she has] encountered as a midwife' – Skyler is pregnant for both the first and second series, before giving birth in the season 2 episode 'Phoenix' (2009). Price-Wood (2015: 133) praises Skyler's character for 'how believable her responses [are to the] traumatic events in her life'. We see that even through Skyler's feelings of hopelessness, she still attempts to fight back against Walt whilst maintaining the illusion of normality to the rest of the family. Skyler's affair with her boss is not necessarily one of romantic or sexual attraction, but one of rebellion; she is torn between leaving Walt and turning him in to the police; throwing her family unit into chaos or remaining in a relationship she no longer wants in order to keep her children from discovering the truth about their father. With very few options available to her, and prizing her family above all else, Skyler remains in the relationship at the sacrifice of her own moral code.

3.4 Hank Schrader (Dean Norris)

Hank begins as a somewhat stereotypical character, originally portrayed as a brash, arrogant police officer who does not seem to take his work all that seriously. As the series continues, however, we see Hank's progression into a far more sympathetic character. This is triggered first by the symptoms of post-traumatic stress disorder he displays after an incident involving the Cartel, then once again by his shoot-out with the Salamanca cousins which leaves him unable to walk.

Hank may be accused of 'black and white thinking' (Littman, 2012:163), but in truth this is an oversimplification and his character is far more nuanced. Despite his role as a DEA agent, we see Hank smoking illegal Cuban cigars whilst Walt engages him in a conversation about arbitrary legality. Hank states that 'a lot of guys in jail talk like that', despite the fact that, although considered less serious than manufacturing methamphetamine, Hank still engages in behaviour outside the law ('A No-Rough-Stuff-

Type Deal', 2008). Much of Hank's behaviour comes from his single-mindedness – he is shown to go to great lengths to track down Heisenberg despite his involvement in the case resulting in both his suspension from the police force and almost his own death.

It is not, however, that Hank necessarily believes himself to be above the law, but instead chooses to follow his own code of rules and morals even if it is not beneficial for him to do so. In the episode 'One Minute' (2010), Hank refuses to lie in his statement regarding Jesse Pinkman despite believing that he will lose his job and that Jesse will press charges. Hank states that '[he is] supposed to be better than that', even when informed that Jesse's word will not stand up against his.

3.5 Gus Fring (Giancarlo Esposito)

Owner of a local chain of fast food restaurants, *Los Pollos Hermanos*, Gus is driven by logic and careful planning and is one of the most private characters in the series. He claims, like Walt, to hide in plain sight – indeed, he is even shown to do charitable work for the DEA and is well known to them as a local businessman and benefactor. Gus proves to be charming and pleasant when it is required, but controls his drug business ruthlessly.

Gus Fring's enigmatic nature has been discussed by a number of scholars, including Hinzmann (2012), who points out that as viewers we are only ever treated to hints of Gus's personality outside of the events of *Breaking Bad*. For example, Gus is stated at several points to be a Chilean national who immigrated to Mexico in the late 1980s, however both Hank Schrader and Mike Ehrmantraut discover separately that there are no records of him prior to 1986, hinting that Gus may be using an alias for an unspoken reason. Gus's sexuality is also left ambiguous, with Vince Gilligan stating that "[Gus's sexuality is] open to interpretation. It's whatever the audience wants it to be" (Dixon, 2010). The only character in which we see Gus emotionally invested appears in a flashback where Gus is shown meeting with the Cartel, accompanied by a man ambiguously referred to as his 'partner' – various jokes are made by Cartel members implying that the two men are romantically involved, and Gus is shown weeping after his partner is executed ('Hermanos', 2011).

This emotional outburst is the only one to which we are treated throughout Gus's presence in *Breaking Bad*, and Gus is shown otherwise to be very reserved and careful with regards to both his work and his personal life. This is referenced by Hank Schrader, who describes Gus as 'very careful' and states that 'anyone [that] clean has to be dirty'

('Bug', 2011); indeed, when Gus is first introduced, Walt fails to even recognise that Gus is the man he is supposed to be meeting until several days later due to his unobtrusive style of dress and his perceived role as the restaurant manager of *Los Pollos Hermanos*.

Gus is shown to be ruthless, and Hinzmann (2012) states that he is an example of the Machiavellian philosophy that it is better to be feared than loved. We see that he has no qualms about killing, even if it is simply to make a point ('Box Cutter', 2011), and has even put his own life in danger by drinking poisoned tequila as part of a larger plan to kill a number of high ranking Cartel members ('Hermanos', 2011).

3.6 Mike Ehrmantraut (Jonathan Banks)

Mike has a number of roles within *Breaking Bad* though he is most frequently associated with Gus Fring, for whom he acts as a right hand man. Mike is a 'Jack of all trades' and is called upon frequently by Gus to take care of business that he cannot take care of himself. Mike also acts as a private investigator for Saul Goodman.

Just as Jesse acts as an inverted mirror for Walt, so too does Mike, who displays a number of characteristics that Walt wishes to attribute to himself. Mike cares very deeply for his family, in particular his young granddaughter, and is stated to have put almost two million dollars away for her eighteenth birthday ('Say My Name', 2012). Jonathan Banks describes Mike as having 'lost his soul a long time ago' (2012a), but that he '[has] good in him, and that's hard for him to live with' (2012b). Unlike Walt, but in a similar way to Jesse, Mike understands that he has done bad things, and has come to accept that as part of his character. Banks explains that there's 'a sadness [about Mike], a morose quality […] [He] can't do those things and not be affected by it' (2012a).

Simultaneously, however, we see glimpses of Mike's 'goodness' throughout the series – he is protective towards Jesse and unafraid of Walt. He is one of the few characters who remains unintimidated by Walt's 'Heisenberg' persona, even when the friction between he and Walt reaches breaking point in *'Say My Name'* (2012) and Walt kills Mike in cold blood. Rather than begging for his life, Mike's last words are used to tell Walt to 'shut the fuck up and let me die in peace', indicative that his feelings remain the same.

Banks believes that loyalty is one of Mike's driving forces, which we see when Walt attempts to convince him to help murder Gus – Mike is civil until Walt pushes his boundaries, demanding that Mike 'get [him] in a room with [Gus] […] and [He'll] do the rest'. Mike waits patiently until Walt has finished his speech before punching him in the

face and leaving ('Thirty-Eight Snub', 2011). He also attempts to protect 'his guys' who are in prison, paying them compensation for their silence – the same men are killed by Walt for the same reason, who does not see the point of continuing to pay them when he can ensure their silence permanently ('Say My Name', 2012).

3.7 Saul Goodman (Bob Odenkirk)

Saul Goodman (real name James McGill) is perhaps summed up best by a quote from Jesse Pinkman in the second season. "When the going gets tough […] you don't want a criminal lawyer, you want a *criminal* lawyer" ('Better Call Saul', 2009). Saul is heavily involved with the criminal underworld, acting as a lawyer, but also providing other services including money laundering and 'getting rid' of undesirables. Saul is confident and extroverted – he frequently acts as a middle man for various people including Walt, Jesse, Gus and Mike.

Saul Goodman is described by Vince Gilligan as 'a cockroach in the best possible way […] This is a guy who's going to survive while the rest of us have been nuked into annihilation. He'll be the worst-dressed cockroach in the world' (Martin, 2013). Saul's persona is that of an ambulance-chasing lawyer with a penchant for loud suits and late-night adverts for his legal services. Bob Odenkirk has described Saul as a character who is 'ethically challenged', but has stated that 'Saul Goodman' is a front and professional alias adopted by James McGill at some point prior to the events of *Breaking Bad* (2015).

Although this theme is explored in more detail in the spin-off series *Better Call Saul*, we see some flashes of who Saul really is throughout *Breaking Bad*. Odenkirk (2013) explains this personality shift, stating that "Saul has the capacity to be a person with a little more empathy for people around him and more on his mind than just money. But like a lot of people in our society, he's encouraged to just express that side of his personality".

For the purpose of this research, however, Saul's characterisation will be reflective of his character in *Breaking Bad*, rather than *Better Call Saul*.

3.8 Gale Boetticher (David Costabile)

Gale is brought in as a replacement for Jesse as Walt's lab assistant and is killed in the third season finale, 'Full Measure' (2010). Although Gale appears only occasionally, particularly compared with the other characters present in this research, his existence is an important vehicle for the plot itself, as well as the growth and expansion of those with

whom he interacts. His characterisation, due to its relatively uncomplicated development throughout the season, serves a different purpose to that of the other chosen characters. Gale is primarily a vehicle for the plot, which climaxes with his murder, serving to develop characters like Walt and Jesse at his expense.

That being said, Gale's characterisation is required to be established in a relatively short time span – whilst other characters have had several seasons to develop, Gale has just a handful of episodes. His character must be established and developed enough that his involvement in the events of *Breaking Bad* seem plausible, but fast enough that this is contained to one season.

A self-proclaimed libertarian, Gale rationalises his involvement in the drug-manufacturing trade by pointing out that 'Consenting adults want what they want […] at least with me they're [getting] no added toxins or impurities' ('Sunset', 2010). Although clearly naïve, Gale is one of the only characters with 'good' intentions, and is described aptly by Koepsell and Gonzalez (2012) as being 'nearly innocent'. Although Gale is, of course, manufacturing crystal meth, his motivation comes from a place of curiosity and a love of chemistry rather than avarice or ego.

Gale's replacement of Jesse juxtaposes their characters: Gale is highly educated, but is disheartened by the politics of academia (Santos-Neves, 2015), wishing instead to spend his time in the lab where he states that "[chemistry] is all still magic" ('Sunset', 2010); Jesse is (at the time) an underachieving ex-addict with very little interest in the chemistry itself. Gale, however, has the privilege of remaining distanced from the realities of the drugs he creates and the culture surrounding them. David Costabile, upon auditioning for the part of Gale, described that 'there was such a clarity about who this guy was; I knew who he was for myself so deeply' (2012).

Comment [EA3]: I honestly wish I hadn't included Gale at all – I'm not even sure why seemed like a good idea at the time.

I guess primarily it was interesting to see hi used to develop other characters (eg: the Latinate vs Germanic juxtaposition between Gale and Jesse), but otherwise it's pretty ha to justify – If I could take it out I would!

4. SUBTITLING AND CHARACTERISATION

In this chapter I discuss and evaluate literature on subtitling and on characterisation. I use examples from my own data where possible to illustrate important concepts. This is done with a view to applying these concepts analytically in Chapter 5.

4.1 SUBTITLING PRACTICES

Subtitling is, for the most part, a process by which audio dialogue is transcribed or translated into a written format, usually appearing at the bottom of the screen (Díaz Cintas and Remael, 2012:8). Originally the term 'subtitles' referred to the intertitles in silent films which portrayed the dialogue in lieu of audio (De Linde and Kay, 1999), but developed into its contemporary incarnation in the mid-1940s. A form similar to contemporary subtitling (with the words displayed on the screen at the same time as the action) existed briefly in silent cinema at the end of the 1920s, but was underdeveloped and mostly forgotten with the development of sound films in 1927 (Brant, 1984).

Contemporary subtitling can be divided into two distinct groups: inter- and intralingual subtitling. Interlingual subtitling (also known as different-language subtitling) is concerned with translating the spoken audio from one language to the written form of another. This translation element does not happen in intralingual subtitles (also known as same-language subtitles), which appear, at first glance, to be a same-language transcription of the audio.

For the most part, individuals without a hearing impairment have been very open to the idea of intralingual subtitling; in the 1950s, when surveyed, a significant amount of non-deaf viewers reacted remarkably positively to the possible inclusion of intralingual subtitles, but the 10% of responders who reacted negatively were thought to outnumber the amount of DHOH viewers, meaning that it was not seen as profitable to include subtitles on broadcast television until far later (Norwood 1988). Part of the reason for this reluctance seems to stem from the fact that, at the time, all captions were 'open', meaning that they were hard-coded onto the screen alongside the images, and could not be turned off or hidden from view (Strauss, 2006). Although intralingual subtitles are normally associated with the deaf and hard of hearing, in a survey carried out by Ofcom

it was discovered that 80% of people in the UK who used subtitles did not have any hearing difficulties (Ofcom, 2006).

Despite this, most intralingual subtitling caters primarily to the DHOH community, with the first intralingual subtitles specifically for DHOH viewers being developed by deaf actor Emerson Romero in the late 1940s after the phasing out of silent cinema. Romero purchased a number of spoken films and inserted his own intertitles for deaf viewers; intertitles were, at the time, mostly associated with silent cinema and consisted of text inserted between scenes displaying both speech and more general narrative elements (Boatner, 1980). Although using intertitles was impractical, lengthening films extensively, it drew attention to the needs of the DHOH viewers and led to the development of more conventional subtitling methods (Van Cleve, 1987).

The desire to include intralingual subtitles for the DHOH community, whilst still appeasing those who did not want hard-coded subtitles, led to the development of closed captioning systems in the 1970s, with the first example of closed captioning being displayed at the first National Conference on Television for the Hearing Impaired held in Nashville, Tennessee in 1971 (Strauss, 2006).

Hollywood's influence on subtitling practices is not always positive, though, and Pérez-González (2012) points out that the accepted 'Hollywood style' subtitling calls for maximum synchronicity between diegetic speech and subtitle presentation, whilst potentially neglecting the pragmatic intentions of a speaker. In theory, this is the easiest way to convey exactly what is being said, and when combined with visual cues (such as facial expression or body language) and context allows DHOH individuals to form an accurate impression of the media presented to them (Ofcom, 2005). In reality, however, a number of other factors inhibit the ability to present this 'maximum synchronicity'. The average reading speed of deaf adults is approximately 66% of the average speaking speed, meaning that each subtitle must be reduced by approximately one third (De Linde and Kay, 1999). Research undertaken by Ofcom (2005) has identified that DHOH viewers do not normally divide programme viewing based on words per minute, but in 'blocks of subtitles' or 'visual scenes' divided by how much action is happening on screen outside of the spoken (or, in this case, written) narrative. If the action on the screen is particularly fast-paced, it may be hard for a DHOH individual to follow the subtitles at the same time, even more so if the subtitles are also fast-moving.

In contrast to the call for verbatim subtitles, a claim made by Luyken et al (1991:156) states that '[subtitling is] much less concerned with the words of the speaker than with the

intention of what the speaker wanted to say'. This statement seems somewhat naïve, particularly when applied to intralingual subtitles. Unlike interlingual subtitling, intralingual subtitling is far more restrictive in its form. If a viewer watching a foreign language film does not understand the spoken language of the subtitled audio, it is far easier to portray a 'general' meaning than in intralingual subtitling. This is due in part to the many DHOH viewers who possess the ability to lip-read and any HOH viewers who may still be able to hear parts of the audio. If the subtitle and the lip movements of the speaker do not match, viewers may feel 'cheated' when the subtitles do not match up with the lip movements of the speaker (De Linde and Kay, 1999). Even DHOH viewers who do not possess residual hearing or the ability to lip read often agree with verbatim subtitles – a survey by the Independent Television Commission (1996) found that just over half (54%) of the respondents stated a preference for verbatim subtitles, with just 33% opting for summarised excerpts. Matthys (2012) found that when questioned as to why verbatim subtitles were important to them, DHOH viewers stated that they considered them the only way to gain access to the same information as hearing viewers.

