

The influence of translation method – L2, L2 with L1 subtitles or L1 dubbing – on narrative persuasion for Dutch and German natives.

Master thesis

Laura Schilperoort	s4131967
Supervisor:	Béryl Hilberink
Second reader:	Kobie van Krieken

Abstract

Most people know the feeling of being completely absorbed into a story. It has been proven that such narratives can influence individuals' beliefs and attitudes, which is why the use of narrative persuasion is increasing. Many individuals can recollect a story that had an influence on their opinion of some aspect of the world. This does not only account for written narratives, but also for visual narratives. The question arises whether presenting a visual narrative in an individual's second language (L2) instead of an individual's mother tongue (L1), or when using different translation methods such as dubbing and subtitling, influences narrative persuasion. To date, few studies have investigated the use of different translation methods on the persuasive impact of a visual narrative. The current study investigated the influence of three different translation methods, L2 (English), L2 with L1 subtitling and L1 dubbing, on seven concepts of narrative persuasion: transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding. Additionally, a comparison between the Netherlands and Germany was added, to investigate the difference between countries with different preferences for translation methods. Results show that for most items of story-consistent beliefs, for transportation, identification, spatial presence, flow, enjoyment and narrative understanding, there are no differences between the three translation methods used and between the Netherlands and Germany, indicating the translation methods are mostly equally effective and that the two countries are rather comparable. Additional gender analyses revealed several differences between men and women for story-consistent beliefs, identification, enjoyment and narrative understanding. Furthermore, analyses excluding participants living outside their home country were added. They might have developed different attitudes toward different translation methods because the country they live in uses different translation methods than their home country. Results showed differences for story-consistent beliefs, spatial presence, flow and narrative understanding. Future research needs to expand on the findings of the current study to create a clear picture on the influence of different translation methods on several concepts of narrative persuasion, and the differences between countries and gender. The results of the current study show that the body of research regarding the effect of different translation methods on the concepts of narrative persuasion still needs to be expanded to reach complete understanding of the subject.

1. Introduction

Most people know the feeling of being completely absorbed into a story, either via a written text or via a visual narrative. Narratives have the power to sweep readers to different places and times, or even alternative universes (Green, 2004). Nowadays, people are often confronted with narratives in a visual form, such as in films, series or visual advertisements. According to Green and Brock (2000) these written or visual narratives require the following elements: a story that raises unanswered questions, presents unresolved conflicts or a story wherein characters encounter and then resolve a crisis or crises. A narrative encompasses a storyline with a beginning, middle and end. When looking at visual narratives, these narratives can be presented in different ways, for example in someone's mother tongue or a second (foreign) language, a second language with subtitles or a dubbed version. Countries such as in Spain, France and Germany are considered typical dubbing countries, whereas Denmark, Luxemburg and the Netherlands are considered typical subtitling countries (Wissmath, Weibel & Gronerm, 2009).

It has been proven that both written and visual narratives have the power to change the beliefs and attitudes of an individual (Beentjes, de Graaf, Hoeken & Sanders, 2009; van den Berg, 2015; Green & Brock, 2000). However, the question arises whether presenting a visual narrative in someone's second language (L2) instead of someone's mother tongue (L1), or using different translation methods such as dubbing and subtitling, influences narrative persuasion. To date few studies have investigated the use of different translation methods, L2, L2 with L1 subtitles or L1 dubbing, on the persuasive impact of a visual narrative. Additionally, no study has compared this impact between two countries with different preferences for translation method. Therefore, the current study will focus on the influence of translation method, either L2 (English), L2 with L1 subtitles or L1 dubbing, on seven concepts of narrative persuasion: transportation, identification, spatial presence, flow, enjoyment, narrative understanding and story-consistent beliefs, for both Dutch and German participants.

2. Theoretical background

Most people can recollect a story that had an influence on their opinion of some aspect of the world (Beentjes et al., 2009). To date, several studies (Beentjes et al., 2009; de Graaf, Hoeken, Sanders & Beentjes, 2012; Green & Brock, 2000) have focused on the persuasive impact of narratives. Narrative persuasion differs from the more common studied models on persuasive effects, such as the Elaboration Likelihood Model (ELM) by Petty and Cacioppo

(1986). According to Beentjes et al. (2009), most research on persuasive effects has been dominated by these common studied models, such as the ELM. The Elaboration Likelihood Model is a conceptual model about the importance of understanding how people respond to a message while processing persuasive information in it (Slater & Rouner, 2002). However, Green and Brock (2002, as cited in Beentjes et al, 2009, p. 246) state that this model may be valid for rhetorical persuasion, but not for narrative persuasion. Rhetorical persuasion is the acceptance of attitudes and beliefs by processing messages that are persuasive, such as advertisements and political speeches, whereas narrative persuasion is the acceptance of attitudes and beliefs resulting from processing stories that are not overtly persuasive, such as novels and films. The authors state that the processes responsible for the persuasive effects of a narrative are very much different from the processing patterns that are described in the Elaboration Likelihood Model.

As explained by Dal Cin, Zanna and Fong (2004), narratives may be more effective in terms of persuasion than rhetorical messages, because they are not seen as persuasive attempts. People do not go to a film or read a novel expecting to be influenced on a particular issue. They rather expect to be entertained. Additionally, Dal Cin, Zanna and Fong (2004) state that in a narrative, beliefs are often implied and not stated explicitly, which may inhibit counterarguing because it leaves the reader with no arguments to refute. A counter-attitudinal message in a narrative unfolds so slowly and so unexpected, and is so subtle, that the reader does not realize the message falls within his or her rejection latitude. Therefore, narrative persuasion may be more effective than rhetorical persuasion, which is why the current study will focus on narrative persuasion. Previous research into narrative persuasion has found several aspects that have an influence on narrative persuasion: transportation, identification, spatial presence, flow, enjoyment and narrative understanding. These concepts may be influenced by the translation method used in a visual narrative, such as L2, L2 with L1 subtitling or L1 dubbing.

