

# TEXTOS MULTIMODALES Y TAREAS DE TRADUCCIÓN EN ESPAÑOL COMO LENGUA EXTRANJERA: LA ADQUISICIÓN DEL CLÍTICO *SE* POR PARTE DE ADULTOS DE HABLA HOLANDESA<sup>1</sup>

## MULTIMODAL TEXTS AND TRANSLATION TASKS IN SPANISH FOREIGN LANGUAGE: THE ACQUISITION OF CLITIC *SE* BY DUTCH- SPEAKING ADULTS

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### Resumen:

En este artículo se presentan los resultados de un estudio experimental sobre la adquisición del clítico *se* por parte de estudiantes belgas neerlandófonos que estudian el español como lengua extranjera en el tercer año del Departamento de Traducción, Interpretación y Comunicación de la Universidad de Gante. Basándose en una secuencia sacada de la película anglófona *The Help* (Taylor, 2011), un grupo de 35 participantes belgas llevaron a cabo dos tareas: una traducción intersemiótica (crearon un guion audiodescrito del clip en español), y una traducción interlingüística (tradujeron los diálogos ingleses al español).

**Palabras clave:** hablantes del holandés, español como lengua extranjera, clítico *se*, audiodescripción, doblaje

### Abstract:

This article presents the results of an experimental study on the acquisition of the clitic *se* by Dutch-speaking students of Spanish as a foreign language in the third year of the Department of Translation, Interpretation and Communication at the University of Ghent. Based on a sequence taken from the anglophone film *The Help* (Taylor, 2011), one group of 35 Belgian participants carried out two tasks: an intersemiotic translation (they created an audio description script) and an interlingual translation (they translated the English dialogues into Spanish).

**Key words:** Dutch speaking subjects, Spanish as a foreign language, clitic *se*, audio description, dubbing

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## 1. INTRODUCTION

In the 21<sup>st</sup> century, the definition of literacy has expanded with the advent of digital technology. Indeed, literacy has been re-conceptualized and is no longer understood as just the ability to read and write, or listen and speak, but also refers to the ability to construct and understand the different possibilities of meaning, carried by verbal as well as non-verbal information, made available by differing textual forms associated with diverse domains such as the Internet, videogames, visual images, graphics, layouts, etc. (Gee, 2003). That is why nowadays, multimodal texts, which combine verbal and non-verbal information, and their translations play a crucial role in language teaching and learning (Knobel and Lankshear, 2007). Over the past decades, academic research has increasingly focused on translation of multimodal texts as a relevant didactic resource to enhance language skills in the foreign language classroom, mainly listening, reading and writing (Lertola and Mariotti, 2017; Lertola, 2018, 2019; Beltramello, 2019; Talaván, 2019), even in one of the more recent modes, audio description (Ibáñez Moreno and Vermeulen, 2014, 2015; Talaván and Ávila-Cabrera, 2015; Sánchez Requena, 2016; Talaván and Lertola, 2016; Calduch and Talaván, 2018; Navarrete, 2020).

These new literacy practices present language teachers with significant challenges around how to make a connection with the student's out-of-the-classroom literacy practices and require them to develop new assessment practices. In this light, it is time to make language teachers become familiar with, and confident in, the use of multimodal texts in the classroom (Anstey and Bull, 2010). They need to understand their nature and conventions in order to understand the meaning they convey. Thanks to the advances in technology, from DVD to streaming on the Internet, multimodal documents and their translations (films, series, documentaries, etc.) are more accessible than ever. Moreover, various studies have revealed that students find working with film material very motivating (Ajayi, 2009; Ibáñez Moreno and Vermeulen, 2018). The awareness that they are actually making the multimodal products accessible to all kind of audiences enhances students' empathy and social commitment.

This paper presents the results of an experimental study on the acquisition of the Spanish clitic *se* by Belgian Dutch-speaking students of the final-bachelor year at the Department of Translation, Interpreting and Communication of Ghent University. Since a counterpart of clitic *se* is not attested in Dutch, or in English, a foreign language that they command at an advanced level (C1 in terms of the CEFRL, Council of Europe, 2020), it is one of the most challenging linguistic phenomena for Belgian Dutch-speaking learners of Spanish.

The course design uses action research that responds to the pressing need to develop alternative ways of assessment in support of students' new literacy practices in the digital age. Based on the production of two different modes of audiovisual translation, an audio description in Spanish and a dubbing from English into Spanish, an empirical study was conducted to examine the use of clitic *se* by 35 Belgian students, targeting a set of grammatical structures where the Spanish clitic *se* is found (Escobar

and Teomiro, 2016). Starting from the hypothesis that the use of new grammatical structures requires extra effort, the assumption was that they would have difficulty with some Spanish syntactic configurations which were not exhibited in Dutch or English. For the sake of the research, a group of 39 Spanish Erasmus students who also attended a course at the same Department were included as a control group. Before turning to the method, some of the translation strategies used are discussed next.