The challenges faced by subtitlers are numerous, particularly regarding the omission of words or phrases – cut too much and a subtitle may be inaccurate, but cut too little and it may render viewers unable to read the text in time. Reid (1987: 28) states that 'shortening of [text] for subtitling purposes is nothing more than deciding what is padding and what is vital information', but as McIntyre and Lugea (2014)point out, this leaves the question of how subtitlers know which information is vital, and which may be discarded.

There are various guidelines available for subtitlers (Ofcom, 2014; Channel 4, 2014), but these are primarily concerned with the technicalities of subtitles and do not discuss many of the difficulties that exist relating to the conveyance of language and meaning. The isolated nature of each set of guidelines also creates variation in subtitling practices across different broadcasters, further complicating what is considered 'industry standard' (McIntyre and Lugea, 2014). Remael (2007) undertook a survey of European subtitlers and discovered that all of those questioned believed that standardised guidelines regarding subtitle practice would be beneficial, provided that it was 'not dictated on the basis of quantitative, financial and/or technological requirements alone'.

Lugea (under review) has compiled a list of areas which are generally cut from subtitles:

- Whole sentences
- Whole turns

- Discourse markers
- Vocatives
- Interjections / surge features
- Spatial adverbs
- Repeated elements including imperatives and parallel structures

She concludes that a number of these areas are in fact relevant to characterisation, recognising that although attention is paid to ensure subtitles are cohesive at a micro level (that is, at an abstract level regarding elements of language including syntax and phonology), the macro level (which is concerned with the meanings and functions of language within a social context) is often neglected (Lugea, under review). By attempting to streamline the pragmatic complexity of the original speech, Hatim and Mason (1997) argue that subtitled dialogue can create a substantially different interpersonal dynamic from that intended by the writer – this view is also expressed by De Linde and Kay (1994: 4), who argue that elements which may seem superfluous when viewed superficially may actually be 'integral to characters' style in spoken discourse'.

Though still a relatively novel area of research, the topic of intralingual subtitling and its effect on characterisation has been written about, most notably by McIntyre and Lugea who investigated HBO's police drama, *The Wire* (2014). *The Wire* is famous for its use of Baltimorese African American English, making its dialogue occasionally very hard to follow if a viewer is unfamiliar with this style of speech. In an interview, George Pelecanos, one of the writers was noted as saying that '[people] who watched [The Wire] with subtitles in order to comprehend every sentence spoken were missing the point entirely' (Akbar, 2009). Of course, whilst this may be a fair evaluation when discussing non-DHOH viewers who utilise subtitles, it neglects to consider DHOH viewers who may have no other choice but to rely on subtitles.

Wagner and Lundeen (1998: 17) discuss the problems with existing characterisation studies, and point out that they are primarily undertaken from a cultural studies perspective, leading to the tendency to 'bend' texts in order to make analysis fit a predetermined stance. This was often the case in both Blevins and Wood (2015) and Koepsell and Arp (2011)'s publications; although useful to a certain extent for identifying characteristic features, a number of the articles were particularly presumptuous about otherwise subjective characterisation topics. It is, therefore, important to establish particular features which act as characterisation triggers, and to investigate the text with these triggers in mind.

By using a corpus stylistic approach, we may avoid some of the subjectivity which exists in other approaches to characterisation. Corpus stylistics allows the use of corpus linguistic tools and methods to study texts from a stylistic point of view, emphasising the link that stylistics creates with areas such as literary criticism (Mahlberg, 2013). Although corpus stylistics is a relatively recent area of investigation, there exist a number of studies including Mahlberg's work on Charles Dickens's writings (2013), and Ikeo's research on Virginia Woolf's *To the Lighthouse* (2013). It is understandable that a large amount of current corpus linguistic research relates to novels as they are not only entirely text based, but (particularly in the case of authors such as Dickens or Shakespeare) are often available online, making corpora relatively easy to construct. Corpus research based on fictional dialogue is harder to find, although it does exist – Walker's work on Julian Barnes' *Talking It Over* (2010), Quaglio's work on television dialogue in the American sitcom *Friends* (2009) and Bednarek's investigation of *Gilmore Girls* (2011) are all examples of this still relatively underdeveloped area of study. There are, however, still issues with some of the approaches used to investigate this fictional dialogue. For example, Quaglio's work on audiovisual dialogue relies on fan-transcribed internet scripts; these scripts may be inappropriate for linguistic study as fans may not always transcribe nonfluency features.

Comment [EA4]: Audiovisual dialogue distinction – although Brian's work is novel based??

4.2 Stylistic Approaches To Characterisation

In this section, the different stylistic approaches to characterisation will be investigated, with a particular focus on Culpeper's characterisation triggers in section 4.2.2. The benefits and disadvantages of various approaches to characterisation will be discussed.

One way in which characterisation may be categorised is through either a humanising or a dehumanising approach. The humanising approach to characterisation assumes that characters are imitations or representations of human beings, and should be investigated as such. Mead (1990: 442) describes that 'we recognise, understand and appreciate fictional characters insofar as their appearances, actions and speech reflect […] real life'. Biological drives, psychology and the general culture of humanity are applied and viewed as motivators for a character's actions and behaviour. Although an explicitly humanising approach is rarely used to investigate characterisation in academic work due to its particularly subjective nature, Culpeper (2001: 7) explains that it is important to bear in mind that a humanising approach is often used by non-academic viewers, and forms an important part of how viewers and/or readers respond to characters. The humanising approach to characterisation views characters as 'beyond' the text, and

involves the construction of imagined characteristics or behaviours outside of the textbase provided.

At the opposite end of the spectrum lies the dehumanising approach to characterisation. This method of discussing characterisation propagates the idea of a character having a purely textual existence. Weinsheimer (1979: 195), a proponent of the dehumanising school of thought, describes characters as 'segments of a closed text [and] at most [...] patterns of recurrence'. When analysed using a semiotic approach, Weinsheimer states that characters 'dissolve' into the text, and controversially stated, whilst discussing Jane Austen's *Emma*, that 'Emma Woodhouse is not a woman, nor need be described as if *it* were' (1979: 187). The dehumanising approach may also argue that characters are simply functions within the text (Culpeper, 2001:8), and that they exist only as a method of driving a plot. In *Poetics,* characters are described as primarily existing as 'agents' of the action (Aristotle, 1902: VI), meaning that their status is one of functionality and that they should be analysed by what they 'do' in a story, rather than what they 'are' (Chatman, 1978: 111).

In drama in particular, the dehumanising approach appears to focus primarily on the textbase, underestimating the impact of a number of different elements on characterisation. Although a dehumanising approach may take into account certain nonverbal elements such as stage directions, little appears to be mentioned about other forms of nonverbal communication. Although in drama, these nonverbal elements are often chosen for a purpose (similar to the choosing of words within a textbase), they are mostly overlooked by academics in the field of characterisation. These nonverbal cues are, in turn, very important to DHOH individuals, who have an increased reliance on visual cues (Barnett, 2002).

Most contemporary linguistic approaches to characterisation adopt a mixed approach: the text provides the 'building-blocks' from which characters are constructed, but individuals still 'unshakably [...] apprehend most [...] characters as individuals' (Toolan, 1988:92). It is hard to separate both schools of thought from each other entirely, and as Culpeper states, 'the extreme humanising view [...] is naïve' (2001:10) but also simultaneously describes the extremity of Weinsheimer's views regarding Emma Woodhouse as '[throwing] the baby out with the bath water' (2001:9). Instead, Culpeper advocates an approach which takes into account both textual and psychological levels of description.

In order to do this, Culpeper (2001)has developed a 'model of characterisation' which takes into account research in a number of different fields, namely social and cognitive psychology, stylistics and pragmatics; this model attempts to account for the *process* of characterisation rather than the results of it. Bednarek (2010) discusses the difficulty of examining characterisation on a textual level, stating that even if a text carries expressive features, these may not necessarily constitute characterisation, and therefore we must be prepared to investigate context as well as content, even when linguistic features appear to fit Culpeper's model.

Culpeper first divides the cognitive process by which viewers or readers create character impression into two categories: top-down and bottom-up processing. Originally these labels were developed by psychologists to understand the processes involved in various cognitive tasks, but have been adapted and may be applied to a number of areas within linguistics (Treiman, 2004).

Top-down processing is guided by prior knowledge and relies heavily on schema theory and the previous experiences of a reader or viewer in order to generate a character impression (Lambrou, 2014:141). Schema theory is generally considered an umbrella term for various cognitive processes associated with the application of prior knowledge to a situation or context (Eder et al, 2010:35). Schemata are described by Culpeper as 'structured bundles of generic knowledge' (2001: 28), and consist of a number of variables in various configurations which may be applied to a situation in order to contextualise and understand it.

Schemata are formed from a multitude of different sources, including, but not limited to: personal experience, media, (including television, books, newspapers etc) and information provided by others. Stein and Trabasso (1982) state that generally speaking, schemata have the following features in common:

- Composed of generic or abstract knowledge employed to guide the encoding, organisation and retrieval of information.
- Reflect prototypical properties of experiences encountered by an individual and are reinforced over numerous instances.
- Often formed and used unconsciously by individuals.
- May not always reflect a specific individual, but may be shared to a certain extent across a culture or society.
- Once formed, schemata are thought to be reasonably stable over time

(Stein and Trabasso, 1982: 161-188)

Schemata, however, are often subjective and may vary wildly between individuals despite Stein and Trabasso's list. Consider, for example, the character of Hank Schrader in *Breaking Bad*: Hank is employed as a police officer, specifically an employee of the DEA – top down processing relies on a viewer's schema relating to police officers in order to begin characterising Hank.

This schema may be highly variable for a number of reasons. Although there is likely to be some common schematic knowledge of 'police officer' (eg: 'employed to enforce laws', 'human being'), a number of different factors may influence any schematic knowledge an individual may have access to. For example, if a viewer has generally had positive interactions with police officers throughout their life, their impression of Hank may be more favourable than an individual who has primarily negative interactions with the police force. These interactions may be shaped by a number of different factors and, as stated by Stein and Trabasso, are often created by different cultural or societal norms. Schemata are not necessarily to do with positive or negative experiences (though they may be affected by them), but also often reflect laws or conventions upheld in various different spheres of society.

In the United Kingdom, for example, a typical 'police officer' schema may include 'does not usually carry a firearm', whereas in the United States, the opposite may be true. An increase in American media shown in the United Kingdom means that most British viewers will be at least somewhat familiar with the differences between British police officers and American ones, but in order to comprehend this, at some point their schemata will have been adapted to include any new information. Despite Stein and Trabasso's claim that schemata remain relatively stable over time, a number of academics including Arbib (2012:18) and Jeffries and McIntyre (2010) disagree, reasoning that schemata are continually updated and altered as an individual gains more information or experiences new things. Jeffries and McIntyre identify three different ways that schemata may be altered:

- Through **accretion**, extending a schema without making any fundamental changes to it.
- Through **tuning**, modifying an existing schema to account for new experiences.
- Through **restructuring**, generating entirely new schemata either from a related pre-existing schema or more rarely, from experience itself.

(Jeffries and McIntyre, 2010:129)

We may also look to prototype theory to understand how an individual may process these differences within schemata. Prototype theory involves the categorisation of items, in which one or more items are considered more 'central' than others (Rosch, 1973). For example, the prototypical police officer will generally be considered to be a person employed to uphold laws and regulations, but this prototype will change based on a number of different factors including geography and culture. For example, in the US a prototypical police officer will carry a firearm, whereas in the UK, a prototypical police officer will not.

Top-down processing is generally not considered a particularly accurate way to construct characters although it is utilised by individuals very frequently. Instead, the bottom-up approach to characterisation allows individuals to refine their knowledge of characters rather than the far more generalised overview provided by top-down processing.

Bottom-up processing relies on a 'data-driven' analysis of textual cues and linguistic features (Culpeper, 2001:28), these different examples of 'data' are divided by Culpeper into a series of 'characterisation triggers' which are then divided into three distinct groups: explicit characterisation cues, implicit characterisation cues and authorial cues (2001: 164). Explicit characterisation cues are concerned with statements made by a character about their own characterisation, or the characterisation of others – this is referred to by Culpeper as self / other presentation (2001: 167); implicit cues concern information inferred by viewers or readers about characterisation based on their linguistic behaviour and finally authorial cues are characterisation triggers which come more or less directly from the author.

4.2.1 Explicit Characterisation Cues

As stated in section 4.2, explicit characterisation cues are built on the concept of self / other presentation. Explicit characterisation cues must be analysed somewhat tentatively, as Culpeper points out that 'we rarely gain undistorted information about other people through self-presentation' (2001: 168). We must therefore examine the motivation behind the provision of information in this way before making a judgement. Kelley (1972) has described a similar idea within psychology called the *discounting*

principle, which theorises that we assign less weight to the cause of a person's behaviour if a second obvious cause for this behaviour is also present.

This is shown for humorous effect in the episode 'Abiquiu' when Saul Goodman is attempting to persuade Walt and Skyler to invest in a laser tag business as a front for money laundering:

```
233
00:17:17,280 --> 00:17:21,353
Do you even know Walt?
I mean, how would he, of all people

234
00:17:21,520 --> 00:17:25,115
buy a laser tag business?
It doesn't add up.

235
00:17:25,280 --> 00:17:29,353
It adds up perfectly. Walt's a scientist,
scientists love lasers.
```

The statement that Walt must love lasers because he is a scientist is clearly both ridiculous and untrue. At no point during *Breaking Bad* has Walt (or anyone else) mentioned how much he loves lasers, and if he did, Skyler would probably be aware of it – the argument put forward by Saul is logically flawed; his conclusion that Walt loves lasers because he is a scientist works on the clearly untrue premise that *all* scientists love lasers. Because of this, it is very easy to realise that Saul has ulterior motives behind his statement: if Walt invests in the laser tag business, Saul will get a cut of the profits.

We also have a wider contextual knowledge of Walt's actions and the effects that they have had on others. This allows us to consider that what a character says about themselves (regardless of whether or not they believe it) is not necessarily the reality.

One way in which Culpeper states we may be able to accurately assess self / other presentation is if multiple other characters also characterise the target in this way (Culpeper, 2001: 172), though even this may prove problematic depending on exactly how these other characters have come to acquire this information.