2.1. Transportation

Transportation has been previously studied by several authors, including Green and Brock (2000). They studied the persuasive impact of a narrative by investigating the extent to which recipients were transported into the world of the narrative and became involved with its protagonists. Transportation is conceptualized as a distinct mental process, where all mental systems and capacities are focused on events occurring in the narrative (Green & Brock, 2000). In other words, an individual becomes engrossed in the story (Beentjes et al., 2009)

and loses awareness of the actual world around him or her (Green and Brock, 2000). Individuals who are transported are fully concentrated on the story and often lose track of time and fail to notice events occurring around them (Green, Brock & Kaufman, 2004). Transportation is also referred to as absorption (Slater & Rouner, 2002).

According to Green and Brock (2000), transportation has several consequences. One of these consequences is that parts of the world of origin become inaccessible. The reader loses access to some real-world facts in favour of accepting the narrative world the author has created. Also, recipients may return changed from the experience from being transported. Dal Cin et al. (2004) suggest that transportation can lead readers, independent of their initial attitudes, to adopt the beliefs communicated by the narrative. Additionally, individuals who are transported into a narrative world are more likely to change their real-world attitudes and beliefs in response to the information and events in a story (Green, 2004). Also, Green and Brock (2000) showed that the more transported readers were, the more they failed to see faulty arguments in the narrative, and thus the more they tended to endorse the beliefs implied by that narrative. Hence, being transported into a narrative may facilitate persuasion (Beentjes et al., 2009).

Because transportation can lead to belief change, it is important to consider factors that could influence individuals' transportation into a narrative (Green, 2004). In line with the current study, several questions arise such as whether the transportation experienced by an individual will differ when a narrative is not presented in an individual's mother tongue, but in a second language (L2), and whether adding a translation method such as dubbing or subtitling influences transportation. In turn, this could influence the persuasion facilitated by being transported into a narrative. Therefore, the concept of transportation is considered in the current study.

For example, using an L2 in a narrative (e.g. English) could hinder transportation since the story will be less understandable and harder to process. When an individual does not fully understand a narrative, it is hard to become engrossed in a story and lose awareness of the actual world. As Vaughn, Petkova, Hesse and Trudeau (2008) indicate, easier processing of a story should result in more transportation. Hence, difficulty in processing a narrative in L2 could lead to less transportation than when a narrative is presented in L1.

Furthermore, the use of L2 with subtitling or a dubbed version of a visual narrative could possibly influence transportation as well. A study by Koolstra, Peeters and Spinhof (2002) showed that subtitling may distract the viewer's attention away from the screen, which may inhibit transportation. Additionally, with subtitling, spoken information has to be condensed

to fit into the subtitles. This can lead to information loss, which may influence the narrative comprehension of the story, which in turn could influence transportation.

With dubbing, one could be distracted by the often seen inadequate lip-synchronicity (Koolstra et al., 2002). On the other hand, dubbed visuals could be more comprehensible because of the usage of an individual's mother tongue, which may therefore positively influence transportation. However, to date, little research has empirically investigated the influence of L2, L2 with subtitling and L1 dubbing on transportation.

2.2. Identification

Identification is a cognitive and emotional process where a recipient sees him- or herself as a particular character. The recipient takes on the feelings, perspectives and goals of the character (Cohen, 2001). Identification is also seen as an individual perceiving another person as similar or as a person with whom they have a social relationship (Slater & Rouner, 2002). The concepts of transportation and identification somewhat overlap. As stated by Moyer-Gusé and Nabi (2010), in both processes one becomes swept up into the narrative world. However, identification involves doing so through the eyes of one particular character, whilst transportation does not require this perspective-taking. With transportation, the viewer enters into a narrative as an observer and maintains his or her self-awareness and perspective.

Identification can be a predictor for attitude according to several researchers (Beentjes et al., 2009; Dal Cin et al., 2004; De Graaf et al., 2012; Slater & Rouner, 2002). According to Dal Cin et al. (2004), identification may directly impact behaviour and behavioural intentions by changing self-efficacy beliefs and by making specific attitudes more accessible. In other words, identification with a character in a narrative could be able to change an individual's attitudes and beliefs and be a potential driver for narrative persuasion (Hoeken & Fikkers, 2014). This is in line with a study conducted by de Graaf et al. (2012), who state that identification with a character can influence the attitude of a recipient. It has been shown that people who more strongly identify with a protagonist in for example a film, showed higher agreement with beliefs consistent with that film, even when it dealt with a controversial topic (Hoeken & Fikkers, 2014). These studies clearly show that identification can lead to higher narrative persuasion, which is why it is important to consider identification when researching narrative persuasion.

The importance of identification for the current study is to research whether it will be influenced by using an L2 in a narrative, or when using different translation methods such as dubbing and subtitling. If identification is influenced by these conditions, it could have an

impact on the persuasive aspect of a narrative.