## **2. AUDIOVISUAL TRANSLATION AND AUDIODESCRIPTION**

Following Anstey and Bull (2010), a text can be defined as multimodal when it combines two or more of the five semiotic systems: linguistic (oral and written language), visual (colours, view point in still or moving images, etc.), audio (volume, pitch and rhythm, music, sound effects, etc.), gestural (movement, speed, facial expression, body language, etc.) or spatial (proximity, direction, position or layout, organizations of objects in space, etc.). Audiovisual texts (AVTs), are multimodal since they involve not only a verbal (linguistic) phenomenon but also a non-verbal constituent (sound and image) which conveys meaning. Translators of AVTs need to respect the semiotic cohesion between these two components, since both are essential for fully satisfactory communication (Zabalbeascoa, 2008). While most audiovisual materials have certain characteristics in common, dubbing and audio description scripts have their own idiosyncratic features. Hence, a note is required to identify the nature and specific conventions of dubbing and audio description scripts, the two modes of AVT that we are dealing with as didactic tools in the study design.

### *2.1. Dubbing*

Dubbing refers to the spoken translations of dialogues in a film or television series. Since the dialogues are first written by a script writer, to be interpreted and spoken later on by the actors, usually replicating real-life conversations, they are considered as 'prefabricated' (Chaume, 2004). In a dubbing process, the dialogues (also referred to as 'lines') are first roughly translated and, subsequently adapted in accordance with three synchronies: isosynchrony (adaptation to the time of each utterance), lipsynchrony (the adaptation to the movement of the lips of the original dialogue) and kinetic synchrony (adaptation to the body language, such as gestures or facial expressions).

On the other hand, unlike real dialogues, film dialogues often lack the naturalness and idiomaticity that is usually present in a nativelike selection of expressions in a given context (Heiss, 2004). In the same vein, Romero Fresco (2009), who examined English-into-Spanish dubbing from the point of view of its naturalness, also has reached to the conclusion that the main unidiomatic features detected are the use of anglicisms, especially at a pragmatic level, and a certain shift in tone that may cause a variation in the relation among the participants in the dubbed text.

## 2.2. Audio Description (AD)

Audio description (AD) is a kind of intersemiotic translation that turns visual information into spoken words. This service, meant to enhance the accessibility of multi-media products, can be rendered in myriad settings, not only film and television programmes, opera or theatre, but also sports events, circus, museums and educational venues. Although the visually impaired were the primary target audience of audio description (AD), it soon proved to be beneficial for large groups of sighted viewers for a variety of reasons. In the case of film, creating an AD consists of turning the relevant visual content of what is seen on the screen into oral language.

An audio describer of a film is supposed to describe the characters, the action, the spatial-temporal settings and the sound effects that cannot be interpreted easily by visually or cognitively impaired people. The audio describer will first create a written 'audio description script' (ADS) that will subsequently be recorded by an actor and then added to the original soundtrack of the film. In some other cases, it can also serve as the pure translation of the original version (Hyks, 2005).

A large group of users may also benefit from AD. Immigrants may use it to learn the language of their host country. Children may also develop their own language. Some viewers with different visual experiences or little knowledge of the background of the audiovisual product can fully understand certain connotations thanks to the explanation given by the audio describer (Ibáñez Moreno and Vermeulen, 2017).

For research purposes, one can also examine ADS as a text type with its own features in terms of wording and style. First of all, like other text productions of audiovisual performance, an ADS is a type of text that combines original sounds with music and dialogues to form a coherent and meaningful piece of written work. Crucially, an ADS has general features regarding lexis (specific vocabulary, and other grammatical elements: nouns, verbs, adjectives and adverbs), and syntax (sentence combinations). Creativity is also included, since it may include a variation in sentence structure, which can result in a pleasant and engaging piece of text (Salway, 2007; Jiménez Hurtado et al, 2012).

Finally, the most important skill needed to be a good audio describer is the ability to critically select the most relevant information, to summarize information accurately and objectively to fit the text in the space provided. In addition, it shows an excellent command of the target language, since it requires the ability to choose the right words in the right places and to use them in the appropriate style in each context.

## 3. SPANISH CLITIC *SE* AND FOREIGN LANGUAGE ACQUISITION

According to Devís Márquez (2020), Spanish has a non-reflexive paradigmatic clitic *se* that agrees with the subject and person (*El alumno se supo la lección*) which does not follow any patterns of standard analyses since it does not only occur with telic and durative predicates or is not just a marker that conveys some involvement on the part of the sentence subject, as has been analysed in the recent literature (De Miguel, 1999; Sanz, 2000; Kempchinsky, 2004; Escobar and Torrens, 2007; Bosque and Gutierrez-Rexach, 2009).