Implicit characterisation cues can often be used to generate a more accurate portrayal of individual characters. Although they may sometimes be deliberate stylistic choices on the part of the author, often they are not recognised as such, and are far more embedded in the text base, making it somewhat harder to identify them anecdotally. In section 4.2.2,

a number of these implicit characterisation triggers are discussed and their effects analysed.

4.2.2 Implicit Characterisation Cues

Implicit characterisation cues are divided into a number of different categories, as described by Culpeper: conversational, lexical, grammatical, paralinguistic, non-verbal and contextual features, and accent and dialect features (2001: 172). These features are used to infer different elements of characterisation which are not explicitly stated: for example, if a character uses a large number of fillers in their speech, one may infer that they are hesitant or nervous based on previous experience of individuals with a similar speech pattern. In the following sections, I will explain some of these specific features in more detail. For the purposes of this research, I have chosen to focus on the linguistic features, excluding some of Culpeper's cues which are more commonly associated with scripts, such as stage directions.

4.2.2.1 Conversational Structure

Understanding conversational structure cues and how they relate to characterisation requires the adaptation of previously existing research within the field of conversational analysis. Although these theories were originally developed for the study of naturally occurring speech, a number of academics have successfully applied them to drama including Herman (1991), Bennison (1993) and Culpeper (2001). Conversational structure can often be used to understand the distribution of power between two speakers, particularly based on the conversational analysis framework developed by Sacks et al (1974). This framework introduces several elements to conversational structure, a number of which have been adapted by Culpeper relating specifically to drama. These are listed by Culpeper as turn frequency, turn length, turn allocation, total volume of speech, interruptions and topic control (2001:173).

When describing conversation, we must take into account how speech is distributed between participants and why – firstly, power may be influenced by the social or institutional roles of the speakers. For example, in *Breaking Bad*, Walt's relationship with Jesse originally follows a student / teacher dynamic as Walt taught Jesse chemistry at high-school several years before the story begins; despite Walt no longer being Jesse's teacher in an institutional setting, however, Jesse often still regards him in this way, affecting the power dynamic between the two of them (Kadonaga, 2012:186). We also see, however that power does not necessarily have to be institutional in nature, and that

patterns of dominance may occur even within 'regular' speech based solely on the personality and relationship of the participants (Culpeper, 2001:173).

Turn-taking has already been established as an important element of conversational structure, and dominates much of Culpeper's adaptation of Sacks et al's framework, and the idea of 'conventional sequences' formed by the existence of turn-taking is an important indicator of the power balance between participants. These conventional sequences are known as adjacency pairs, in which one speaker utters the first pair-part, and the second speaker is expected to respond with an expected second pair-part (Jones, 2008). Adjacency pairs may exist in various forms:

- **Greetings / degreetings -** 'Oh, hey' / 'Hello' ('Caballo Sin Nombre', 2010)
- **Offers -** 'Do you wanna take a tour?' / 'Okay' ('Full Measure', 2010)
- **Orders -** 'Now thank me and shake my hand' / 'Uh, thank you' ('Hermanos', 2011)
- **Apologies** - 'I'm sorry about Jane' / 'It's not your fault' ('Fly', 2010)
- **Requests -** 'Do you have a minute?' / 'Sure' ('One Minute', 2010)
- **Exchange of Information -** 'I didn't marry a criminal' / 'Well you're married to one now' ('Más', 2010)

(Stenström, 1994, *Examples from own data*)

Because conventional sequences have an expected response, a 'dispreferred' response or no response at all may be foregrounded (Culpeper, 2001:174), creating a different impression of the character who is 'violating' the framework. Research conducted by Ng (1990:276) concluded that a correlation between influence and participation is a consistent finding, and that the higher the number of successful turns taken by a participant, the more assertive they were seen as being (Brooke, 1988).

The way in which participants alternate these turns has also been identified as having an effect on characterisation. Robinson and Reis (1989) investigated how interruptions changed character perception, finding that a higher number of interruptions led not only to attributions of confidence, but also of reduced sociability. Culpeper believes that this research supports the theory that listeners have a causal schema which associates power with these conversational features (2001:174).

4.2.2.2 Conversational Implicature

The second characterisation trigger investigated by Culpeper is that of conversational implicature. This trigger is based on the Cooperative Principle developed by Grice

(1975), which states that there is an unspoken agreement between conversational participants to cooperate in the exchange of information. This cooperation is outlined in four more specific 'maxims':

1. **The Maxim of Quantity** – Do not make your contribution more informative than is required; make your contribution as informative as required for the purposes of the exchange.
2. **The Maxim of Quality** – Do not say that for which you lack sufficient evidence; do not say what you believe to be false.
3. **The Maxim of Relation** – Be relevant
4. **The Maxim of Manner** – Avoid obscurity of expression; avoid ambiguity; be brief; be orderly.

(Grice, 1975:45-46)

These maxims are described by Antaki as 'conversational expectations' (1994:36), reflecting on the claims made by Grice (1975:57) that although these maxims reflect our general expectations for conversations, they may be violated or flouted for various reasons. Maxims which are violated are done so deliberately - violating a maxim involves covertly breaking maxims in order to withhold information from others; flouting a maxim, meanwhile, is done flagrantly – the maxim has been explicitly broken in such a way that the speaker intends to signify an underlying meaning or intention (Grice, 1975: 57).

We see *Breaking Bad* utilise these maxims in order to take advantage of dramatic irony. In one of the first scenes of 'No Más' we see this exchange between Hank and Walt as Hank helps Walt move his belongings out of the family home:

```
110
00:12:27,960 --> 00:12:31,714
Jesus. What do you got in there,
cinder blocks?

111
00:12:34,840 --> 00:12:37,149
Half a million in cash.

112
00:12:42,440 --> 00:12:44,396
That's the spirit.
```

('No Mas', 2010)

There are multiple levels to this speech, each of which utilises Grice's Cooperative Principle – we must take into account not only what the character of Walt meant by this

utterance, but also what Vince Gilligan means by having Walt state it in such a way. At a character level, Hank believes that Walt is deliberately flouting the maxim of quality for humorous effect: he does not know about Walt's drug money, and still believes him to be heavily in debt.

At an authorial level, however, we see that no maxims are violated. With the assistance of dramatic irony, the viewer is well aware that Walt is telling the truth, and that the contents of the bag that Hank is lifting are exactly what Walt states them to be. By creating this dichotomy between the content of the character and authorial levels, Gilligan allows the viewer to further understand how Walt is viewed by those around him.

4.2.2.3 LEXIS

Culpeper identifies the difficulties that exist within the field of lexis-personality relation, and describes current research on the subject as 'patchy' (2001:183). Nevertheless, he identifies a number of ways in which we may analyse lexis: Germanic vs Latinate lexis, lexical richness, surge features, social markers and keywords.

Though English is classified as a Germanic language, there are a great number of loanwords and borrowings from various other languages, perhaps most notably French and Latin (Baugh and Cable, 2002). Whilst grammatical words in English are almost always of German origin, lexical items may come from various sources. Words of a Germanic origin account for a large amount of informal 'every day' speech (Quirk, 1974:128), and are often monosyllabic and used to denote 'concrete' objects rather than abstract concepts as is common with Latinate words. Culpeper (2001:183) also states that Latinate words tend to be more neutral than their Germanic versions, which he states 'often express some kind of attitude, whether positive or negative'. Adamson's research (1989:212) appears to support this dichotomy, discovering that when subjects were presented with thirty words (each in isolation) and asked to rate them according to formality, a 'marked polarization' was seen between Latinate lexis and Germanic Lexis.

If we compare the speech of Jesse and Gale, we see a marked distinction between their 'natural' speech patterns:

JESSE	**GALE**
Sometimes I'd see him outside at night and it would just, you know, freeze. I mean, it's like you're not looking right at it, right? I mean, it thinks it's fooling you.	I'm definitely a libertarian. Consenting adults want what they want and if I'm not supplying it, they will get it somewhere else.

That's what they do. I mean, they they play dead or whatever. It's just so so lame. (*Fly*, 2010)	With me, they're getting exactly what they pay for. No added toxins or adulterants. (*Sunset*, 2010)

Both extracts are taken from separate spoken conversations with Walter White and both conversations occur whilst each character is acting as his lab assistant- they take place in a casual setting, and are good examples of both characters' typical speech patterns.

In Jesse's speech, we see no Latinate words and only two examples of non-Germanic lexis: 'fooling' and 'just', both of which are originally from Old French, but which are well established in spoken English. Gale's speech, however, contains several Latinate words: 'definitely', 'libertarian', 'consenting', 'adults', 'exactly', 'added', 'adulterants' as well as the old French 'supplying' and 'pay' and finally the Greek 'toxins'.

Comment [EA5]: How do I reference the etymologies?

Gale is well established as an academic – he holds both a bachelor's degree and a master's degree in Organic Chemistry; Jesse meanwhile dropped out of high school, and spent the years afterwards cooking and dealing low-quality methamphetamine. Gale's language reflects his level of education, his language is more varied and complex – Latinate lexis is described by Durkin (2014: 309) as 'one of the key markers differentiating more formal and elevated styles of language from the informal and everyday'. The absence of Latinate loanwords in Jesse's speech is indicative of his lower social class and his lower level of education, but also serves to humanise him to viewers – his speech is that of every-day life, and can be considered more intimate and commonly encountered than Gale's borrowed Latin.

4.2.2.4 Lexical Richness

Though the prevalence of Latinate words may provide us with some characteristic elements, we may find out exactly how varied a character's lexis is overall using corpus software to calculate their lexical richness (Culpeper, 2001:188). Bradac's research (1982: 107) suggests that 'generally, lower diversity results in […] judgements of lower communicator competence [and] socio-economic status and higher anxiety'. Lexical richness can be easily established thanks to corpus software, and is relatively simple to calculate. To use Walt as an example, firstly we must utilise his two corpora:

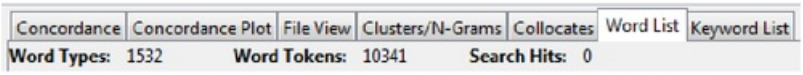


FIGURE 4.1: WORD TYPES AND TOKENS IN WALT'S SPOKEN CORPUS

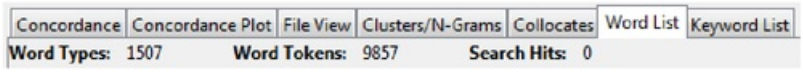


FIGURE 4.2: WORD TYPES AND TOKENS IN WALT'S SUBTITLE CORPUS

'Word type' refers to the number of *different* words in a corpus, whereas 'word tokens' refers to the amount of words *over all*. For example, if we take a short extract of Walt's speech: "Your meth is good, Jesse. As good as mine." ('One Minute', 2010), we see that in this statement there are nine word tokens, but only six word types as both 'good' and 'as' are repeated twice.

In order to calculate lexical richness, we must calculate a type / token ratio, by dividing the type number by the token number. In this case, for the spoken word corpus, the ratio is 0.148 and for the subtitle corpus, the ratio increases to 0.153. The closer a ratio is to 1, the richer the lexis (Culpeper, 2001:188).

It is important, however, to bear in mind the overall volume of speech when attempting to compare several characters – characters who speak less are more likely to have a higher type / token ratio by merit of simply having fewer word types over-all. Therefore, when attempting to calculate lexical richness one must take into account that speakers should have a similar amount of text data in order to compare them accurately.

4.2.2.5 SURGE FEATURES

Surge features are described by Taavitsainen (1999) as linguistic items used to reflect 'outbursts of emotion' which express personal affect. Personal affect is concerned with the expression of subjective emotions, feelings and attitudes, but surge features are a unique subsection within a wider selection of lexical features which are used specifically to signify more 'transient and volatile states of mind' (1999: 219-220).

Whilst Culpeper agrees that surge features may not automatically be indicative of a character's personality, he maintains that their use signifies the presence of emotion or attitudes (2001:192) which may or may not lead to some form of character impression. Mahlberg (2013: 104) agrees with this, stating that characterisation is a process in which a reader is forced to form impressions of characters and 'even momentary states or

outburst[s] of emotion contribute to the impression of a character'. Surge features are not as frequently associated with characterisation as the other triggers listed by Culpeper, but Mahlberg (2013) maintains that they must not be overlooked and that surge features may add to an overall understanding of how characters react to, and deal with, their surrounding environment.

Swearing, oaths, profanity and taboo words are all often associated with surge features as they are often used to express sudden emotions such as anger, fear or surprise (Culpeper, 2001:191). Taavitsainen (1999), however, also notes that exclamations and pragmatic particles (words or phrases used to fill gaps in discourse) are also common surge features.

Surge features are very common in speech, but uncommon in written language, leading to a similar dichotomy as Germanic vs Latinate lexis – characters that use surge features may be coded as being of a lower socioeconomic background due to their 'speech-like language' (Culpeper, 2001:193). An abundance of surge features may also be indicative of a particularly emotive individual, or at least a character that is open about these emotions.

4.2.2.6 Social Markers

The final subcategory within implicit characterisation investigated for this research is that of 'social markers' - these are different forms of address including pronouns and vocatives which may be used to trigger characterisation. Culpeper credits Ervin-Tripp with the descriptions of terms of address but points out that her research is also somewhat dated (2001: 193), and therefore turns instead to Leech's more contemporary corpus-based study (1999) to address these categories.

Leech identifies six separate categories of address and arranges them from intimate / familiar to respectful / distant:

1. Endearments – "**Honey**, this isn't helping you" ('I See You', 2010)
2. Family Terms – "**Pop-pop**, the ice cream man!" / "Oh. Huh? Don't tell your **mom**." (*Caballo Sin Nombre*, 2010)
3. Familiarisers – "I don't know what to tell you, **buddy**." ('Caballo Sin Nombre', 2010)
4. First Names – "Your meth is good, **Jesse**. As good as mine." ('One Minute', 2010)
5. Title and Surname – "Hey, **Mr. White**. **Mr. White**. Are you okay?" ('Fly', 2010)

6. Honorifics – "**Officer**, I'm very sorry that I lost my temper." ('Caballo Sin Nombre', 2010)
   (Leech, 1999:109-113; adapted using own data)

Culpeper's research into social markers is somewhat lacking, particularly concerning their use within a contemporary setting. Although Culpeper touches briefly on the fashionability of names throughout the 20th century, much of his work relates specifically to social markers within Shakespearean plays, making his research harder to apply to contemporary media.

The way in which one character refers to another may reveal various elements of characterisation, particularly elements relating to interpersonal relationships. Characters may have 'preferred' terms of address, even within Leech's categories: for example, Walt's full given name is 'Walter', but he is consistently referred to as Walt – referring to him as Walter, although not necessarily incorrect, is a violation of his 'preferred' term of address and may be seen as disrespectful or inappropriate depending upon his relationship with the addresser.