It could be expected that using an L2 in a narrative influences the comprehensibility of the story, which could influence the identification with the characters. When one does not fully understand the character and its beliefs, it is more difficult to identify with the character. As for subtitling, again comprehensibility can play a part. As stated before, subtitling can lead to information loss (Koolstra et al., 2002), which can affect the comprehensibility of the story and its characters, which may negatively influence identification. Dubbing, however, may positively affect identification since viewers may more easily identify with actors who ‘speak’ the same language (Koolstra et al., 2002). Because information is presented in one’s mother tongue, individuals may perceive the events and characters on the screen as ‘normal’ and feel as if the events and characters could have been situated in one’s own environment. Hence, it is expected that L1 dubbing may positively affect identification, whereas using an L2 or an L2 with L1 subtitles may negatively affect identification.

2.3. *Spatial presence*

The concept of spatial presence can be defined as the illusion of being located in a narrative environment without noticing the medium through which it is viewed (IJsselsteijn, Freeman & de Ridder, 2001). This differs from transportation, where a viewer is engrossed in a narrative. The main characteristic of spatial presence is the feeling of being located in a mediated environment; the feeling that users believe they are personally and physically present in the displayed environment (Wirth et al., 2007).

Spatial presence is not restricted to any particular kind of medium (Wissmath et al., 2009). It occurs in media such as television, films or books. An example given by IJsselsteijn et al. (2001) is about one of the first *Cinerama films*, which contains a famous scene of a vertigo-inducing rollercoaster ride. The film promised: ‘You won’t be gazing at a movie screen – you’ll find yourself swept right into the picture, surrounded by sight and sound’ (p. 179-180).

Spatial presence can be seen as a two-dimensional construct (Wirth et al., 2007). The core characteristic is the sensation of being physically present in the spatial environment (such as a narrative), and secondly, an individual who experiences spatial presence will perceive only action possibilities relevant to the mediated space, but is not aware of actions in his or her real environment. According to van den Berg (2015), the level of spatial presence might be an influential factor into the amount of transportation experienced. In turn, together with identification, this can lead to the adoption of beliefs expressed in a narrative. Again, the question arises whether the level of spatial presence is influenced when a narrative is

presented in an L2 or when it is subtitled or dubbed. It is important to investigate the level of spatial presence for different translation methods, since it could eventually influence the adoption of beliefs expressed in a narrative, and hence the persuasive effects of a narrative. A study by Wirth et al. (2007) shows that comprehension of the narrative message is important for spatial presence. People create mental representations of mediated space, which is required for spatial presence. The more senses a media environment activates in its users, the more they will feel spatial presence; the feeling of ‘being’ in the mediated environment. It could be expected that when, for example, using an L2, one could possibly create less mental representations because of a decreased understanding of the message, which may lead to feeling less like ‘being’ in the environment, hence leading to less experienced spatial presence. For the use of dubbing and subtitling, this problem should occur less often, since using subtitles or dubbing should increase the comprehensibility of the text. However, both dubbing and subtitling contain information loss (Koolstra et al., 2002), so there is still a possibility of less experienced spatial presence compared to a narrative in one’s L1. However, the possible influence of translation method on spatial presence has not been investigated yet, which is why the concept of spatial presence is included in the current study.

2.4. Flow

The concept of flow is the immersion in an action without being distracted, for example when watching a visual narrative. The emphasis lies on the immersion into a particular action, instead of on the immersion into a mediated environment, as with spatial presence (Wissmath et al., 2009). Wissmath et al. (2009) have stated the importance of the usefulness of flow in a television and film context. Additionally, Bilandzic and Busselle (2011) mention that flow can be a mediating factor for identification and transportation. Since these concepts seem to be related, it is important to consider the concept of flow in the current study, since it can influence the persuasive effects of a narrative together with the concepts transportation, identification and spatial presence. As with transportation, identification and spatial presence, the concept of flow could possibly be influenced by using different translation methods as well.

According to Bilandzic and Busselle (2011), flow, as well as each of the concepts described above (transportation, identification and spatial presence), can be threatened by factors that draw attention away from the narrative world, such as noise. These narrative experiences suffer when attention is drawn away from the narrative, since individuals then turn from processing the narrative from an inside point of view to thinking about it as an

artificial construct from a perspective outside of the narrative. This could also occur when using a L2 or when using a translation method such as dubbing or subtitling, considering these translation methods could be seen as distracting. Using an L2 could influence an individual's understanding of the narrative message, which may lead to the individual focusing on understanding the message from an outside point of view rather than processing it from the inside. Processing it from the inside will be difficult when one does not understand the message completely. As Sherry (2004) indicates, flow is realised when there is balance between the difficulty of a task (or narrative) and the individuals' skills. Tasks that require more skills than an individual possesses can induce anxiety, which prevents an individual from reaching a flow state. Hence, narratives presented in a L2 may be too difficult to understand for an individual, preventing the individual from reaching the flow state. Dubbing and subtitling should be more understandable for an individual, providing him or her with more opportunities to reach the flow state. However, dubbing and subtitling could also be distracting, preventing one from reaching the flow state. Subtitles are displayed on a screen and readers have to read and listen at the same time, whereas dubbing can be distracting because of inadequate lip-synchronicity (Koolstra et al., 2002).

2.5. Enjoyment

The above described distractions for flow, spatial presence, identification and transportation that lead to being drawn away from the narrative world, such as noise, can also have an influence on the concept of enjoyment. Broadly seen, enjoyment refers to a pleasurable affective response to a stimulus (Raney, 2003). A more complete conceptualisation of enjoyment incorporates individuals' affective and cognitive responses, where affective responses are individuals' identification with and empathy toward fictional characters, and cognitive responses are individuals' assessments of the actions of the characters and the themes inherent to the messages of a narrative. The concept of enjoyment is related to the previously described concepts of transportation, identification, spatial presence and flow, which is why it is important to consider the concept in the current study.