For the purpose of our study, it also raises important difficulties to learners, when their L1 or advanced L2 do not exhibit such a clitic or any similar linguistic counterparts. To illustrate, there is no clitic or any element counterpart in the Dutch and English translations for the Spanish example provided by Devís Márquez (2020: 1), discussed above (*De leerling kende de les* (Dutch) / *The student learnt the lesson*). An alternative analysis of this non-reflexive pronoun is therefore required, to consider the intricate linguistic phenomena where the Spanish clitic *se* should be used in the translation tasks.

In a nutshell, there are several types of clitic *se* in Spanish, according to the syntactic configuration in which they appear. The examples provided in (1) are taken from Escobar and Teomiro (2016: 7).

(1) *Types of se* .

- a. **Clitic *se* with anticausative inchoative verbs**, which appear as pronominal verbs in the dictionary entries such as *abrirse* (open), *romperse* (break), *congelarse* (freeze), and *cerrarse* (close).
- b. **Clitic *se* with inherent reflexive verbs** which also look like ordinary pronominal verbs such as *lavarse* (wash oneself), *afeitarse* (shave oneself), *vestirse* (get oneself dressed), and *peinarse* (comb oneself).
- c. **Clitic *se* with transitive verbs that imply inalienable possession** such as in the following examples: *peinarse el pelo* (comb oneself's hair), *cortarse el dedo* (cut oneself's finger), *lavarse las manos* (wash oneself's hands), etc. The clitic with these transitive verbs has recently been analysed as an argument of being part of the verbal thematic cluster and as such, it requires a dative clitic in typical ditransitive configurations.
- d. **Clitic *se* with consumption transitive verbs** such as *beberse* (drink), *tragarse* (swallow), and *comerse* (eat) as in (4): The clitic with these transitive verbs is also an argument and triggers a particular semantic interpretation.
- e. **Clitic *se* with non-anticausative intransitive verbs** such as *tropezarse* (stumble), *caerse* (fall), and *morirse* (die). This clitic is analysed as an argument in the specifier of the phrase projected from a low applicative head (Teomiro, 2013).

As indicated by the non-unitary analysis in (1), clitic *se* can act both as an expletive pronoun<sup>2</sup>, as in 1 (a-b), as well as an argumental pronoun, as in 1(c-e). In the

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2 An expletive is a pleonastic nominal element inserted in certain syntactic positions for formal reasons and without semantic interpretation. An example of expletive in English is the nominal item "it" in English weather predicates in (i), where "it" does not have any referent. Therefore, the expletive does not introduce any participant of the event, and - as such - does not contribute to the argument structure of the predicate:

- (i) a. It is raining here.
- b. It will snow tomorrow.

former case, it is a pleonastic pronoun used to fulfil the syntactical requirements of some intransitive verbs, without providing explicit meaning. In the latter case, it is an argumental pronoun that forms part of a thematic verbal structure.

Considering the Dutch and English counterparts, we notice that these languages may also have expletive nominal elements with no semantic value, exclusively required for formal reasons. However, these languages do not exhibit any argumental pronominal element like third-person-singular pronoun *se*, which can co-occur with consumption verbs, or with verbs that trigger an inalienable possession configuration in the so-called Double Object Construction, like in other ditransitive verbs illustrated in 1 (c-d).

For the Spanish Foreign-Language classroom, the acquisition of these intricate configurations absent in the L1 are clearly a learning challenge. Hence, it is a matter of observation and experimentation to determine the level of difficulty (or timing of acquisition) for each type of *se*. Consider the following hypotheses for the acquisition of *se* by learners whose L1 does not exhibit a similar nominal element:

## (2) Acquisition hypotheses

Expletive pronoun *se* with anticausative inchoative verbs alongside impersonal sentences may be “easier” (i.e., acquired early on) because this syntactic configuration does not project any complex configuration and simply responds to formal syntactic requirements.

Argumental pronoun *se* with (di)transitive verbs will pose an extra difficulty, since there are no comparable pronominal counterparts in English or Dutch.

The examples of *se* at stake are provided in Tables 1 and 2, distributed according to the two main analyses: a) as an expletive, and b) as an argument, in both tasks. The first table includes examples taken from the ADS task whereas the second table includes examples taken from the dubbing task. All examples in both tables are illustrated in English (EN) and Spanish (SP) for the sake of clarity.