4.2.3 Authorial Cues

Culpeper discusses the use of names as a characterisation cue, referencing the research of Joseph Kasof, who concluded that both surnames and first names 'differ in attractiveness and connotate impressions of the name bearer's age, intellectual competence, race, ethnicity, social class and other attributes' (1993: 140).

Saul Goodman is perhaps the most interesting example of 'meaningful naming' within *Breaking Bad*. Firstly, we are told explicitly that Saul Goodman's given name is in fact James McGill ('Better Call Saul', 2009) and that Saul Goodman is a pseudonym adopted by the character at some point prior to the events of *Breaking Bad*. This suggests a multi-layered authorial cue: not only has Vince Gilligan deliberately chosen the name 'Saul Goodman', but so too has the fictional character James McGill. Not only do we see irony in Saul's surname considering his profession and his association with the criminal underworld, but his full name is also a deliberate homophone for the phrase '[it]'s all good, man' ('Hero', 2015). Saul's character is that of a problem solver – he is frequently called upon to deescalate situations, making them 'all good'.

Similarly Mike's family name, 'Ehrmantraut' is an unusual stylistic choice – although Vince Gilligan has stated that the surname is originally that of a friend of his wife's (Flaherty, 2012), Ehrmantraut is a name of German origin, which when fully translated

summarises a number of Mike's defining characteristics. 'Ehr' is derivative of the verb 'ehren', translated as 'to honour', 'man' is the indefinite pronoun 'one' or second-person singular 'you' (Oxford Dictionaries, 2015). The suffix '–traut' is derived from the middle-German 'trûwen' meaning 'to trust' or 'to have confidence in' (Lexer, 2015). As discussed in his character analysis, Mike's code of honour and the confidence placed in him by a number of characters within *Breaking Bad* are two of the most prevalent elements of his characterisation.

5. ANALYSIS

In this section, I will analyse the gathered data firstly from a more general perspective, giving an overview of the general findings from the data, and then I will speak about individual characters with a particular emphasis on the key words and key domains feature available in Wmatrix. These key words and key domains, including their log likelihood numbers, are outlined for each character with regards to both their spoken corpus and their subtitle corpus. From these key items, relevant characterisation triggers will be applied by way of further investigating the key data, and any issues or observations relating to character-specific subtitles will be investigated.

In order to examine the total word loss within the subtitles, two corpora containing all of the investigated characters' speech were created, one containing only subtitles and one containing only spoken words:

TABLE 5.1: OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	3412	3370	2%
Number of Word Tokens	33475	31936	5%

De Linde and Kay have stated that each subtitle must be reduced by roughly a third (approximately 33%) in order to account for the average reading speed of deaf adults, but we see that the data instead reflects a much higher level of speech-subtitle cohesion, meaning that whilst potentially more faithful, the subtitles may be difficult for DHOH viewers to utilise, particularly for those individuals with a lower overall reading speed.

In order to analyse exactly where words were lost, at least to a statistically significant degree, both corpora were uploaded to Wmatrix and both the key domains and key words were investigated. We see only one key domain which is statistically absent from the subtitles: 'discourse_bin' with a log likelihood number of +67.40 in the spoken corpus. If we look at the generated key words, we see that a number of the individual tokens represented also fall into this category:

FIGURE 5.1: WORD CLOUD IDENTIFYING SIGNIFICANTLY UNDERREPRESENTED WORDS IN THE OVERALL SUBTITLE CORPUS

Both of the filler words 'uh' and 'um' are particularly significant, with log likelihood numbers of +337.56 and +111.18, respectively. In fact, if we search the subtitle corpus for either of these terms, we discover that they simply do not exist. This is in sharp contrast to the spoken corpus in which 'uh' occurs 256 times, and 'um' 83 times. Fillers function in a similar way to discourse markers, a category which was identified by Lugea (under review) as one of the most common areas omitted from subtitles. If we investigate the wordcloud, we also see other examples of categories typically identified by Lugea as being excluded from subtitles: vocatives, in the first names 'Hank' and 'Skyler' as well as the surname 'Pinkman' and the plural noun 'guys'; surge features such as 'heh', 'ah' and 'whoa', and the repetition 'wh', typically representing a false start before a 'wh' question:

```
Okay . Thank you . They 're coming .  Wh  ah Why are you home so soon ? Ah . W
 , he 'll sleep till morning . Hey .  Wh  uh what are you doing here ? Uh , Mar
em for counting cards in blackjack .  Wh  wh what do you mean , like Rain Man ?
for counting cards in blackjack . Wh  wh  what do you mean , like Rain Man ? We
, I did for this family . - Oh ? And  wh  what is that supposed to mean ? - Tha
us anything ? I mean , any details ?  Wh  Why did they attack Hank ? Jesus . -
 what was the offer , if I may ask ?  Wh  well you 're gon na need that money l
```

FIGURE 5.2: WH- REPETITIONS WITHIN THE OVERALL SPOKEN CORPUS

I also noticed a pattern in how other languages were portrayed in the subtitles – in *Breaking Bad*, whether or not a language other than English is subtitled depends on the point of view of the character, as well as the content of the foreign language utterance. If the focal character in the scene does not understand the second language, and the content of their speech does not necessarily contribute to the overall understanding of the scene, the subtitle will be displayed as such:

FIGURE 5.3: SCREENSHOT SHOWING THE PORTRAYAL OF SPOKEN MANDARIN

In this scene, the character of Mike has broken into a chemical company in which the only two employees are Chinese. These employees exchange panicked words in Mandarin which are unsubtitled in both versions. Because Mike does not speak Mandarin, this is reflected in the subtitles – the spoken Mandarin is not relevant to the plot, so viewers are not necessarily missing out on any important information and for bilingual viewers, the exchange is simply a bonus. Similarly, if the context of an utterance is obvious from other (non-linguistic) elements, and the actual spoken words are relatively easy to understand, we may see that this subtitle format may still be used:

FIGURE 5.4: SCREENSHOT DISPLAYING SPOKEN SPANISH, REPRESENTED BY THE SUBTITLE TRACK [1/4]

In this scene, Max is thanking one of the other men at the table, a high ranking member of the Mexican Cartel – his spoken audio is simply 'Gracias', Spanish for 'thank you'. This is a relatively well known utterance, even amongst viewers who are not fluent in Spanish; this is particularly the case within the context of the United States, which has the second largest hispanophone population in the world (Burgen, 2015), meaning that even non-fluent viewers may recognise basic words.

We see, in a similar way to the previously mentioned example, that this particular utterance is not especially important to contextualising the scene. We are already aware that Max and Gus are, in this case, the less powerful participants in the conversation and that their politeness has already been signposted. This, coupled with the shortness of the utterance, means that there is less need for the subtitles to explicitly translate every instance in which Spanish is used.

We may also occasionally see this format used, even if no Spanish is actually present in the dialogue:

FIGURE 5.5: SCREENSHOT DISPLAYING SPOKEN SPANISH, REPRESENTED BY THE SUBTITLE TRACK [2/4]

This exchange is a response to the utterance 'Gustavo, sit down. You're making me nervous'. Although Gus does not actually say anything beyond a paralinguistic noise of acknowledgement, this is subtitled as though he has said something in Spanish. One reason for this appears to be a way of signposting that Gus also speaks Spanish. The exchange takes place at the start of the scene, but Gus does not speak for several turns, all of which are subsequently in Spanish. By subtitling his utterance in this way, the viewer is alerted to the fact that Gus also speaks (and therefore understands) Spanish – as the point of view character in this scene, we are thereby alerted to this fact earlier than we might otherwise need to be, contextualising the scene.

We see, however that this is not always the case – in the same scene, taken from the season 4 episode 'Hermanos', we see Gus Fring and his partner, Max interacting with Cartel members, all of whom also speak Spanish:

FIGURE 5.6: SCREENSHOT DISPLAYING SPOKEN SPANISH, REPRESENTED BY THE SUBTITLE TRACK [3/4]

Because all of characters in this scene understand Spanish and speak it almost throughout, we as viewers are also required to 'understand' it – their speech is relevant to the plot, and so is necessary for the viewer to understand the content regardless of whether they speak Spanish or not. This exchange is always expressed using interlingual subtitles in the show, regardless of whether the viewer is using DHOH subtitles to watch. If the viewer *is* using DHOH subtitles, the language switch is identified using squared brackets once again – the first utterance of each subsequent character speaking Spanish is tagged using squared brackets, and is then subtitled regularly without the [in Spanish] clarification until a character shifts back to English. If this change occurs during the same scene, the squared brackets reflect this change:

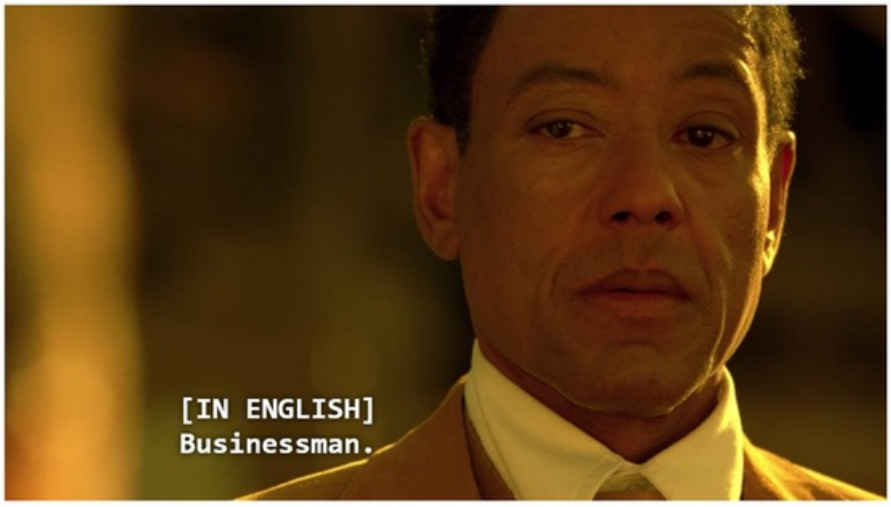


FIGURE 5.7: SCREENSHOT DISPLAYING SPOKEN ENGLISH, REPRESENTED BY THE SUBTITLE TRACK

And even if the utterance directly afterwards switches back to Spanish, it is still tagged using squared brackets once again:

FIGURE 5.8: SCREENSHOT DISPLAYING SPOKEN SPANISH, REPRESENTED BY THE SUBTITLE TRACK [4/4]

5.1 Walt

TABLE 5.2: WALTER WHITE'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	1532	1507	2%
Number of Word Tokens	10341	9857	5%

TABLE 5.3: WALTER WHITE'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Science and Technology in General	+11.99	+12.03
Quantities: Many / Much	+9.84	+10.93
Evaluation: Good	+9.83	+11.68
Degree: Minimizers	+8.18	+9.20
Existing	+8.84	+8.39
Alive	+8.51	+8.53
Existing	+8.84	+8.39

TABLE 5.4: WALTER WHITE'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
No	+56.31	+40.72
'll (Will)	+17.31	+11.39
Is	+15.43	+14.08
've (Have)	+12.13	+12.93
Move_On	+11.73	+11.74
I	+11.66	+7.19
Going_To	+9.67	N/A
Formula	+9.38	+9.39
Family	+8.45	+8.48

Walt's key domains, revealed that not a great deal of Walt's speech displays examples of keyness – every character aside from Walt and Gale Boetticher (who displays the smallest corpora of all) has at least one domain which is statistically key within the 99.99% log likelihood threshold. Walt, despite being the main protagonist and containing the corpora with the greatest number of words, has no key domains with a log-likelihood number higher than +12.03. One reason for this could be based on the idea that Walt is portrayed frequently as being an 'everyman' – as stated in the

character profiles in Chapter 3, Walt is not seen as a particularly ambitious or interesting person by those unaware of his Heisenberg persona. Walt's key words or domains do not reflect a great deal of keyness, or distinctiveness.

Walt's key words, however, do reveal a little more of his persona, although most do not show particularly high log likelihood numbers. The key word 'no' has the highest number, though this number is considerably reduced in the subtitle corpus. This is due, at least in part, to Walt's use of repetition:

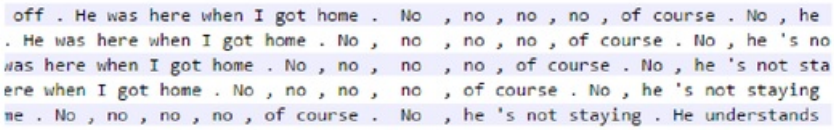


FIGURE 5.9: WORD LIST DISPLAYING REPETITION OF THE WORD 'NO' IN WALT'S SPOKEN CORPUS

In the subtitles, this exchange is portrayed instead with the omission of one of the repeated 'no's:

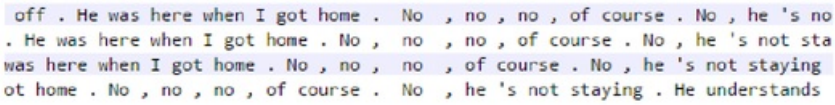


FIGURE 5.10 WORD LIST DISPLAYING REPETITION OF THE WORD 'NO' IN WALT'S SUBTITLE CORPUS

This is in keeping with Lugea's (2014) list of the elements most often omitted by subtitlers, but upon further inspection we see that despite the deletion of one instance, the repetition of 'no' is still often conveyed and preserved, even if it is through the use of slightly less tokens. In the subtitles, the word 'no' occurs 123 times, in contrast to the spoken corpus which contains 146 instances of it. Most of these deletions occur when the word is repeated, and many of these instances still retain a lesser degree of repetition.

The lexical meaning of 'no' is also important – its occurrence signifies a negative response to stimulus, in Walt's case, it is often used to negate something bad which is happening or which is being associated with him in some way. For example, if we look at Figures 5.10 and 5.11, we see Walt attempt to distance himself from the fact that his son has turned up at his new apartment whilst on the phone to Skyler, as he knows that Skyler will potentially blame him. Walt's repetition of the word 'no' is often used to display negative outbursts of emotion, acting in a similar way to surge features.

We also see a similar pattern of repetition occur whilst Walt is talking to Jesse:

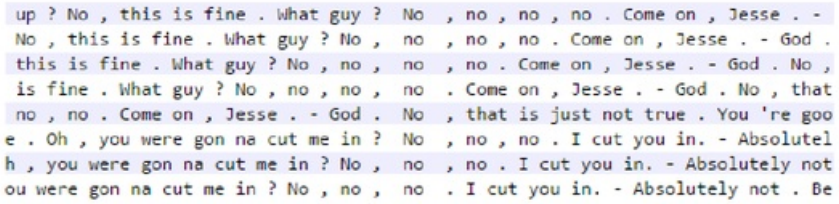


FIGURE 5.11 WORD LIST DISPLAYING REPETITION OF THE WORD 'NO' USED BY WALT WHILST TALKING TO JESSE

In the first four examples, Walt is trying to reassure Jesse that he is good at things other than cooking methamphetamine – in this instance, the repetition is used to show the kinder side of Walt's relationship with Jesse, with Walt's repetition acting as reinforcement of Walt's assertion that 'you 're good at a lot of things , son'. This, coupled with the family term 'son' is indicative of the paternal feelings Walt displays towards Jesse. We see, however, that this changes almost immediately upon discovering that Jesse has been cooking methamphetamine alone, using the formula developed by Walt.