A key element of enjoyment is that it takes individuals away from reality and into a story world (Green et al., 2004). Media, including narratives, can provide an escape to a fantasy world where emotions can be experienced by an individual (Sherry, 2004). Distraction can influence this so called transportation into a story. It influences the engagement with the narrative, and, as shown by Bilandzic and Busselle (2011), the higher the engagement with a narrative, the higher the enjoyment. This is in line with findings by Green et al. (2004), who

state that transportation is a major goal for readers and viewers which is demonstrated by the often disappointed responses of people who have had a media experience that failed to deliver transportation. They also state that the enjoyment of a transportation experience lies in the process of temporarily leaving one's reality behind.

Not only does transportation influence the concept of enjoyment, so does identification. When looking at identification, individuals will likely develop a strong sense of familiarity or connection with the characters they encounter when the individuals become embedded into a narrative world (Green et al., 2004). The individuals become part of an alternative social group, thus achieving a sense of belonging and acceptance. This way, enjoyment stems from satisfying a basic human desire – a need for connectedness (Baumeister & Leary, 1995). Additionally, Bilandzic and Busselle (2011), who investigated the enjoyment of films as a function of narrative experience, found that identification influenced enjoyment in two of the three films shown in their experiment.

Additionally, spatial presence can intensify media effects such as enjoyment of using entertainment media (Wirth et al., 2007). Also, when looking at the concept of flow, according to Sherry (2004), enjoyment has many of the same aspects as flow, such as focused concentration, loss of self-consciousness and the sense that one is in control of the situation. Sherry (2004) states that whether an individual experiences enjoyment from a particular media message is a result of an individual's ability to reach the flow state.

Enjoyment is also related to the choice of language. Several studies have shown that the use of a foreign language influences the level of appreciation of an individual viewing an advertisement. (Hornikx, van Meurs & de Boer, 2010; Hornikx & Starren, 2006). For example, Hornikx et al. (2010) found that slogans in a second language (L2) that were easy to understand were appreciated more than slogans shown in an individual's mother tongue (L1). Furthermore, they found that when the slogans were difficult, L2 and L1 were equally appreciated.

In contrast to the results by Hornikx et al. (2010), Puntoni, de Langhe and van Osselaer (2009) showed that messages that are expressed in someone's L1 are perceived as more emotional than messages expressed in their L2. Additionally, Hornikx and O'Keefe (2009) found that culturally adapted messages (L1) are more persuasive and liked than standardized ones. The previous described findings for the appreciation of L1 or L2 do not provide a unanimous answer for whether L1 or L2 should be selected for advertisements, which indicates that further research is needed.

It is yet rather unclear to what extent the use of different translation methods such as L2, L2 with L1 subtitles or L1 dubbing influence the enjoyment of narrative messages. When considering the results by Hornikx et al. (2010), it could be expected that visual narratives presented in L2 or L2 with L1 subtitles would be more appreciated, and hence more enjoyable, than dubbed narratives. However, results by Puntoni et al. (2009) could lead to the expectation that the dubbed narrative would be more enjoyable than the L2 narrative or L2 with L1 subtitles narrative, since L1 messages are perceived as more emotional than L2 messages. These inconclusive results clearly show the need for considering the influence of translation methods on the concept of enjoyment. Additionally, since the concepts of transportation, identification, spatial presence and flow seem to influence enjoyment, the influence of translation method on these concepts could, in turn, influence enjoyment as well.

2.6. Story consistent beliefs

The previously described concepts of transportation, identification, spatial presence, flow and enjoyment have been shown to have an influence on narrative persuasion. To measure whether individuals are indeed persuaded by a narrative, it is important to consider story-consistent beliefs, which is an indicator of persuasion via narratives (Vaughn, Hesse, Petkova & Trudeau, 2009). Story-consistent beliefs can be seen as the extent to which individuals adjust their real-life beliefs to the beliefs implied in the story. As Green (2004) indicates, immersion into a story often allows implications of a narrative to become part of an individual's real-life beliefs.

These story-consistent beliefs may be influenced by the amount of transportation, identification, spatial presence, flow and enjoyment and individual experiences. For example, previous research by Green and Brock (2000) found that individuals who were transported into a story were more likely to change their real-world beliefs in response to the beliefs claimed in the story. They give an example of a story about an attack on a little girl in a shopping mall. Individuals who were transported into the story were more likely to believe that malls are dangerous places than individuals who were less transported. The people who were transported showed more story-consistent beliefs.

As indicated before, the translation method used for a narrative (L2, L2 with L1 subtitles or L1 dubbing), may have an influence on the concepts of transportation, identification, spatial presence, flow, and enjoyment. In turn, this could lead to translation methods having an influence on individuals' story-consistent beliefs. Since story-consistent beliefs are important to measure narrative persuasion, it is important to consider the influence

of different translation methods on the amount of story-consistent beliefs experienced by an individual.