Table 1. Samples of clitic *se* in the ADS translation task

Audio description script (ADS)
<p><b>a) <i>se</i> as an expletive: without any semantic or thematic meaning but satisfying formal features:</b>  <b>Intransitive Verb: Sit (<i>Sentarse</i>)</b>                      “Skeeter sits down” (EN)  <i>Skeeter se sienta.</i> (SP)</p>
<p><b>b) <i>se</i> as an argument</b>  <b>with transitive verbs that imply inalienable possession: Touch (<i>Tocarse</i>)</b>                      “The boss touches his head” (EN)  <i>El jefe se toca la cabeza.</i> (SP)</p>
<p><b>c) <i>se</i> as a doubling dative argument with ditransitive verbs: give (<i>dar</i>)</b>                      “She takes a paper and gives it to her” (EN)  <i>Saca un papel y se lo entrega a ella.</i> (SP)</p>

Table 2. Samples of clitic *se* in the Dubbing task

Translation Task (Dubbing)
<p><b>a) <i>se</i> as an expletive: without any semantic or thematic meaning but satisfying formal features with pronominal verbs:</b></p> <p><b>-Anticausative Verb: Enjoy (<i>Divertirse</i>) / Turn mad (<i>Volverse loca</i>)</b></p> <p><b>"Don't you enjoy?" (EN)</b></p> <p><i>¿No se divierte? (SP)</i></p> <p><b>"Mrs. Myrna has turned mad." (EN)</b></p> <p><i>La señorita Myrna se ha vuelto loca. (SP)</i></p>
<p><b>b) Argumental <i>se</i> with transitive verbs: Deliver (<i>Entregar</i>), or as an ethical dative (</b></p> <p><b>"The copy is delivered on Thursdays" (EN)</b></p> <p><i>La columna se entrega los jueves. (SP)</i></p> <p><b>With transitive (consumption) verbs: Drink (<i>Beber</i>)</b></p> <p><b>"She must have drunk something" (EN)</b></p> <p><i>Se habrá bebido la laca del pelo o algo así. (SP)</i></p> <p><b>"Miss Myrna has turned us crazy." (EN)</b></p> <p><i>La señorita Myrna se nos ha vuelto majara. (SP)</i></p>

#### 4. METHOD

One of the most interesting phenomena in foreign language acquisition is a pattern of learner utterances in which the regularity is not explained by the native language. As is well known, the acquisition of second languages from a linguistic perspective presupposes the notion of interlanguage, which is not simply the result of different syntactic options between the languages that are being learnt, but also the emergence of a complete language system, with its own systematic rules. Linguistic transfer is also expected when the L1 and target L2 share the linguistic phenomena under stake. To test this hypothesis, an experimental design was in place as explained in the following section.

##### 4.1. Research Design

Following the task-based and the action-oriented approach to FL teaching and learning (Navarrete, 2021), the lesson plans were designed around the production of a real dubbing and an ADS in Spanish. According to Ellis (2003) and Littlewood (2004), a task-based approach may be defined as communicative activity whose goal is to achieve a specific learning objective that takes place in the real world. This is obviously expected from the dubbing and audio description script (ADS) tasks which were carried out in the study within a formal classroom setting.

Two groups of students were actively involved in the task-based projects: a group of 35 Belgian Dutch-speaking students and a group of 39 Spanish Erasmus students. After watching the film clip, both groups had to prepare the dubbing of

the English screenplay into Spanish and add the corresponding ADS. In this way, they assumed the role of translators and audio describers. Both roles are usually performed by professionals, which meant that they worked within the framework of the transferable-skills approach (Curry and Sherry, 2004).

#### 4.2. Procedure

Before the experiment started, the Belgian Dutch-speaking students were invited to fill out a pre-questionnaire at home which enabled the coaches to retrieve information about their linguistic level of English and Spanish and their motivation to learn and improve the latter language.

Subsequently, in a two-hour classroom setting, they were asked to prepare the Spanish dubbing of the sequence taken from an American film, with the use of the English screenplay and the internet, and to create the corresponding audiovisual script (ADS) in Spanish. The Spanish Erasmus students also carried out both tasks in a two-hour classroom setting. As their Belgian colleagues, they had a copy of the English screenplay at their disposal and were allowed to use the Internet. The instruments to collect the data were controlled classroom observations and the students' translations. Finally, the Belgian students were asked to fill out a post-questionnaire, designed to help them reflect on their learning process and the cognitive strategies while performing both tasks (ADS and dubbing).

#### 4.3. Instruments

The clip was taken from the film *The Help* (Tailor, 2011), based on Kathryn Stockett's novel of the same title (2009), a movie that was released in Spain as *Criadas y señoras*. It tells the story of a Southern society girl, Eugenia Phelan, (Skeeter, in the film), who returns from college with dreams of being a serious writer. She turns her small-town Jackson on its ear by choosing to interview the black women who have spent their whole lives taking care of prominent white families. At first, only Aibileen, the housekeeper of Skeeter's best friend, is willing to talk. But as time goes by, more black women decide to collaborate.