Despite Jesse's assurance that he was going to cut Walt in on the profits, Walt becomes immediately resentful upon realising that Jesse no longer relies on his assistance, aggressively declaring 'Oh, you were gonna cut *me* in? No, no, no. *I* cut *you* in.' ('Green Light', 2011, *emphasis added*) – this is indicative of the paradoxical relationship that Jesse and Walt have, and shows both sides within seconds of one another.

The words '-'ll' (will) and 'is' also show up as statistically significant. Both words may be an assertion of the control that Walt now feels that he has over his life; both 'will' and 'is' are particularly powerful verbs. 'Will' is frequently used to express inevitable actions or consequences and 'is' the third person present form of 'be', often used to assert that a situation or action is unambiguously occurring. The significance of these expressions is, for the most part, maintained in the subtitles – although both '-ll' and 'is' occur less frequently in the subtitles, the most common reason for their omission is that they represent repetitions. Unlike with the word 'no', these repetitions are not commonly maintained in the subtitles – occasionally this may take away from the impact of certain scenes. For example, Walt's panicked 'I'll uh I'll I'll follow you', as he attempts to talk his way out of having to get into a car with one of Gus's men who has been sent to kill him, is replaced in the subtitles by simply 'I'll follow you'. Although a DHOH viewer may be able to gain context that Walt is panicking from the visuals provided, by omitting the repetitions and nonfluency features, the subtitle creates the impression that Walt is far

more calm than he is, and do not provide the same feeling of 'excuse' seen in the original dialogue.

Comment [EA6]: Discussion of '-ll' and 'is'

5.2 JESSE

TABLE 5.5: JESSE PINKMAN'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	1163	1149	1%
Number of Word Tokens	6649	6401	4%

TABLE 5.6: JESSE PINKMAN'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Discourse Bin	+29.11	+36.90
Anatomy and Physiology	+16.35	+15.15
Degree: Maximisers (eg: totally, literally)	+11.64	+10.92
Getting and Possession	+9.57	+8.21

TABLE 5.7: JESSE PINKMAN'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Yo	+104.90	+91.54
Like	+68.16	+69.27
Totally	+32.46	+29.03
What	+32.46	+31.43
Mr_White	+25.40	+22.89
All_Right	+23.03	+18.95
Dude	+22.72	+22.58
Hey	+22.17	+21.52
Shit	+21.13	+20.90
Bitch	+20.55	+17.83
Stuff	+19.73	+19.55
Got	+19.21	+18.11
Man	+14.40	+16.20
Cool	+14.06	+13.93
Whatever	+13.36	+11.08
Kid	+11.94	+11.76
Wait	+10.11	+9.93

Jesse's lexis is very distinct when contrasted with other characters in *Breaking Bad*, asserting his distinctive role within the series. Jesse's corpora both consistently contain the highest log likelihood numbers, and the most key words with a 99.99% statistical significance. If we calculate Jesse's type / token ratio, the results are 0.175 and 0.180 for the spoken and subtitle data respectively. This suggests Jesse's lexis is very distinct from every other characters', even though it is not especially varied.

Jesse's sociolect is partly responsible for his distinctive key words – Jesse is the youngest of the main characters by a considerable amount and his speech is often reflective of this, with a number of his keywords typically associated with the sociolect of American teenagers and young people including 'yo', 'like' (when used as a discourse particle) (Tagliamonte, 2005), 'dude' and 'whatever'. Kiesling (2004) states that the word 'dude' is often associated with 'effortlessness or laziness, depending on the perspective of the hearer' and notes its relation to other teenage sociolect markers including the discourse marker 'like', which is also shown in Jesse's key words. Similarly, 'yo' is often associated with African American Vernacular English (AAVE), but has become more common outside of AAVE through its association with hip hop music in the mid-1990s (Talbot et al, 2003).

Comment [EA7]: Reference!

Jesse's speech may also reflect his socioeconomic status. Studies, including that of Inderbitzin et al (2015), have also discovered that drug use, particularly methamphetamine use, is consistently and positively related to lower socioeconomic status.

Although Jesse is shown to have been raised in a middle-class household, he is implied to have been estranged from his family for several years before the beginning of the series; Jesse's involvement with methamphetamine (as an addict, a manufacturer and a dealer) suggests that his sociolect will reflect the sphere of society in which it is most prevalent.

A great deal of these sociolect words come under the general key domain of 'Discourse Bin' which has a far higher log likelihood number in Jesse's subtitle corpus than in his spoken one. If we look at how many words are included in the 'Discourse Bin' key domain in each corpora, we see that whilst the spoken corpus contains 522 occurrences, the subtitle corpus contains only 407. This implies that despite an overall loss of over 100 words between Jesse's speech and subtitles, in the subtitles Jesse's fillers are in fact more statistically significant. This therefore implies a large loss overall of these sort of filler across all of the subtitle corpora. We see clearly, however that these fillers are

particularly important in Jesse's speech, enough so that they become even more statistically significant in the subtitles.

The way in which Jesse addresses Walt as 'Mr White' is also telling of their relationship. If we examine Leech's terms of address, we see that title and surname is ordinarily used to mark a more distanced and respectful relationship, however in *Breaking Bad*, we are aware that Jesse and Walt have a relatively close (if not unhealthy) relationship with one another. Jesse's preference for 'Mr White' over 'Walt' may signify a number of things about their relationship and the differences in their characterisation.

Firstly, perhaps most obviously, Walt and Jesse's previous student / teacher relationship is alluded to – it is commonplace for terms of address between students and teachers to be non-reciprocal: pupils refer to teachers by their title and surname, whereas teachers generally refer to students by using their first name (Woods, 2006:157). Jesse, however, is in his mid-twenties, leading us to assume that he has not been taught 'officially' by Walt for almost a decade – his choice of 'Mr. White' may instead be symbolic of the imbalance of Walt and Jesse's relationship. Gilligan's assertion that "[Jesse is] a leader, who thinks he's a follower" (Sony Pictures Television, 2013) is particularly telling – despite the fact that he and Walt are both adults and are referenced at one point in the series to be '50-50 partners' ('Down', 2009), he still defers to a term of address consistently associated with power imbalance, and even actively makes himself the less powerful party.

If we examine the questions that Jesse uses, we may understand his relationship with Walt a little better. We see 325 occurrences of the '?' symbol in Jesse's spoken corpus, and 319 in his subtitle corpus; the key word 'all_right' occurs 30 times, making it statistically significant, in 19 of these instances, 'all_right' occurs as a tag question:

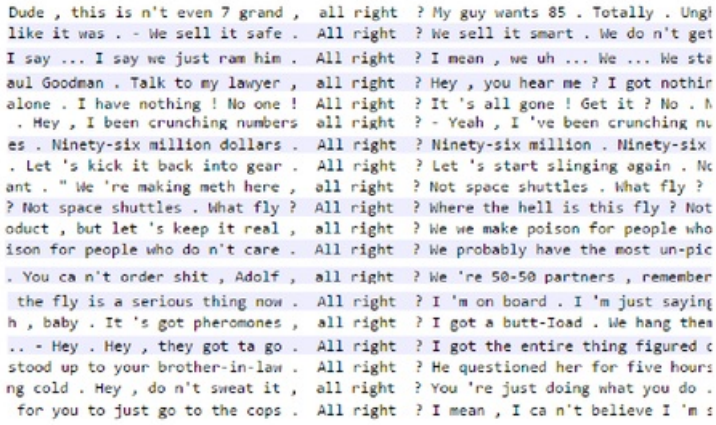


FIGURE 5.12: WORD LIST SHOWING JESSE'S USE OF 'ALL RIGHT'? IN HIS SPOKEN CORPUS

Similarly, when used as a tag question, 14 out of 9 instances of 'right?' are directed towards Walt:

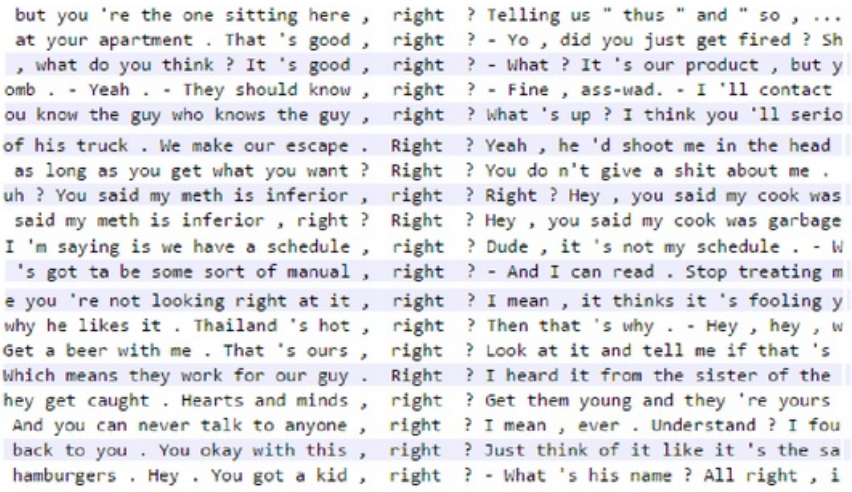


FIGURE 5.13: WORD LIST SHOWING JESSE'S USE OF 'ALL RIGHT'? IN HIS SPOKEN CORPUS

Ordinarily, tag questions end with either some form of 'to be' or an auxiliary verb coupled with either 'there' or a subject pronoun (eg: 'is there?', 'are you?') (Freed and Ehrlich, 2010:24). Unusually, Jesse does not display many examples of these 'typical' tag questions, but uses both 'right?' and 'all right?' relatively frequently. Both of these are examples of informal tag questions and are contractions of 'is that right?' and 'is that all

right?' (Quirk et al, 1985:8134). Although Freed and Ehrlich confirm that 'right' is still a tag question, pointing out that lexical items may also function as tag questions, the nature of the 'right?' and 'all right?' is in keeping with Jesse's distinctly informal lexis.

Lakoff's research (1975: 60) into the use of tag questions concluded that they "are associated with a desire for confirmation or approval which signals a lack of self-confidence in the speaker". Though Lakoff's research has been a topic of debate, in the case of Jesse, we see this function is approximately accurate if we understand the relationship which between Walt and Jesse. Jesse frequently looks to Walt for clarification, reinforcing Walt's more powerful position within the relationship and Jesse's need for his need for clarification.

Comment [EA8]: Page number

That being said, however, we do see that 'all right?' and 'right?' have slightly different connotations – 'all right?' is often used sarcastically, and seems to have similarities with a number of surge features. In the examples, we see 'all right' is usually reflective of a negative surge of emotion – exasperation: 'we're making meth here, all right? Not space shuttles'; defensiveness: 'it's got pheromones, all right?; and even just anger: 'I have nothing! No-one! All right? It's all gone!'. Whilst 'right?' is usually used to frame Jesse's desire for approval from Walt, 'all right?' seems to act in the opposite way, signposting Jesse's frustration with Walt's influence on his life. This appears to confirm that his relationship with Walt is definitely one of imbalance, but also serves to show that Jesse is not necessarily ignorant of that fact.

For DHOH viewers, whilst their impression of Jesse may not be specifically accurate, the subtitles appear to have maintained enough significance to flag important elements of Jesse's speech as 'key' – for example, although there are numerically less words in the 'discourse: bin' category in the subtitle corpus, its log likelihood number is higher than that of the spoken data. This may imply that on some level, the importance of Jesse's style of speaking is relevant enough to include and preserve within the subtitles.

5.3 HANK

TABLE 5.8: HANK SCHRADER'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	949	927	2%

Number of Word Tokens	3960	3703	6%

TABLE 5.9: HANK SCHRADER'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Personal Names	+16.87	+16.41
Vehicles and Transport on Land	+11.05	+9.94
Investigate, Examine, Test, Search	+8.03	+8.79

TABLE 5.10: HANK SCHRADER'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Sir	+29.91	+30.19
Buddy	+20.15	+16.40
'M (I'm)	+17.33	+17.79
El_Paso	+17.09	+17.25
Bet	+14.94	+15.16
Who	+14.27	+14.79
Schrader	+13.49	+13.68
Look_Like	+13.19	+13.40

The key words 'sir' and 'buddy' both have a high statistical significance within both the spoken data and the subtitle data. These two terms of address portray the two key sides to Hank's personality. 'Sir' is used by Hank relating specifically to his work as a DEA agent to address his boss; superficially, at least, highlights Hank's respect for his superiors and reflects the seriousness with which he takes his job. 'Buddy', on the other hand is often used to convey Hank's closeness with his family – 'buddy' is used exclusively towards both Walt and Walt Jr. There are no losses of the keyword 'sir', and only one instance in which 'buddy' is omitted from the subtitles. The loss of the single 'buddy' does not particularly affect Hank's characterisation – in the spoken data, it is used to refer to Walt, a relationship which has already been built up throughout several series – the understanding and interpretation of Hank and Walt's relationship by DHOH viewers is unlikely to hinge on a single use of the word.

Comment [EA9]: Sir / Buddy analysis

We also see that ''m' is one of Hank's key words with a high statistical significance. This is a contraction of 'am' the progressive form of the auxiliary verb 'be'. 'Am' in this form has a number of different uses, but is often associated with the progressive form

constructed in English by pairing 'be' (as well as its tense forms) with a verb with an '-ing' suffix (Frajzyngier et al, 2008: 82). This form is used to denote a temporary state or action, particularly one which is either ongoing or incomplete (2008: 87).