2.7. Dubbing vs. Subtitling and narrative understanding

As stated before, there are several ways in which visual narratives can be presented to an audience, which may influence the levels of transportation, identification, spatial presence, flow, enjoyment and story-consistent beliefs an individual experiences. Visual narratives can be presented either in a second language (L2), a second language (L2) with native (L1) subtitles or a dubbed version in one's L1. These translation methods can have consequences for the transfer of information and the comprehension of story (narrative understanding), and hence the enjoyment of the visual narrative. There are several positive and negative arguments for both the use of subtitles and the use of dubbing. For example, Koolstra et al. (2002) state that with subtitling, information often has to be condensed since not all spoken words fit in the subtitles. For dubbing, the texts must seem to be spoken by the character(s) in the picture. Secondly, with subtitling, part of the picture is 'covered' by text, whereas with dubbing the original soundtrack is removed. These 'distractions' can influence the narrative understanding of the visual narrative. Also, the choice and the difficulty of language (Hornikx et al., 2010) can affect narrative understanding and hence influence its effect on the concepts such as identification and spatial presence. As Busselle and Bilandzic (2009) state, engagement can suffer if other mental processes are at work, e.g. when someone is trying hard to understand the visual narrative.

The question remains what the effects are of translation methods such as L2, L2 with L1 subtitling and L1 dubbing on narrative persuasion. As stated before, one could expect that using a second language (L2) in narrative persuasion influences the comprehensibility and the narrative understanding of the visual narrative, which may negatively affect the level of transportation, identification, spatial presence, flow, enjoyment and story-consistent beliefs an individual experiences. Furthermore, as indicated before, using subtitles and dubbing could turn out to positively or negatively influence the previous described concepts. Both translation methods have positive and negative aspects, and it is yet rather unclear how these translation methods influence transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding. Overall, it is expected that the translation method dubbing will have the most positive influence on narrative persuasion in terms of transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding, since dubbed content should be the easiest to understand and could

result in feelings of identification and transportation. However, results are inconclusive up until now. To date, little research has investigated the effect of different translation methods on the previous described concepts all together.

A study by Wissmath et al. (2009) researched the effects of dubbing and subtitling on transportation, spatial presence, flow and enjoyment. They did not include the concept of identification. Wissmath et al. (2009) found no substantial difference between dubbed and subtitled films for transportation, spatial presence and flow. A possible explanation given in their study was that their Swiss participants were used to watching both subtitled and dubbed content. Therefore, Wissmath et al. (2009) suggest that future research should replicate their study with different samples, particularly in countries where one translation method is preferred (dubbing or subtitling).

Additionally, a study conducted by van den Berg (2015) investigated the influence of L1 voice-overs, L2 voice-overs (English), and L2-voice overs (English) with L1 subtitles on transportation, identification, spatial presence, flow and enjoyment for Dutch participants. The results showed that all language strategies were deemed equally effective. Possible explanations that were given were that the fable-like content of the materials was too far from reality, which could have influenced identification, and that the Dutch participants showed a high language proficiency for English. This flaw could perhaps be solved by using participant groups with a less high language proficiency for English. It could be that, perhaps, German participants have a lower English language proficiency due to Germany being a dubbing country (Wissmath et al., 2009) where participants are less exposed to the English language. Additionally, being a dubbing or a subtitling country may also influence one's preference for a translation method, leading to for example Germans preferring dubbing over subtitling. It has been shown that viewers in typical dubbing countries prefer dubbed television programmes, whereas viewers in typical subtitling countries prefer subtitled television programmes (Kilborn, 1993; Luyken, Herbst, Langham-Brown, Reid & Spinhof, 1991). Another study conducted by Pagani, Goldsmith and Perracchio (2015) researched the effect of linguistically standardised English television commercials, opposed to two linguistically adapted television commercials: dubbed in the local language or subtitled in the local language. Their study did not research narrative persuasion, but a useful finding is the result that many European consumers turn out to have negative attitudes towards viewing television commercials in English, as opposed to dubbed or subtitled commercials. However, it remains unclear which translation method (dubbing or subtitling) is preferred.

Results of the studies by Wissmath et al. (2009), van den Berg (2015) and Pagani et

al. (2015) clearly show that there is need for more research on the influence of translation methods (L2, L2 with L1 subtitles or L1 dubbing) on the concepts of transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding. As Wissmath et al. (2009) suggested, it could be interesting to focus on countries that are used to a particular translation method. Therefore, the current study will focus on combining the concepts of narrative persuasion in an experiment with a visual narrative for both Dutch and German participants to find out whether the translation method used – English (L2), English with L1 subtitling or L1 dubbing – influences these concepts and whether the effects differ between Dutch and German participants. As stated before, the Netherlands is more of a subtitling country, whereas Germany is more of a dubbing country (Wissmath et al., 2009). The following research question was created:

To what extent does the translation method, either L2, L2 with L1 subtitles or L1 dubbing, influence the level of transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding for visual narratives viewed by Dutch and German natives?

3. Method

3.1. Materials

To investigate the influence of the translation method (either L2 (English), L2 with L1 subtitles or L1 dubbing) on the level of transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding for Dutch and German participants, a scene from the animated Disney film *Frozen* (2013) was selected. This film was chosen because of the availability of the five language conditions needed: English, English with Dutch and German subtitles, and a Dutch and German dubbed version. A non-animated film would have been preferable, but as the Netherlands is a subtitling country (Wissmath et al., 2009), live action films that are dubbed are rarely available. Usually only films and series aimed at children are dubbed, which is why *Frozen* (2013) was chosen.

The used scene takes about four minutes and shows two main characters, Anna and Kristoff, having a conversation about true love in a sled pulled by a reindeer in the mountains. They are attacked by wolves, but manage to survive and continue their journey. This scene was chosen because it contains no ‘magic’ or ‘fantasy characters’, therefore making it more realistic compared to everyday life. Links to the five versions of the scene (English, English

with Dutch and German subtitles and Dutch and German dubbed) can be found in Appendix C (p. 75).