The second sequence of the film was selected because of the duration (almost three minutes: 00:02:56) and the content, which was not unfamiliar to the students (a job interview). The students had to retrieve the clip and the original screenplay with the English dialogues from the UGent platform Ufora (see Appendix 1). After completing both tasks, they received the transcript of the Spanish dubbing and the Spanish ADS as heard on the DVD, and adapted by the coaches using the Spanish students' tasks (see Appendix 2).



#### 4.4. Participants

As part of a larger study (Vermeulen and Escobar, 2021), a total of 74 participants took part in this experimental study: 35 Belgian Dutch-speaking students who enrolled in the 'Translation' unit and 39 Erasmus Spanish-speaking students who enrolled in the 'Audiovisual Translation' unit. All of the students were third-year Bachelor students, aged between 20 and 21. The Belgian students, who are used to translate from other languages than their mother tongue, possessed at the time a C1 level of English or higher and a B2 level of Spanish according to the CEFRL (Council of Europe, 2020). The preliminary questionnaire gathered information on their background: age, gender, languages spoken, experience with AVT. The data revealed that 69% female, between 21 and 22 years old, were native Belgian Dutch speakers and 100% spoke three languages. Their second language was English (69 %) or French (31%). For almost all of them, Spanish was their third language. None of the students had previous experience with audio-visual translation or dubbing. They all seemed to be very keen to learn Spanish.

## 5. RESULTS

According to the results discussed below, Spanish students outperformed the Belgian students in both tasks. The Belgians stated in the post-questionnaire that the ADS task was more challenging than the dubbing task. Without a linguistic source text, students had to reflect on the use of the grammatical options in their interlanguage transferring the images into words. The linguistic phenomena of the clitic *se* was particularly challenging in this task. In what follows, results are discussed for each of the two tasks.

### 5.1. ADS Results

When marking the task, we attributed 1 point for each correct use of pronoun *se* in each condition. In this first ADS task, students appeared to be more creative in their responses since they could freely describe the playscript where the dialogue was inserted. The use average of clitic *se* per each group and variable is provided in Table 3.

To compare the means above, a series of t-tests of independent samples were run in order to check statistical significance. In short, t- tests provide a p value and when the p value is < 0.05 statistical significance is met for a confidence interval of 95%. This way we could test the null hypothesis that there were no differences between groups. Consider the t-test results in Table 4 regarding the performance of in the ADS task of both groups.

Table 3. Average use of *se* per group and variable (ADS task)

VERBS + <i>se</i>	<b>intransitive pronominal verbs like</b> <i>sentarse (sit)</i>  "Skeeter sits down"  TR: <i>Skeeter se sienta</i>	<b>inalienable possession verbs:</b> <i>tocarse la cabeza</i> <b>(touch oneself's head)</b> "The boss touches his head" TR: <i>El jefe se toca la cabeza</i>	<b>ditransitive verbs like</b> <i>entregar (hand)</i>  "Skeeter hands it to him" TR: <i>Skeeter se la entrega</i>
Spanish students (N=39)	37 examples (95%)	13 examples (33%)	39 examples (100%)
Belgian students (N=35)	28 examples (80%)	1 example (0.2%)	18 examples (51%)

Table 4. Results of t-tests on the use of clitic *se* in the ADS task

Verb type	39 CG	Mean	SD	35 EG	Mean	SD
<i>Sentarse</i>	37	1.00	0.00	28	0.74	0.44
<b>Tocarse la cabeza</b>	13	.25	.44	1	.02	.16
<b>Entregar (hand in)</b>	39	.87	.33	18	.08	.28
	202	2.59	2.20	83	1.18	1.47

According to the test results in Table 4 above, the 39 Spanish students of the control group demonstrated significantly better peak flow scores than the 35 Belgian Dutch-speaking students of the experimental group. The null hypothesis is in effect rejected given that the p value is < 0.05 for a confidence interval of 95%, in the three conditions of different types of verbs: i) intransitive verbs like "sentarse" (CG, Mean=1.00, SD=0.00) versus (EG, Mean=0.74, SD=0.44):  $t(3.43)=34$ ,  $p=.002$ ; ii) inalienable-possession verb like "tocarse la cabeza" (CG, Mean=.25, SD=.44) vs. (EG, Mean=.02, SD=.16):  $t(2.98)=49.8$ ,  $p=.004$ ; iii) transitive verb like *entregar* (hand in) (CG, Mean=.87, SD=.33) vs. (EG, Mean=.08; SD=.28):  $t(10.85)=71.68$ ,  $p=0.00$ .

## 5.2. Dubbing Results

As in the previous task, each correct use of *se* was scored per group in each type-of-verb condition in this second task of dubbing the clip dialogues. Table 5 includes the average use of clitic *se* in all the conditions tested in this task.