This seems in keeping with what we understand of Hank's character, as we see him use this progressive form:

Uh ... You know , I do n't know . I	'm	not asking , by the way . 'Kay . It
na get in the middle of you two . I	'm	just saying , listen , listen okay ?
ow , absence makes the ... Yeah . I	'm	uh pulling for you , man . I 'm pull
. I 'm uh pulling for you , man . I	'm	pulling for you . - Whoa , whoa . No
're eating raw fish . That 's all I	'm	saying . Been awhile since that minn
ere 's nothing going on up here . I	'm	gon na hit the head . Those two over
... The thing is uh ... Thing is I	'm	supposed to be getting on a plane ri
o him . Taxi . Just let me see if I	'm	uh following you here , Russell . Yo
How do I know ? Because I know . I	'm	getting tired of all the second-gues
t 's your name , darling ? Look , I	'm	just gon na come right out and say i
bout those missed calls , chief . I	'm	changing providers so ... It It wo n
knock on some doors . You bet . I I	'm	just gon na wrap up this Heisenberg
ng up . I heard movement inside . I	'm	not letting this sucker out of my si
ebe . - Good . Uh , nope . - No . I	'm	... Uh ... I 'm heading back out aft
h , nope . - No . I 'm ... Uh ... I	'm	heading back out after this . They '
sus , Marie . I made a decision . I	'm	not going through anything . - I I I
yone who doubts that ... I mean , I	'm	doing some actual good out here ...
usations ! What , everyone thinks I	'm	jerking off on this thing ? Fine . B
hy the theft was never reported . I	'm	not seeing any records of it with th
the law . - Hey , baby . Marie , I	'm	working . No . Working on it , so ..
dead end here uh potentially . Uh I	'm	working a case and uh ... Listen you
e , Marie , Marie , Marie . No . I	'm	not gon na go in there and lie . Oh ,
g . It 's been an hour , right ? I	'm	hurting here . I could use some meds
ort , as usual . The only reason I	'm	even breathing is I got a warning cal
ned insurance company thinks . - I	'm	not leaving here till I 'm well . - O
ou too ? Do I look well enough ? I	'm	shitting in pans , peeing in pitchers
? - Yeah , that 's exactly what I	'm	trying to say . Deal , you little pri
not gon na happen . I 'm sorry . I	'm	not gon na bet on whether I can get a

FIGURE 5.14: WORD LIST SHOWING HANK'S USE OF ''M? IN ITS PROGRESSIVE STATE HIS SPOKEN CORPUS

This is used primarily before his shootout with the Salamanca cousins, whilst he is beginning to come close to catching Walt out by investigating the recreational vehicle (RV) used by him and Jesse to cook during the first two series. The use of the progressive form in this way may signpost Hank's single mindedness, in that his investigation is constantly expanding and Hank's use of this form indicates a proactive, ongoing investigation.

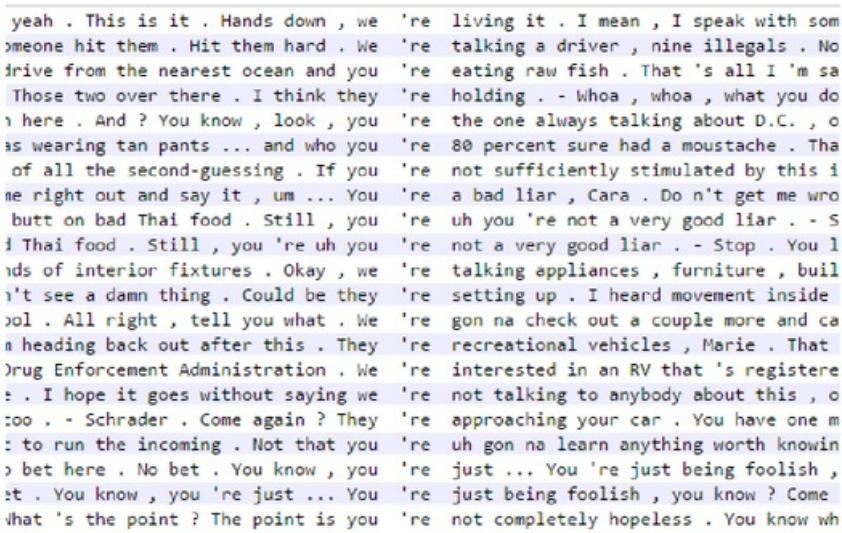
By contrast, the other occurences of 'I'm', absent of the progressive –ing suffix, are used much more frequently in an attempt to either justify or explain his investigation to other characters:

ny friend . Do n't hate me because	I	'm	beautiful , Gomey . Just apologise an
Stop . You look like a good kid .	I	'm	not here to get you in trouble . But
up this Heisenberg thing first . -	I	'm	not . I 'll go . It 's just I uh ah n
ca n't . But that 's only because	I	'm	really close to something big here .
ste ... Going after the bad guys .	I	'm	sorry and enjoy the rest of your vaca
t you late for work or something ?	I	'm	onto some important stuff right here
ing off on this thing ? Fine . But	I	'm	onto something . I know it . You unde
Could you check again ? - Janice ,	I	'm	uh ... I 'm dead in the water here .
eck again ? - Janice , I 'm uh ...	I	'm	dead in the water here . - Gomey . Ti
there , uh , Mrs. Ortega ? - Hi ,	I	'm	Hank Schrader . Uh , I 'm with the Dr
? - Hi , I 'm Hank Schrader . Uh ,	I	'm	with the Drug Enforcement Administrat
Stolen , huh ? Yeah . Well , then	I	'm	I 'm curious as as to why the theft w
en , huh ? Yeah . Well , then I 'm	I	'm	curious as as to why the theft was ne
ne to it or does something	I	'm	stuck here , Marie , so sorry . Yeah
question . I only ask this because	I	'm	at a a you know , dead end here uh po
Well , it 's a long story , but I	I	'm	personally of the opinion he 's moved
you working with ? ! Yes , sir .	I	'm	convinced Mr. Pinkman was involved in
look like a TV weatherman . No .	I	'm	all right . - He attacked me ? - Swun
ing . It 's not what the job is .	I	'm	supposed to be better than that . No
d to Pinkman ... that 's not who	I	'm	supposed to be . That 's not me . All
trying to tell me something and	I	'm	finally ready to listen . I 'm just n
nd I 'm finally ready to listen .	I	'm	just not the man I thought I was . I
the man I thought I was . I think	I	'm	done as a cop . Yes , sir . - No , I
Yes , sir . - No , I ... I do .	I	'm	good . That 's the way it happened .
your coffee break . Take me up .	I	'm	done . I 'm done . Do n't you have an
break . Take me up . I 'm done .	I	'm	done . Do n't you have any friends ?
cs . - I 'm not leaving here till	I	'm	well . - Oh , I 'm healthy enough , h
ving here till I 'm well . - Oh ,	I	'm	healthy enough , huh ? Yeah . In this
how they swinging that ? - Yeah ,	I	'm	not so sure about that . That 's what
ot ta tell you , Marie ? Not till	I	'm	well . Hey , hey , hey , hey , hey .
are you doing ? - Seeing what ? -	I	'm	not at my best here , Marie um ... No

FIGURE 5.15: WORD LIST SHOWING HANK'S USE OF ''M? IN ITS NON-PROGRESSIVE STATE HIS SPOKEN CORPUS

This form is also used far more than the progressive one after Hank has attacked Jesse, potentially losing his job, and when Hank is in the hospital after his shootout with the Salamancas. This signposts the setbacks for Hank during his investigation – his suspension and his hospitalisation, and gives the impression that the investigation is no longer moving forwards in the same fashion.

This form of 'be' (am) is also only associated with the first person singular pronouns, but we may also see examples of a similar use in the suffix '-'re' (as in we're, they're and you're):



yeah . This is it . Hands down , we	're	living it . I mean , I speak with som
omeone hit them . Hit them hard . We	're	talking a driver , nine illegals . No
drive from the nearest ocean and you	're	eating raw fish . That 's all I 'm sa
Those two over there . I think they	're	holding . - Whoa , whoa , what you do
here . And ? You know , look , you	're	the one always talking about D.C. , o
as wearing tan pants ... and who you	're	80 percent sure had a moustache . Tha
of all the second-guessing . If you	're	not sufficiently stimulated by this i
me right out and say it , um ... You	're	a bad liar , Cara . Do n't get me wro
butt on bad Thai food . Still , you	're	uh you 're not a very good liar . - S
Thai food . Still , you 're uh you	're	not a very good liar . - Stop . You l
nds of interior fixtures . Okay , we	're	talking appliances , furniture , buil
n't see a damn thing . Could be they	're	setting up . I heard movement inside
ool . All right , tell you what . We	're	gon na check out a couple more and ca
n heading back out after this . They	're	recreational vehicles , Marie . That
Drug Enforcement Administration . We	're	interested in an RV that 's registere
. I hope it goes without saying we	're	not talking to anybody about this , o
oo . - Schrader . Come again ? They	're	approaching your car . You have one m
to run the incoming . Not that you	're	uh gon na learn anything worth knowin
bet here . No bet . You know , you	're	just ... You 're just being foolish ,
t . You know , you 're just ... You	're	just being foolish , you know ? Come
What 's the point ? The point is you	're	not completely hopeless . You know wh

FIGURE 5.16 WORD LIST SHOWING HANK'S USE OF ''-RE? IN HIS SPOKEN CORPUS

These occurrences, however, are far less common than the '-'m' form of 'be' we primarily see in Hank's speech, with only 21 instances of '-re' in his spoken corpus – this may reflect the fact that Hank is primarily working alone on the Heisenberg case. Most of Hank's colleagues in the DEA are uninterested in Hank's suspicions, and do not view the Heisenberg case as being particularly important, leading to Hank's having to justify his actions as seen in Figure 5.13 – Hank's tenacity, however, can be seen in his refusal to let this affect his investigation, and by instead continuing with it alone.

5.4 Gus

TABLE 5.11: GUS FRING'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	558	555	>1%

Comment [EA10]: Check this figure

Number of Word Tokens	1715	1704	>1%

TABLE 5.12: GUS FRING'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Content (eg: contentedness)	+18.34	+17.89
Likely (eg: would, should, possible, can)	+11.88	+9.57
Comparing: Similar	+10.87	+10.58
Like (eg: enjoyment)	+10.25	+9.80
Social Actions, States and Processes (eg: shake hands, pick pockets)	+7.47	+7.19

TABLE 5.13: GUS FRING'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Will	+24.85	+24.21
Man	+22.21	+21.28
Employees	+17.77	+17.53
Agent	+17.77	+17.53
As	+13.81	+13.45
Peace	+13.38	+13.14
Would	+12.40	+9.80
Animals	+11.85	+11.69
Choose	+11.85	+11.69
Territory	+11.85	+11.69

Gus's spoken data and subtitle data appear to roughly correlate with one another, indicative of a particularly faithful adaptation of his speech into subtitle form. In order to further confirm, both Gus's spoken corpus and his subtitle corpus were imported to AntConc, resulting in the following figures: In Gus's spoken data, there are 558 overall unique word types which occur 1715 times; in the subtitle data, there are 555 word types occurring 1704 separate times. This results in a loss of only three unique words, and eleven words overall. We must remember, however, that faithful subtitles do not automatically equate to 'good' subtitles. One must take into account the reading speed of DHOH viewers, as well as the amount of visual action which occurs whilst the subtitles are being displayed.

We have already seen that most total word-loss (that is, the deletion of an entire word) occurs in filler words. Gus, however, has very few examples of non-fluency features or

fillers – we see only four instances in which he employs this, none of which are displayed in the subtitles:

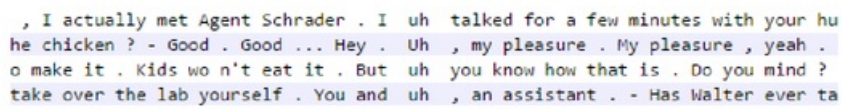


FIGURE 5.17: WORD LIST SHOWING GUS'S USE OF THE FILLER 'UH' IN HIS SPOKEN CORPUS

In all the examples, we see that Gus is potentially deceiving an individual – in the first two occurrences, Gus is talking to Hank's wife after his shooting, and is expressing regret. With the help of dramatic irony, we are already aware that Gus is in fact the individual responsible for providing the hitmen with Hank's name. Similarly, in the final example, Gus is discussing Walt's health problems with Gale Boetticher, grooming him to take over Walt's lab; again, at this point, we are aware that Gus views Walt as a threat and wishes to get rid of him in one way or another. Gale, however, is not aware of this and believes that the immediate threat to Walt's life is related to his cancer.

This leads us to the third example. As discussed in the literature review, much of Gus's private life is never fully expanded upon – it is implied (as seen in the previous examples) that he is extremely good at lying and does not have a problem doing so in order to protect his business interests. In the scene in question, Gus is attempting to reason with Walt – he not only appeals to Walt's ego in this scene, signposting that they are equals with the phrase 'I wish I'd had someone to advise me because this life of *ours*, it can overwhelm.' ('Abiquiu', 2010, *emphasis added*). At the same time, however, we are well aware of Walt's mantra of attempting to provide for his family; in the third example, Gus makes reference to having children although they are never seen and never mentioned again. By comparing himself to Walt, both through signposting them as equals, and by painting them both as 'family men', Gus attempts to make Walt more sympathetic to his requests.

The existence of Gus's family is never explicitly stated to be a lie although we see various hints that it may well be; when Jesse visits Gus's house in the fourth season, there is no evidence of a family (when Walt visits his house, we see a few children's toys scattered around in the background of various shots), and when we see Hank begin to investigate Gus, they are not mentioned in the investigation. Finally, we return to the inclusion of the filler 'uh'. Every other time that Gus has been shown using fillers, thanks to the benefit of dramatic irony, we are aware of his deception – these fillers merely act to further signpost his untruths. Porter et al (2008:31) have stated that disfluency features

may be used to stall for time in order to 'create and maintain false details' and may be associated with lying in unrehearsed speech. Although various research states that these kind of utterances (particularly 'uh' and 'um') may not necessarily be an accurate marker of deceptive speech (Humpherys, 2010:16), it is important to remember that this research was undertaken with organic speech, rather than dramatic texts and therefore serves a different purpose, most importantly the desire to create a feeling of 'spokenness' in dialogue (Frawley, 2003).

Although removing these fillers from the subtitles may not appear to make too much of a difference, particularly with the examples reinforced by dramatic irony, they are important for portraying exactly how good Gus is at lying – we see only brief hesitations in his otherwise emotionless speech. Similarly, Gus's fillers serve to humanise him, if only a little – fillers are very common in day to day speech, and occur in many different languages (Fox, 2010:6), so to strip them out removes what little 'speechlike' elements Gus's dialogue contains.

5.5 Skyler

TABLE 5.14: SKYLER WHITE'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	876	859	2%
Number of Word Tokens	4357	4087	6%

TABLE 5.15: SKYLER WHITE'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Personal Names	+63.41	+61.31
Kin	+20.62	+21.88
Food	+8.80	+8.69
Degree: Boosters	+7.53	+6.88
Danger	+7.51	+7.68

TABLE 5.16: SKYLER WHITE'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Walt	+89.21	+87.41

Hank	+69.09	+41.47
Um	+59.70	N/A
Flynn	+24.39	+24.60
Ted	+19.73	+16.85
Honey	+19.48	+19.72
He	+19.01	+11.37
Certainly	+15.20	+15.37
Really	+13.50	+12.15
Money	+12.70	+13.11
Okay	+11.83	+12.97
Divorce	+11.53	+11.67
Father	+11.53	+8.08
Gambling	+11.53	+11.67

Both Skyler's key domains and key words show a family-orientated mindset – both personal names and kin indicators have statistically significant log likelihood calculations. This may serve as foregrounding for the role that Skyler later adopts as the 'protector' of the family. It is, however, important to realise that in the season investigated for this research, Skyler does not interact with any non-familial characters apart from Saul Goodman, so much of her interaction and speech is tied in with her kinship bonds.