3.2. Subjects

A total of 186 participants participated in the experiment. Of the 186 participants 35.5% (66) were male and 64.5% (120) were female. The mean age is 28.85, of which the minimum age is 17 years old, and the maximum age is 65 years old. Of all participants, 48.9% (91) had the Dutch nationality and 51.1% of participants (95) had the German nationality. Of the Dutch participants, 60.4% (55) were female and 39.6% (36) were male participants, and the mean age was 30.51. Furthermore, 96.7% (88) of the Dutch participants lived in the Netherlands, and only 3.3% (3) lived abroad by the time they answered the questionnaire, of which two participants lived in Belgium and in South-Korea. Of the German participants, 68.4% (65) were female and 31.6% (30) were male participants, and the mean age was 27.27.

Additionally, 73.7% (70) of the German participants lived in Germany by the time they answered the questionnaire, and 26.3% (25) lived abroad, of which 16.8% (16) lived in the Netherlands. The remaining nine German participants who lived abroad lived either in Croatia, Sweden, Ireland, Switzerland, England or Austria.

Because the current study uses English videos as well, participants were asked to self-assess their English language skills. A reliability analysis showed that the reliability of English language skills comprising four items was good: $\alpha = .91$. Because of this high alpha, composite means were calculated for English language skills. For all participants the average level of English language skills was 5.59 on a scale from 1 to 7, where 1 indicates a low level of English language skills and 7 indicates a high level. For Dutch participants the level of English language skills was 5.53, and for German participants it was 5.63. These numbers both indicate a high indicated level of English language skills for both Dutch and German participants. An independent samples t-test showed no significant difference between the English language skills for Dutch and German participants ($t(184) = .63, p = .530$).

To check whether the groups for both the Dutch and German versions of the questionnaire were equally distributed among the three different translation methods (L2 (English), L2 with subtitles and a dubbed version), several tests were conducted.

3.2.1. Dutch participants

For the Dutch versions of the questionnaire, a Chi-square test showed there was no significant relation between gender and translation method ($\chi^2(2) = .014, p = .993$), which indicates that gender was equally distributed among the Dutch versions of the questionnaire.

In the questionnaire, participants were asked whether they had already seen the film before they participated in the experiment. Familiarity was asked with a ‘yes’ or ‘no’ question based on van den Berg (2015). Of the 91 Dutch participants, 61.5% (56) had already seen Frozen (2013) before, and 38.5% (35) had not. A Chi-square test showed no significant relation between familiarity and translation method ($\chi^2(2) = 4.34, p = .114$). Additionally, a one-way analysis of variance with as factor translation method showed no significant difference in the age of Dutch participants for the three translation methods. Because Levene’s test was significant ($p = .008$), a Sidak post hoc test showed no significant differences between the three levels of translation method for age ($p > .05$). Another one-way analysis of variance with as factor translation method showed no significant difference for Dutch participants’ education level among the three different translation methods. ($F(2, 88) = 1.83, p = .166$). Also, a one-way analysis of variance showed no significant difference in English language skills for Dutch participants among all three translation methods. Because Levene’s test was significant ($p = .031$), a Sidak post hoc test showed no significant differences between the three levels of translation method for English language skills ($p > .05$).

3.2.2. German participants

For the German versions of the questionnaire, a Chi-square test showed there was no significant relation between gender and translation method ($\chi^2(2) = .777, p = .678$), which indicates that gender was equally distributed among the German versions of the questionnaire. Furthermore, of the 95 German participants, 44.2% (42) had already seen Frozen (2013) before, and 55.8% (53) had not. A Chi-square test showed no significant relation between familiarity and translation method ($\chi^2(2) = .600, p = .741$). Additionally, a one-way analysis of variance with as factor translation method showed no significant difference in the age of German participants for the three translation methods ($F(2, 92) = 1.60, p = .208$). Another one-way analysis of variance with as factor translation method showed no significant difference for German participants’ education level among the three different translation methods. ($F(2, 92) < 1$). Also, a one-way analysis of variance showed no significant difference in English language skills for German participants among all three translation methods ($F(2, 92) < 1$).

3.3. Research design

The current study used a 3x2 between-subject design. Translation method and nationality were used as independent factors.

3.4. Instruments

To measure the level of the seven dependent variables transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding, a Dutch questionnaire containing all items was created based on a study by van den Berg (2015). Van den Berg back-translated the original English scale items to Dutch. To create the German version of the questionnaire, the Dutch version of the questionnaire was translated and controlled for by two native speakers of German, thereby ensuring the validity of the translations. The Dutch and German version of the questionnaire can be found in Appendix A (p. 57) and B (p. 66).

3.4.1. Transportation

Transportation was measured by an adapted 10-item scale (van den Berg, 2015), which was adapted from a scale developed by Green and Brock (2000). The items consisted of a 7-point Likert scale ranging from ‘completely disagree’ to ‘completely agree’. An example is: ‘While watching the story, I thought about all the activities that were happening in the room around me’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of transportation comprising nine items was good for the Dutch dubbed video: $\alpha = .88$, the Dutch subtitled video: $\alpha = .80$, acceptable for the Dutch-English video: $\alpha = .78$, not acceptable for the German dubbed video: $\alpha = .61$, acceptable for the German subtitled video: $\alpha = .75$ and for the German-English video: $\alpha = .72$. For all versions together the reliability was acceptable: $\alpha = .77$. Because most alpha’s were acceptable and higher than: $\alpha = .70$, composite means were calculated for transportation.