Table 5. Average use of *se* per group and variable (Dubbing task)

	<b>Intransitive verb 1 : <i>volverse loca</i>(go crazy)</b>  "Miss Myrna has gone shit-house crazy"  TR: <i>La Srta. Myrna se ha vuelto loca</i>	<b>transitive verb: <i>entregar</i> (hand in) "Copy is handed in on Thursday" TR: <i>La copia se entrega el jueves</i></b>	<b>inchoative verb: <i>divertirse</i> (have fun) "Don't you have fun" TR: <i>¿No se divierte?</i></b>	<b>consumption transitive verb: <i>tomar</i> (take) "She got hair spray" TR: <i>She ha tomado algo</i></b>
<b>Spanish stu- dents (N=39)</b>	<b>37 (95%)</b>	<b>30 (77%)</b>	<b>39 (100%)</b>	<b>22 (56%)</b>
<b>Belgian stu- dents (N=35)</b>	<b>28 (80%)</b>	<b>11 (31%)</b>	<b>18 (19%)</b>	<b>1 (3%)</b>

Consider the results of the t-tests in Table 6 contrasting both groups' performance with respect to the use of clitic *se* in the dubbing task:

Table 6. Results of t-tests on the use of the clitic *se* in the Dubbing task

<b>Verb type</b>	<b>39 CG</b>	<b>Mean</b>	<b>SD</b>	<b>35 EG</b>	<b>Mean</b>	<b>SD</b>
<b><i>Volverse loca</i> (go crazy)</b>	<b>37</b>	<b>.94</b>	<b>.22</b>	<b>28</b>	<b>.80</b>	<b>.40</b>
<b><i>Entregar</i> (Pass) (hand in)</b>	<b>30</b>	<b>.76</b>	<b>.42</b>	<b>11</b>	<b>.37</b>	<b>.49</b>
<b><i>Divertirse</i> (have fun)</b>	<b>39</b>	<b>1.00</b>	<b>.00</b>	<b>18</b>	<b>.51</b>	<b>.50</b>
<b><i>Tomar</i> (have)</b>	<b>22</b>	<b>.56</b>	<b>.50</b>	<b>1</b>	<b>.02</b>	<b>.16</b>

As indicated in Table 6 above, the experimental group performed better in this task, since there were only significant differences with the Spanish natives control group when the conditions included inchoative and transitive verbs. Note that for the first condition of intransitive verb *volverse loca* (go crazy), there was not any significant difference between scores from both groups: (CG, Mean=.94, SD=.22) versus (EG, Mean=.80, SD=.40):  $t(1.92)=51$ ,  $p=.060$ . Just in this case we cannot reject the hypothesis that both groups perform equally. Recall that the  $p$  value must be  $< 0,05$  to show statistical significance.

On the other hand, there were significant differences for the remaining verb conditions: i) transitive verb *entregar* (hand in), (CG, Mean=.76, SD=.42) versus (EG, Mean=.37, SD=.49):  $t(3.70)=67.8$ ,  $p=.000$ ; ii) inchoative verb *divertirse* (have fun), (CG, M=1.00, SD=.000) vs. (EG, Mean=.51, SD=.50):  $t(5.66)=34$ ,  $p=.000$ ; iii) transitive consumption verb like *tomar* (take), (CG, Mean=.56, SD=.50) vs. (EG, Mean=.02, SD=.16):  $t(6.27)=47$ ,  $p=.000$ .

As for the kind of errors that were found in both tasks, the Belgian Dutch-speaking students (EG) did not produce the argumental *se* as much as the Spanish natives (CG) did in both ADS and dubbing tasks. Secondly, Belgian Dutch-speaking students incorrectly omitted the argumental *se* when required, namely with the passive and with consumption verbs in the dubbing task. By comparing these performance results for both tasks, the Belgian Dutch-speaking students did not have much difficulty with pronominal verbs where the reflexive clitic *se* acts as an expletive in contrast with transitive verbs, where the clitic pronoun *se* is a verbal argument.

These findings support Escobar and Teomiro's (2016) gradual acquisition hypothesis, since structures with an expletive were lightly easier to acquire than those where the clitic *se* was part of the thematic grid of the verb, namely with transitive consumption verbs, inalienable configurations and ditransitive verbs. The latter group of verbs feature a much more complex eventive structure as discussed in the previous section. For the purpose of our study, the finding that clitic *se* as a morphological affix with intransitive verbs is acquired earlier implies that audiodescription learning sessions, especially concerning the dubbing task, favour the establishment of connections between morphology and the words learned in a new language.

### 5.3. Post-Questionnaires

After the two-hour-classroom session, the Dutch-speaking students were invited to fill in at home the post-questionnaires, where the closed questions focused on cognitive strategies, development of language skills and attitudinal data, such as their opinion on the ADS task. As for the cognitive strategies the students used while creating the ADS, 50% of them stated that they first thought in Dutch and then translated mentally into Spanish, whereas 38% looked directly for the Spanish expression. The rest had no opinion. Half of the students (54%) mentioned that they committed fewer errors of linguistic interference in the ADS than in the interlingual translation (the dubbing), and they found ADS a more creative task than dubbing.