Despite this, we may compare her with a character like Walt, for whom family is said to be very important. The only word relating to this in Walt's key words and domains is the word itself; 'family' is considered somewhat key with a log likelihood number of +8.45 and +8.48 in his spoken corpus and subtitle corpus respectively. Whilst Walt refers to the abstract 'family', Skyler's speech contains far more concrete examples – the names of individual family members (Walt, Hank, Flynn); the family term 'father' and the endearment 'honey', which is consistently used to refer only to family members:

```
or I do n't know , I just ... Hey ,  honey  , you uh you want another waffle ? I
ou do n't want to be called Flynn .  Honey  , I-- Hank , no . Hank . Hank , it '
 . Well , I 'm making dinner . Hi ,  honey  . I-- Sorry . We have discussed ever
 a sitter . Marie , let 's just ...  Honey  , this is n't helping you . You . Ma
helping you . You . Marie . Marie .  Honey  , let 's just go and sit down , okay
ust go and sit down , okay ? Okay ,  honey  . Come on . Come on . Let 's go sit
my husband , Walt . So this is it ,  honey  . What do you say ? Do you wan na ta
```

FIGURE 5.18: WORD LIST SHOWING SKYLER'S USE OF THE ENDEARMENT 'HONEY' IN HER SPOKEN CORPUS

Primarily this term is used to address her son, Walter Jr. and her sister, Marie – we see only one instance of her referring to Walt in this way, and it occurs, somewhat tellingly, in a flashback set several years earlier. Skyler's present day unhappiness with Walt is also alluded to in the key word 'divorce'.

Both 'certainly' and 'really' appear in Skyler's key words, and in fact belong to a larger category shown in her key domains as 'degree: boosters'. This category is comprised mostly of adverbial words and phrases associated with strengthening the force of an utterance (Vasilieva, 2004), Montoro (2012) also states that these sort of adverbs are often associated with conveying attitudinal stance. For DHOH viewers, the presence and preservation of Skyler's boosters seems to sufficiently reflect her speech, with only two of these boosters lost in the subtitling process. As Montoro (2012) states, these words and phrases are used to strengthen utterances – Skyler's attitude is described by Gunn (2013) as 'a woman with a backbone of steel who would stand up to whatever came her way', and Gunn believes this to be one of the reasons that this is why Skyler is such a polarising character. By maintaining the utterances used by Skyler to represent the strengthening of a point of view or an opinion, Skyler's characteristic 'strength' (whether this is viewed positively or negatively) is preserved for DHOH audiences.

5.6 Saul

TABLE 5.17: SAUL GOODMAN'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	1124	1107	2%
Number of Word Tokens	4100	3930	4%

TABLE 5.18: SAUL GOODMAN'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Money Generally	+14.42	+16.19
Happy	+14.12	+13.90
Judgement of Appearance: Beautiful	+11.61	+11.06
Law and Order	+11.00	+10.06
Size: Big	+10.41	+10.50
Money: Affluence	+9.31	+9.68
Money and Pay	+9.00	+9.73

TABLE 5.19: SAUL GOODMAN'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*

Escalating	+16.46	+16.80
Cash	+16.24	+16.72
Your	+15.02	+13.66
You	+13.37	+ 11.73
Client	+12.35	+8.36
Dirty	+12.35	+12.60
Fair_Enough	+12.35	+12.60
Final	+12.35	+12.60
Property	+12.35	+12.60
Lucky	+11.73	+12.06

As stated in the literature review, analysis of Saul will be based on his character in *Breaking Bad*, rather than his expanded character in the spin-off *Better Call Saul*. This is an important distinction as we see that Saul's key words and domains seem to reflect the sleazy, ambulance-chasing lawyer that Odenkirk (2015) states is part of the 'Saul Goodman' persona rather than the more emotionally developed James McGill.

Saul is essentially a character played by a character, perhaps meaning that he is perhaps more likely to stray towards the stereotypical in order to signpost to viewers that this is the case. In *Better Call Saul*, we are made aware that he has learnt much of his behaviour from watching other, famous lawyers and adapting his character accordingly ('Alpine Shepherd Boy', 2015). MacFarlane (2008) describes the stereotypical lawyer as being 'greedy, self-interested, aggressive and even dishonest' and we see that Saul's characterisation in fact encompasses a great number of these traits. We see, for example that he is quick to jump ship from representing Jesse to representing Walt when the promise of more money is presented to him by Walt ('Kafkaesque', 2010).

Money is one of the most prominent topics in Saul's key domains with just under half of his domains relating to it (money generally, money: affluence and money and pay), as well as the key word 'cash' appearing with a comparatively high log likelihood number. Saul's key domain reflect a shallowness that we may see as unusual within *Breaking Bad*. His key domains appear to show a somewhat materialistic character – we see this occur in both the domain of 'judgement of appearance: beautiful' and 'size: big', which reflect various instances of the more of the physical aspects of this materialism:

r me ? Hello . Good afternoon . -	Nice	to meet you . Saul Goodman . Bette
. So how are you doing ? Staying	clean	? Good . I was kind of worried tha
I could count on you boys to play	nice	. That 's ... - That almost brings
settle on an even 15 . That 's a	nice	round number . - Fourteen 's fair
ight . You 're now officially the	cute	one of the group . Paul , meet Rin
He sees a young fellow with a big	fancy	house unlimited cash supply and no
y and I slip it into the salon 's	nice	clean cash flow . That 's called l
I slip it into the salon 's nice	clean	cash flow . That 's called layerin
g money has been transformed into	nice	, clean , taxable income brought t
has been transformed into nice ,	clean	, taxable income brought to you by
kyler , if that 's okay . It 's a	lovely	name . Reminds me of a big beautif
lovely name . Reminds me of a big	beautiful	sky . Walt never told me how lucky
y because you are so clearly very	classy	. Here , please , sit down . So Wa
ing system ? Well , you grow more	gorgeous	by the minute . Well , there you h
guys do your thing , you make it	snappy	. I 'll go see if they have " Tetr

FIGURE 5.19: WORD LIST SHOWING SAUL'S KEY DOMAIN 'JUDGEMENT OF APPEARANCE: BEAUTIFUL'

u might just as well visualise a	large	bag of money . This individual wa
Give it . - Let me talk to him .	Escalating	. You 're escalating . How 's abo
lk to him . Escalating . You 're	escalating	. How 's about we run through thi
say jack ? What did we say about	escalating	, huh ? Who 's got your back here
agree that 's fair . Hey , hey .	Escalating	. Stop . So there 's that , but t
, it 's the best money laundry a	growing	boy could ask for . Wait , wait ,
? He sees a young fellow with a	big	fancy house unlimited cash supply
a lovely name . Reminds me of a	big	beautiful sky . Walt never told m
ard-counting system ? Well , you	grow	more gorgeous by the minute . Wel
uy this place , all you got is a	big	building that squirts water . You
rivilege . I mean that that 's a	big	one . That 's something I provide

FIGURE 5.20: WORD LIST SHOWING SAUL'S KEY DOMAIN 'JUDGEMENT OF SIZE: BIG'

Much of Saul's language in this category manages to mitigate actions which may otherwise be associated with negativity. For example, we see him describe Jesse as 'the cute one of the group' whilst he is in the hospital after being assaulted by Hank Schrader; he also uses both of the adjectives 'clean' and 'nice' to describe illegally laundered money. This use of words may be evidence of Saul's ability as a lawyer – if we return to Jesse's description of Saul being not a 'criminal lawyer' (used as a noun phrase), but a '*criminal* lawyer' ('Better Call Saul', 2009), we know that Saul has represented a large number of clients who are guilty, but has a well-established reputation as someone who has the ability to yield positive results on their behalf.

Saul's career is also reflected in the high log likelihood numbers for the keywords 'you' and 'your' – both of these words occur very frequently in every-day speech, and both appear in the Oxford English Corpus in the list of 100 most common words in English

(OEC, 2015). From this, we may infer that these words will still appear with relative frequency in the comparative corpus, and Saul's overuse of them is telling of his position within the series. Saul is a supporting character within the scope of *Breaking Bad* – he exists to provide advice and guidance for other characters. In the case of lexis, this advice is normally provided through the use of the second person pronoun 'you', leading it to display a higher level of keyness. This may also serve to highlight the superficiality of Saul's character – we do not gain access to any information about his personal life outside of his work, and as his work is primarily associated with assisting others, we do not learn a great deal about him through this, beyond any explicit characterisation cues with which we are provided.

We may then begin to understand that words are very important to Saul's job – for the most part Saul eschews physical violence, and even tries to alleviate it, as seen in his key word 'escalating':

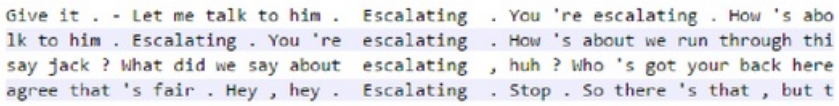


FIGURE 5.21: WORD LIST SHOWING SAUL'S USE OF THE WORD 'ESCALATING' IN HIS SPOKEN CORPUS

This is somewhat unusual, particularly for the male characters in *Breaking Bad*, many of whom are shown to engage in physical violence; in fact, the only other male character that we do not see these traits in is the unassertive Gale Boetticher. What is it, then, that separates Gale's pacifism from Saul's? The answer appears to be in his words. Saul's work relies on persuasion and the ability to talk his way out of situations as well as defending primarily guilty parties in court – this means that he does not need to utilise violence in the same way that other characters do, and is far more likely to attempt to use his words to defuse situations as they arise.

5.7 MIKE

TABLE 5.20: MIKE EHRMANTRAUT'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	485	471	3%
Number of Word Tokens	1470	1414	4%

TABLE 5.21: MIKE EHRMANTRAUT'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Vehicles and Transport on Land	+18.13	+18.22
Anatomy and Physiology	+10.66	+10.69
Sound: Quiet	+8.58	+8.53

TABLE 5.22: MIKE EHRMANTRAUT'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Walter	+39.13	+32.96
'D (Would)	+22.20	+23.18
Fixed	+18.72	+18.65
Sooner	+17.50	+15.59
Car	+15.53	+16.48
Mouth	+14.31	+14.25
Looking_To	+12.48	+12.44
Quiet	+12.17	+12.11

Mike's speech seems to be primarily related to his line of work (he acts in multiple roles for Gus Fring and Saul Goodman including work as a fixer, a cleaner and a private investigator) – he is rarely shown discussing anything outside of this.

The key domain of Anatomy and Physiology is deceptively scientific sounding and in fact, when we look at the words contained within this domain, we see a lot of Mike's speech has to do with either injury or violence:

should know about . He 's still	breathing	. Well , by the looks of him , h
t to have someone watching your	back	. Well , good news is for a stag
ancer , the guy 's doing well ,	physically	. Mentally , the guy 's a disast
g between him and an axe in the	head	. Mm . Foreseeable . Couple year
his one guy , this one piece of	shit	that I will never forget . Gordi
was real small . Like a bird .	Wrists	like little branches . Anyway ,
throw him in a drunk tank . He	sleeps it off	, next morning , out he goes . B
t 's the usual crap . Broke her	nose	in the shower kind of thing . So
wn and I put my revolver in his	mouth	and I told him , " This is it .
h as you can with a gun in your	mouth	. And I told him to be quiet . T
rming kneeling in the dirt with	shit	in his pants . And after a few m
tes , I took the gun out of his	mouth	and I say , " So help me , if yo
led her . Of course . Caved her	head	in with the base of a Waring ble
e got there , there was so much	blood	, you could taste the metal . Mo
been busy . You wan na put your	arms	out to your sides for me , if yo
you would ? You know I have n't	slept	since Thursday ? I was out all n
eaning up after you . I need my	sleep	. Mm . Yeah . Funny how words ca
n't make me beat you till your	legs	do n't work . Now tell me where

FIGURE 5.22: WORD LIST SHOWING MIKE'S KEY DOMAIN 'ANATOMY AND PHYSIOLOGY'

Although it is not always Mike who is the actant for this violence, it is clear that Mike's professional life is often closely linked with it. He does not attempt to minimise his own violent actions or those of others, choosing instead to talk frankly about his experiences. This could confirm Banks' hypothesis (2012b) that Mike chooses to accept his past rather than ignoring it.

'Walter' is Mike's highest scoring key word with a log likelihood number of +39.13 and +32.96 for the spoken and subtitle corpora respectively. In order to understand its significance, we must return to Culpeper's characterisation triggers, specifically the subsection of social markers.

For the most part, characters refer to Walt by his familiarised first name, his preference for 'Walt' over 'Walter' is obvious in that it is how family members refer to him; how he asks Gale Boetticher to address him when meeting for the first time ('Sunset', 2010), and is mentioned in his answering machine which asserts that 'You've reached Walt's temporary number' ('Caballo Sin Nombre', 2010).

By referring to Walt by his full first name, Mike's choice of 'Walter' is foregrounded – if we examine the full corpus of speech, we see 'Walter' (when used to refer to Walt, rather than his son, Walter Jr.) is used 20 times whereas 'Walt' occurs 67 times. Mike's speech accounts for over half of the uses of 'Walter', and occurs in his speech 11 times in his spoken corpus, and 10 times in his subtitle corpus:

So yeah , I 'll get all of them ,	Walter	. Yeah , well I enjoy it . You know
eah , well I enjoy it . You know ,	Walter	sometimes it does n't hurt to have
or the best . What I hear , he and	Walter	are splitsville . That 's what Good
. Hmm . This is n't a phone talk ,	Walter	. Your wife 's out , right ? Aww .
a few years older . Have a seat ,	Walter	. I spoke to Goodman about Pinkman
ke again . No more half measures ,	Walter	. Gon na need you to come with me .
to come with me . Take a walk . -	Walter	, you see us ? I 'd like you to exi
if it makes you feel any better .	Walter	, you 've been busy . You wan na pu
ty stinky down there . After you .	Walter	, the sooner you figure out what th
me . Yeah , unfortunately , I do ,	Walter	. Downstairs . - No. - No , Walter
Walter . Downstairs . - No. - No ,	Walter	. No. - Shut up ! Shut up . I ca n'

FIGURE 5.23 WORD LIST SHOWING MIKE'S USE OF THE WORD 'WALTER' IN HIS SPOKEN CORPUS

By contrast, Mike uses 'Walt' only twice:

sted , he 'd take it as a problem .	Walt	you got a good thing going here . We
et your car fixed . I do n't know ,	Walt	it 's what I do , after all . Your c

FIGURE 5.24 WORD LIST SHOWING MIKE'S USE OF THE WORD 'WALT' IN HIS SPOKEN CORPUS

It is interesting that whilst 'Walter' is foregrounded in the overall corpus, within Mike's own individual corpus, Walter is commonplace and instead it is 'Walt' which becomes foregrounded. In both instances in which 'Walt' is used, Mike is attempting to reason with or persuade Walt, perhaps explaining the reason behind his choice of a 'friendlier' term of address.