3.4.2. Identification

Identification was measured by a 10-item scale (van den Berg, 2015), adapted from De Graaf et al. (2012). The scale was a 7-point Likert scale ranging from ‘completely disagree’ to ‘completely agree’. An example of an item is: ‘While watching, I imagined what it would be like to be in the main character’s position’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of identification comprising ten items was good for the Dutch dubbed video: $\alpha = .97$, the Dutch subtitled video: $\alpha = .92$, the Dutch-English video: $\alpha = .96$, the German dubbed video: $\alpha = .94$, the German subtitled video: $\alpha = .94$ and for the German-English video: $\alpha = .95$. For all versions together the reliability of identification was good: $\alpha = .95$. Because all alpha’s were good and

higher than: $\alpha = .90$, composite means were calculated for identification.

3.4.3. Spatial presence

Spatial presence was measured with an 8-item scale by van den Berg (2015), adapted from Kim and Biocca (1997). A 7-point Likert scale was used, ranging from ‘completely disagree’ to ‘completely agree’. An example of an item is: ‘The film created a new world for me, and this suddenly disappeared when the story ended’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of spatial presence comprising eight items was good for the Dutch dubbed video $\alpha = .84$, for the Dutch subtitled video: $\alpha = .93$, the Dutch-English video: $\alpha = .83$, the German dubbed video: $\alpha = .84$, the German subtitled video: $\alpha = .93$ and the German English video: $\alpha = .92$. For all versions together the reliability of spatial presence was good: $\alpha = .89$. Because all alpha’s were higher than: $\alpha = .80$, composite means were calculated for spatial presence.

3.4.4. Flow

Flow was measured with a 3-item scale used by van den Berg (2015) and created by Busselle and Bilandzic (2009). Again, a 7-point Likert scale was used, ranging from ‘completely disagree’ to ‘completely agree’. An example of an item is: ‘When the video was playing, I noticed that I was thinking about other things’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of flow comprising three items was good for the Dutch dubbed video: $\alpha = .96$, the Dutch subtitled video: $\alpha = .90$, the Dutch-English video: $\alpha = .86$, the German dubbed video: $\alpha = .83$, the German subtitled video: $\alpha = .88$ and the German-English video: $\alpha = .95$. For all versions together the reliability of flow was good: $\alpha = .90$. Because all alpha’s were higher than: $\alpha = .80$, composite means were calculated for flow.

3.4.5. Enjoyment

Enjoyment was measured with a 1-item scale by van den Berg (2015), adapted from Wissmath et al. (2009). A 7-point Likert scale ranging from ‘not at all’ to ‘very much’ was used. The item was: ‘How much did you enjoy the story?’ Due to enjoyment being a one-item scale, reliability was not calculated.

3.4.6.. Story-consistent beliefs

Story-consistent beliefs were measured using a 4-item scale developed by the researcher. The story-consistent beliefs relate to the key elements in the scene used. They were measured using a 7-point Likert scale ranging from ‘completely disagree’ to ‘completely agree’. An example of an item is ‘true love exists’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of story-consistent beliefs comprising four items was not acceptable for the Dutch dubbed video: $\alpha = .49$, the Dutch subtitled video: $\alpha = .22$, the Dutch-English video: $\alpha = .42$, the German dubbed video: $\alpha = .30$, the German subtitled video: $\alpha = -.037$, and the German-English video: $\alpha = .15$. For all versions together the reliability was also not acceptable: $\alpha = .29$. Because none of the alphas was adequate, composite means could not be calculated. Therefore, all items were analysed separately.

3.4.7. Narrative understanding

The concept of narrative understanding was measured with a 7-item scale (van den Berg, 2015), which was adapted from Appel, Koch, Schreyer and Grebin (2002) and Busselle and Bilandzic (2009). Again, a 7-point Likert scale was used ranging from ‘completely disagree’ to ‘completely agree’. An example of an item is: ‘I had to try hard to stay focused on the story’. A list of all items can be found in the complete questionnaires in Appendix A (Dutch) and B (German). The reliability of narrative understanding comprising seven items was good for the Dutch dubbed video: $\alpha = .82$, the Dutch subtitled video: $\alpha = .84$, the Dutch-English video: $\alpha = .84$, not acceptable for the German dubbed video: $\alpha = .65$ and the German subtitled video: $\alpha = .69$. For the German-English video the reliability was good: $\alpha = .85$. For all versions together the reliability was acceptable; $\alpha = .79$. Because most alpha’s were acceptable and above: $\alpha = .70$, composite means were calculated for narrative understanding.

3.4.8. Familiarity

A one-item scale developed by van den Berg (2015) with the question: ‘I had seen this film prior to taking part in this experiment’, with a ‘yes’ or ‘no’ option, was used to check for participants’ familiarity with the scene used. Because this is a one-item scale, reliability was not calculated.

3.5. Procedure

Participants were mainly approached via social media networks and asked to participate in the

experiment. Some participants were approached personally. Participants could take part in the experiment via an online questionnaire, and were randomly divided over one of the three conditions available for their language: English without translation method, English with subtitles (Dutch/German) or a dubbed version (Dutch/German) of the visual narrative. Participants were urged to fill out the online questionnaire on either their laptop or computer, not on a smartphone or tablet, to ensure that the screen size of the visual narrative would be rather similar for all participants. Also, the video player was adapted by removing the ‘full screen’ button, to ensure that all participants had to watch the video in the same screen size. Wissmath et al. (2009) have found that the screen size is an important media characteristic that can determine the level of presence. Additionally, Lombard, Reich, Grebe, Bracken and Ditton (2000) suggested that the screen size can influence the chance of spatial presence occurring. They state that the larger the size of the screen, the higher the chance of spatial presence occurring. Therefore, it was tried to keep the screen size the same for all participants.