Regarding the development of language skills, for 66% of the students, the use of authentic audiovisual texts proved beneficial not only to enhance their competences in Spanish, especially vocabulary and some expressions (78%), but also their translation skills (66%). It also made them aware of their learning process (62%) and the importance of expressing themselves accurately in the foreign language (82%).

Regarding the open questions, the Belgian Dutch-speaking students also showed a very positive attitude, asking for more tasks based on audiovisual translations and for more information on audio description. They appreciated, above all, the opportunity to be creative during the whole learning experience.

## **6. DISCUSSION**

Given the dubbing performance of the students who participated in the study, the experimental group the Belgian Dutch-speaking students did not produce the same natural language results as in the control group the Spanish natives. The fact that the Belgian Dutch-speaking students had to learn a linguist phenomenon not exhibited by their L1 or foreign L2 made the study relevant to check whether some ways of expression (lexically or grammatically) were more common than others, when they were confronted with the versions of their Spanish peers.

As findings seem to show, improvement can be seen in the results concerning pronominal intransitive verbs. Participants clearly performed better with the translation of intransitive verbs, especially in the dubbing task. Hence, the implementation of video dubbing in the learning process seems to have beneficial effects on students' morphosyntactic skills.

On the other hand, the Belgian Dutch-speaking students regarded the ADS learning strategy as very beneficial for the quality of their own writing. Although students at this B2 Spanish level were more concerned about their grammar in their foreign language, when being asked about the use of authentic audiovisual texts, they considered it important not only to enhance their competences but also their translation skills. In fact, participants considered the AD strategy an enhancement not only to their own linguistic learning but to increase cultural awareness, as argued in Vermeulen and Ibáñez Moreno (2017).

As for the Belgian Dutch-speaking students' different means, compared to those of Spanish students, in (di)transitives configurations, it can be concluded that the significant difference in the use of clitic *se* may be due to its non-prototypical status as a reflexive clitic (Devís Márquez, 2020).

The type of *se* when appearing with transitive and ditransitives varied in the two tasks. Yet, it is a clitic pronoun that is part of the theta grid of the verb. By supporting the hypothesis that this clitic pronoun introduces a participant when it occurs with consumption verbs, inalienable possession and ditransitive verbs (Teomiro and Romero, 2012; Teomiro 2013), the learning of this clitic pronoun requires

further development of morpho-syntactic competence, as also supported by previous empirical evidence (Escobar and Teomiro 2016; Escobar 2017).

Finally, further studies could be conducted to investigate other specific types of clips, with a larger number of participants with different language combinations to see how learners respond to other learning strategies.

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**Appendix 1: Transcription of the dialogue list of the second sequence of the film *The Help* (Taylor, 20119)**

**SECRETARY**

Good morning!

**SKEETER**

Hi!

**SKEETER**

My name is Eugenia Phelan.

**SECRETARY**

Come on!

**PEOPLE**

You need that, come on!

**SECRETARY**

She is Skeeter Phelan Mr. Blackly.

**MR. BLACKLY**

Shut the Goddamn door!

**MR. BLACKLY**

I guarantee you once they'll figure out that cigarettes'll kill you. Okay, Miss Skeeter, let's see what you got.

**MR. BLACKLY**

"Murrah High Editor, Ole Miss Rebel Rouser Editor, double major, Junior League editor...Damn girl, don't you have fun?"

**SKEETER**

Is that important?

**MR. BLACKLY**

You got any references?

**SKEETER**

Yes.

**MR. BLACKLY**

What? This... this is a rejection letter.

**SKEETER**

Not exactly. See? Misses Stein.

**MR. BLACKLY**

STEIN?!

**SKEETER**

Elaine Stein, from Senior Editor at Harper and Row Publishing. In New York.

**MR. BLACKLY**

Oh Lord...

**SKEETER**

I'm going to be a serious writer, Mr. Blackly. I applied for the job to Mss. Harper and Row...

**MR. BLACKLY**

She said "no."

**SKEETER**

Until I gain some experience, Mr. Blackly! See, it says it right there at the end. "Great potential...Gain some experience and please apply again."

**MR. BLACKLY**

Oh, Christ...I guess you'll do. Do you clean?

**SKEETER**

I'm sorry, clean?

**MR. BLACKLY**

Clean! Grab that basket.

**MR. BLACKLY**

Miss Myrna has gone shit-house crazy on us, she got hair spray or something. I want you to read her past columns and all these letters and you answer them just like she did, nobody is gonna know the damn difference.

**MR. BLACKLY**

You know who Miss Myrna is?

**SKEETER**

I read her articles all the time.

**MR. BLACKLY**

Articles? Miss Phelan it's a cleaning advice column. Eight bucks a week. Copy is due on Thursday.