Mike's use of 'would' (in this case represented by 'd, as in 'I'd', 'he'd' and 'you'd'), may tell us a little about how Mike deals with issues.

sell . - That 's what I thought you	'd	say . Probably for the best . What I
. And if Pinkman were arrested , he	'd	take it as a problem . Walt you got a
a beat cop , a long time ago . And I	'd	get called on domestic disputes all t
branches . Anyway , my partner and I	'd	get called out there every weekend an
e a walk . - Walter , you see us ? I	'd	like you to exit your vehicle and sta
about that rhinoceros ? You think he	'd	make a good pet ? - No ? Do n't you t
you think if you called to him , he	'd	come running for his supper ? I bet h
s supper ? I bet he would . I bet he	'd	come running : boom-duh-boom-duh-boom
-duh-boom . Well , a little . But he	'd	probably knock everything over . - Pl
t ? I trust the hole in the desert I	'd	leave you in . Saul do n't make me be

FIGURE 5.25 WORD LIST SHOWING MIKE'S USE OF "D' IN HIS SPOKEN CORPUS

Frequently Mike uses 'would' to express the conditional mood. The conditional mood is often associated with modal auxiliary verbs (including could, would, should and might), which are used to create an 'unreal past', or an imagined series of events (Fenn, 2010).

We see two different ways in which Mike utilises the conditional mood: firstly, he uses it whilst telling his granddaughter a story about a rhinoceros:

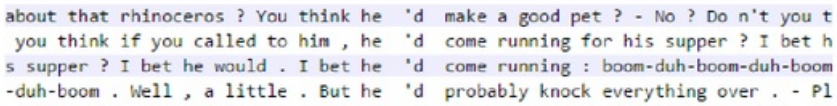


FIGURE 5.26 WORD LIST SHOWING MIKE'S USE OF THE CONDITIONAL MOOD WHEN TALKING TO HIS GRANDDAUGHTER

In this example, Mike uses the conditional mood playfully, as a way of bonding and interacting with his granddaughter – the hypothetical scenario is unrealistic, but exists purely to entertain and to tell a story with which she can interact. This is one of our first hints at Mike's life outside of the events of Breaking Bad, and one of the first and only times we see anything pertaining to his life outside of his work. It is, however, important in that it shows the distance that Mike maintains between his work and his personal life, and hints that the way he behaves throughout the series is not necessarily how he behaves in his day-to-day life.

The second way in which the conditional mood is utilised, however, is far darker in nature:

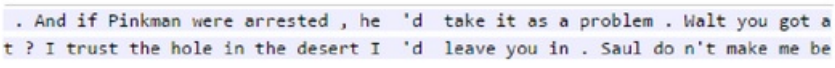


FIGURE 5.27 WORD LIST SHOWING MIKE'S USE OF THE CONDITIONAL MOOD WHEN TALKING TO WALT

In both examples, the conditional mood is used as a method of intimidation – the implication of what may happen if orders are disobeyed or ignored. The parallels and the differences between Mike's use of the conditional mood may serve to highlight that there is perhaps more to his character than we may realise upon viewing Breaking Bad.

The euphemistic nature of 'he'd take it as a problem' (the 'he' in this case referring to Gus Fring) means that the threat of the situation is never actually made explicit, despite the fact that, as discussed earlier, Mike has no aversion to talking about violence. It is interesting, too, that in this example we also see Mike referring to Walt by his 'chosen name'. Mike is attempting to talk with Walt on a more familiar level, perhaps leading to his 'softened' threat.

In this example, Gus is unaware of Walt's plans to get Jesse arrested, and Mike is warning him of the consequences of his hypothetical actions. From this, we may infer that Mike is someone who thinks through the consequences of any actions, even if they are not necessarily his own; we might also infer that Mike knows Gus well enough as a boss

to speculate on how he will behave should Walt's plan go ahead, which is unusual considering our knowledge of Gus Fring's carefulness and his mistrust of most business associates.

Upon investigating Mike's 'rhinoceros' conversation, another important feature reveals itself, Mike's use of questions. Throughout the rest of the data, we are shown that most of Mike's questions throughout Breaking Bad are simple yes / no questions, or closed questions designed to elicit a single 'acceptable' answer. The only times we see Mike ask open questions are when talking to his granddaughter and once when talking to Gus Fring: 'If you want this guy to produce again, why not just tell him?' ('Green Light', 2010).

This may suggest that Mike places a certain amount of importance on certain individuals, in this case, his granddaughter and his boss. Obviously this importance is for very different reasons, but nevertheless, we see that Mike values their contributions enough to ask for more information, something we see him do very rarely.

5.8 Gale

TABLE 5.23: GALE BOETTICHER'S OVERALL WORD LOSS PERCENTAGES FOR BOTH TYPES AND TOKENS

	Spoken Data	*Subtitle Data*	*% Loss*
Number of Word Types	366	357	2%
Number of Word Tokens	883	840	5%

TABLE 5.24: GALE BOETTICHER'S KEY DOMAINS INCLUDING LOG LIKELIHOOD NUMBERS

Key Domain	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
Education in General	+11.14	+11.16
Substances and Material in General	+11.14	+11.42
Detailed	+9.74	+10.20
Temperature	+9.12	+9.13

TABLE 5.25: GALE BOETTICHER'S KEY WORDS INCLUDING LOG LIKELIHOOD NUMBERS

Key Word	*Log Likelihood Calculation*	
	Spoken Data	*Subtitle Data*
I_Suppose	+21.58	+21.60

Learn	+12.49	+12.50
Wrote	+10.79	+10.80
Cooks	+10.79	+10.80
Crime	+10.79	+10.80
Exactly	+9.21	+9.97
Worried	+9.12	+9.13
Master	+9.12	+9.13

Gale was the hardest character to analyse for significance – both of his corpora contain the lowest number of words out of all of the characters, making it far harder to analyse how significant his words and key domains are. If we view Gale's key words in Wmatrix, we see that there is a great number of words marked for keyness, although further investigation reveals that many of their log likelihood numbers are very low:

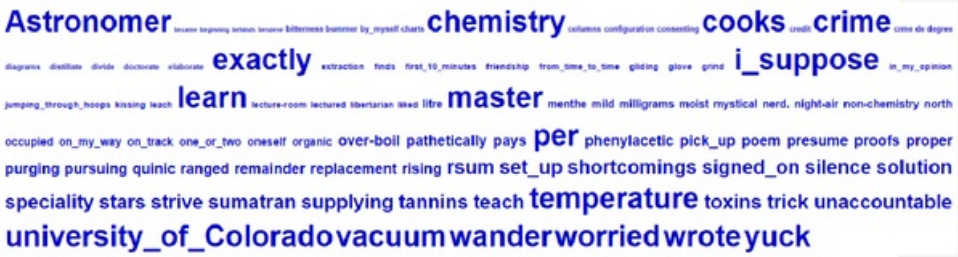


FIGURE 5.28 WORD CLOUD SHOWING GALE BOETTICHER'S KEY DOMAINS

Although this may suggest a particularly distinctive lexical style, one must bear in mind that both of Gale's corpora contain the least words overall, potentially affecting the keyness of certain words. Similarly, in the episode 'Sunset', Gale recites Walt Whitman's poem 'When I Heard the Learn'd Astronomer', leading to

Comment [SJA11]: Leading to what?

That said, we see only one example of a key word with a cut off value above +15.13: 'I_suppose'.

```
                    Yes , I am .  I suppose  you 'll wan na hear my qualificati
: and then there 's crime ... ...  I suppose  . I 'm definitely a libertarian .
 worst-case scenario ... Uh ... I  I suppose  if we had uh at least a few more c
. One more I guess would do it .  I suppose  . Walt , is there um ... ? Any par
```

FIGURE 5.29 WORD LIST SHOWING GALE'S USE OF THE PHRASE 'I SUPPOSE' IN HIS SPOKEN CORPUS

'Suppose' is a cognitive or 'mental' verb – its foregrounding suggests that Gale is indeed a particularly thoughtful or intelligent character. We do, however, see that it creates a feeling of uncertainty and hesitancy. 'Suppose' does not have the certainty of other

cognitive verbs such as 'know' or 'think' and instead reflects a known assumption rather than a solid point of view (OED, 2014).

This may further juxtapose his character with Jesse's – though we see some superficial similarities in that they both act as Walt's lab assistant, it is often their differences which are more prominent. In the case of 'I suppose', however, we see a similar uncertainty shown by Jesse around Walt – in three out of the four utterances of 'I suppose', Gale is speaking to Walt, of whom he is shown to be in awe. He jokes, upon meeting Walt that '[it] might be the start of a beautiful friendship' and is enthusiastic about Walt's scientific work – it is later revealed that it was in fact Gale who persuaded Gus to hire Walt based on the purity of his methamphetamine despite Gus's uncertainty about working with him.

6. Conclusion and suggestions for future work

6.1 Conclusion

The most obvious issue with the way in which *Breaking Bad* is subtitled appears to be the faithfulness of the subtitles to the original dialogue. Although this may superficially appear to be beneficial, it is not necessarily so. For HOH individuals who are not solely reliant on the subtitles, faithful subtitles are a good thing as they are not the only way in which an individual may access dialogue; for individuals with more severe degrees of hearing loss, however, the adherence of the subtitles to the dialogue may prove problematic. If a DHOH viewer has a slower reading speed, it may be very difficult for them to follow the subtitles accurately. De Linde and Kay's (1999) research showed that as a result of the average reading speed of deaf adults, each subtitle should be reduced by approximately one third; the data, however, shows that there is a much lower level of reduction in the subtitles for *Breaking Bad,* with an overall loss of just 5%. Viewers with a slower reading speed may have more difficulty not only reading a subtitle in time, but also may have difficulty interpreting the text simultaneously. Díaz Cintas and Remael (2012:146) state that generally speaking, individuals can absorb speech faster than they can read, meaning that enough time must be given for a viewer to both register and understand subtitle text. By remaining faithful to the original dialogue, *Breaking Bad* may make it harder for DHOH viewers to access the overall product, particularly dependent on the length of the subtitles, and by how long they remained on the screen.

Although, for the most part, *Breaking Bad's* subtitles were relatively faithful, there were certain examples where words were removed. These omissions were primarily 'filler' words, though we see examples of vocatives, surge features and repetitions which have also been omitted. These types of words are particularly noticeable in the speech of characters like Jesse and Skyler, and have been drastically reduced within the subtitles or, in some cases, cut out entirely. This leads us once again to McIntyre and Lugea's (2014) question of how subtitlers know exactly what to cut from subtitles, and highlights the lack of stylistic input when deciding which type of words to dispose of and why. Although clearly not all of these deleted words are linked to characterisation, many – including, for example, the filler 'uh', may require a stylistic method in order to gauge their function.

The lack of formal, or even simply cohesive, guidelines for subtitlers makes this task even harder; although we see that several sets of guidelines do exist, they are not united in their guidance and come from a variety of different sources. This makes it far harder for professional subtitlers, who must not only adhere to whichever individual company they are working for, but who have no strict, overall guidelines to refer back to. This has been identified by the industry itself as a problem, and when questioned, all of the European subtitlers participating in Remael's (2007) survey, stated that standardising subtitle guidelines would be a good thing.

The potential impact of a linguistic approach to subtitling practices has been discussed, and even advocated as a good thing by academics including Luyken et al (1991), who stated that 'it is evident that adaptation [of speech to subtitles] requires a considerable degree of linguistic skill'. We see, however, that research in this area – particularly research which may assist professional subtitlers, is still somewhat lacking. A basic understanding of the stylistic elements of language, particularly language used to represent fictional dramatic discourse should be seen as an invaluable part of subtitling practices.

It is for this reason that I feel this research was particularly novel – in an effort to better understand not only the current issues and limitations faced by subtitlers, but also to provide examples of exactly how these issues may be addressed using stylistic analysis. Of course, to suggest that every subtitler should utilise a corpus stylistic approach every time they begin a job is impractical, but at least a basic understanding of stylistic effects may prove beneficial when making decisions about how to go about reducing text. These issues have already been discussed to a certain extent by academics, such as McIntyre and Lugea's work on *The Wire* (2014), but overall, research into the stylistics of subtitling is still in its infancy.

Similarly, existing research into characterisation specifically related to *Breaking Bad*, particularly the topic of characterisation, is patchy. The analysis which does exist is frequently undertaken from a cultural studies perspective and does not provide much beyond observations which are often subjective in nature. By attempting to pair these observed qualities with qualitative data, a more objective summary of characterisation was achieved.

6.2 Suggestions for future works

Despite this, there are still a number of ways in which this research could be improved or expanded upon. The limitations of corpus software became obvious – the sheer volume

of data meant that although key words and domains were flagged, they were very time consuming to sort through, with each occurrence of keyness having to be thoroughly investigated before any concrete observations could be made about the data provided. Potential development of corpus software for subtitling specifically could prove useful – drawing attention to certain filler words and other items which are frequently omitted in subtitles could be used to easily check for their inclusion in certain datasets.

Time constraints also affected the amount of detail with which each character could be investigated. The large data set meant that for a number of characters, many other features of their speech relating to characterisation could have been investigated further, but had to be mentioned only briefly. A lengthier piece of research of a similar nature would no doubt find a number of features missed out or which were simply underdeveloped in this thesis.

Equally, the choice of characters – both the choice of which characters to identify and the methods used to select them – could have been improved. For example, certain characters, Gale Boetticher in particular, had a relatively low number of words in their corpora, making objective statements about their character much harder to make due to a sheer lack of data. This was in contrast to the very different set of difficulties encountered when attempting to analyse characters with a very high number of words in their corpora.

Characters with larger corpora could benefit from simply having more time assigned to investigate them, or by simply investigating only one character over a longer period of time; for characters with smaller corpora, improvement may come in one of two forms. For characters such as Gale, who do not appear much in *Breaking Bad* outside of the season investigated, it may be as simple as excluding them from any future research; characters such as Mike and Saul, however, could potentially benefit from a broader investigation, spanning their involvement throughout all five seasons of *Breaking Bad*.

I feel that over all, however, this work has at least provided some background research into the area, and may prove useful to any further works. Throughout this thesis, tangible examples and quantitative data were used in order to support theories or observation which had previously been discussed only from an anecdotal standpoint. Similarly, the current limitations and difficulties of intralingual subtitling were highlighted and observations were made showing the importance of certain linguistic features within the topic of characterisation.

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