**MR. BLACKLY**

Hello? Lou Ann, honey, I can't talk right now, I'm at work. What? Close the door now.

**Appendix 2: Transcription of the Spanish ADS y dubbing of the second sequence of the film *Criadas y señoras*, as heard on the DVD and enriched by the Spanish students versions.**

**AUDIO DESCRIPTOR (04:21 min)**

*Una rubia con gafas de sol y un pañuelo en la cabeza conduce un Cadillac descapotable por un camino de tierra entre las plantaciones dejando una gran nube de polvo tras ella.*

**AIBILEEN**

Y las jovencitas blancas de Jackson... Dios mío, si tenían todas bebés menos la señorita Skeeter, ni hombre, ni hijos.

**AUDIO DESCRIPTOR**

*Skeeter llega a Jackson. Se para en una gasolinera. Un hombre de color le limpia el parabrisas. La gente de color accede a un edificio por una escalera lateral marcada especialmente para gente de color.*

*Skeeter aparca el coche delante del edificio del diario de Jackson. En el techo del prestigioso edificio ondea la bandera de Misisipi Entra decidida en el edificio con un maletín en la mano y se acerca a recepción.*

**SECRETARIA**

Buenos días.

**SKEETER**

Hola, me llamo Eugenia Phelan y...

**SECRETARIA**

Venga. Publícamelo, venga.

**AUDIO DESCRIPTOR**

*Con un cigarrillo en la mano, la recepcionista, una mujer de mediana edad, la guía entre las mesas de los colaboradores.*

*Llegan al despacho acristalado del jefe de redacción, un viejo canoso.*

**SECRETARIA**

Eugenia Phelan, señor Blackly.

**Sr. BLACKLY**

Cierre la maldita puerta. Por cierto, un día van a descubrir que los cigarrillos matan. Bueno señorita Phelan, a ver qué me trae.

**AUDIO DESCRIPTOR (05:45 min)**

*Skeeter cierra la puerta, se sienta, saca un papel de su cartera y se lo entrega.*

**Sr. BLACKLY**

Instituto Murrah, redactora, (marca) Universidad de Misisipi, redactora, doble licenciatura(marca), asociación femenina... Yuju, hija mía, ¿nunca se divierte?

**SKEETER**

¿Es importante?

**Sr. BLACKLY**

¿Trae referencias?

**SKEETER**

Sí.

**AUDIO DESCRIPTOR**

*Saca apresurada otro papel de la cartera. Se lo entrega expectante.*

**SKEETER**

Tenga.

**AUDIO DESCRIPTOR**

Él lee extrañado.

**Sr. BLACKLY**

Pero... esto... es una carta de rechazo. (R)

**SKEETER**

No del todo, mire, la señora Stein...

**Sr. BLACKLY**

¿Stein?

**SKEETER**

... Elaine Stein, de la editorial Harper and Row de Nueva York.

**Sr. BLACKLY**

Ay, Señor..

**SKEETER**

Voy a ser escritora de verdad, señor Blackly. Solicité un trabajo, pero la señora Stein pensó que...

**Sr. BLACKLY**

Ella le dijo que no.

**SKEETER**

Bueno, hasta que tenga más experiencia, ¿ve? lo pone aquí. Gran potencial, adquiera experiencia y vuelva a presentarse.

**Sr. BLACKLY (09:22 min)**

Jesús, supongo que me vale. ¿Sabe limpiar?

**SKEETER**

¿Cómo limpiar?

**Sr. BLACKLY**

Limpiar, coja esa bandeja.

**AUDIO DESCRIPTOR**

*El jefe se levanta y señala una bandeja encima de una estantería.*

**Sr. BLACKLY**

La señorita Myrna se nos ha vuelto majara. Se habrá bebido la laca del pelo o algo así. Quiero que se lea sus viejas columnas y que respondas a estas cartas como si lo hubiese hecho ella, nadie notará la diferencia. ¿Sabe quién es la señorita Myrna?

**AUDIO DESCRIPTOR (06:50 min)**

*Skeeter hojea los recortes.*

**SKEETER**

Siempre leo sus artículos.

**Sr. BLACKLY**

Artículos, señorita Phelan, (R) si son consejos de limpieza. Ocho dólares a la semana. Se entrega los jueves.

**AUDIO DESCRIPTOR**

*Coge el teléfono.*

**Sr. BLACKLY**

¿Diga?, Lou Ann cariño, ahora no puedo. Estoy trabajando.

**AUDIO DESCRIPTOR**

*Con un gesto le echa a Phelan.*

**Sr. BLACKLY**

¿Qué? Cierre la maldita puerta.

**AUDIO DESCRIPTOR**

*Skeeter camina sonriente entra las mesas de los colaboradores mostrando la bandeja con las cartas.*