In the online questionnaire, participants were first asked some background questions. If they did not have Dutch or German nationality, they were redirected to the end of the questionnaire. If they did have the right nationality, the questionnaire continued. After being given instructions about turning on the sound of the computer and ensuring a good internet connection, participants watched one of the three versions for each language of the Frozen (2013) scene. Afterwards, they were provided with a list of questions measuring story-consistent beliefs, transportation, identification, spatial presence, flow, enjoyment, narrative understanding and familiarity. For the identification questions it was made clear that they were about the character Anna. After answering these questions, some additional background questions were asked and participants had the possibility to leave their email address behind to be able to win a VVV-coupon. Taking part in the experiment took about 10 to 15 minutes.

4. Results

In the following section the results will be discussed for each dependent variable. For each variable, three different types of analyses are discussed. First, two-way analyses of variance with as factors nationality and translation method are discussed. Second, because 60.4% of Dutch participants and 68.4% of the German participants were women, it was decided to investigate the effect of gender as well. Women can have different opinions regarding the videos they were shown than men, especially since the focus of the Frozen (2013) scene was on a female character: Anna.

Third, separate analyses were done for all participants who live in their home country, thereby excluding participants who live in another country. Participants who live outside their home country may have developed different attitudes toward either English, subtitled or dubbed versions of videos than when living in their home country. As Wissmath et al. (2009) stated, some countries are typical dubbing countries whereas others are typical subtitling countries. For example, living in a dubbing country while you are from a subtitling country may influence your attitude towards dubbing and subtitling. Therefore, all participants who lived outside their home country were filtered out for additional analyses.

4.1. Story-consistent beliefs

Due to the reliability of story-consistent beliefs not being acceptable, two-way analyses of variance were calculated for each of the four items separately. Table 1 shows the means and standard deviations for all items of story-consistent beliefs for the two-way analyses of variance.

A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on ‘true love exists’ ($F(1, 180) < 1, p = .474$). Translation method was not found to have a significant main effect on ‘true love exists’ either ($F(2, 180) < 1$). Furthermore, the interaction between nationality and translation method was not statistically significant ($F(2, 180) = 1.66, p = .193$).

A second two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on ‘love at first sight exists’ ($F(1, 180) < 1$). Also, translation method was not found to have a significant main effect on ‘love at first sight exists’ ($F(2, 180) = 2.35, p = .098$). Additionally, the interaction between nationality and translation method was not statistically significant ($F(2, 180) = 1.32, p = .271$).

A third two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on ‘getting engaged to someone you just met that day is not wise’ ($F(1, 180) < 1$). Translation method was not found to have a significant main effect on ‘getting engaged to someone you just met that day is not wise’ either ($F(2, 180) < 1$). The interaction between nationality and translation method was not statistically significant either ($F(2, 180) < 1$).

Table 1. Story-consistent beliefs for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = ‘completely disagree’, 7 = ‘completely agree’).

Translation method	‘True love exists’		‘Love at first sight exists’		‘Getting engaged...not wise’		‘it is dangerous to go with strangers’		<i>n</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	
Dutch									
English	5.61	1.36	5.32	1.28	2.07	1.90	3.16	1.43	31
Subtitles	5.07	1.51	4.73	1.57	2.20	2.21	3.73	1.39	30
Dubbed	5.17	1.62	4.33	1.85	1.80	1.63	3.10	1.32	30
Total	2.29	1.50	4.80	1.61	2.02	1.91	3.33	1.43	91
German									
English	5.26	1.61	4.71	1.50	1.90	1.96	2.45	1.48	31
Subtitles	5.65	1.25	4.91	1.36	2.00	1.54	3.50	1.52	34
Dubbed	5.40	1.35	4.50	1.74	2.67	2.00	3.17	1.60	30
Total	5.44	1.41	4.72	1.53	2.05	1.82	3.05	1.58	95
Total									
English	5.44	1.49	5.02	1.42	1.98	1.91	2.81*	1.54	62
Subtitles	5.38	1.40	4.83	1.45	2.09	1.87	3.61*	1.45	64
Dubbed	5.28	1.49	4.42	1.78	2.03	1.82	3.13	1.46	60
Total	5.37	1.45	4.76	1.57	2.04	1.86	3.19	1.51	186

A fourth two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on ‘it is dangerous to go with strangers’ ($F(1, 180) = 1.81, p = .180$). However, translation method was found to have a significant main effect on ‘it is dangerous to go with strangers’ ($F(2, 180) = 4.79, p = .009$). A pairwise comparisons with Tukey correction showed that participants, irrespective of nationality, who saw the English version of the video ($M = 2.81, SD = 1.54$) felt it to be less dangerous to go with strangers than participants who saw the subtitled version of the video ($M = 3.61, SD =$

1.45). Furthermore, the interaction between nationality and translation method was not statistically significant ($F(2, 180) < 1$).

4.1.1. Story-consistent beliefs: the effect of gender

To investigate the effect of gender, an additional three-way analysis of variance with nationality, translation method and gender as factors was carried out. The means and standard deviations for all items of story-consistent beliefs regarding nationality, translation method and gender can be found in table 2.

The three-way analysis of variance showed no significant main effect of nationality on 'true love exists' ($F(1, 174) < 1$). There was also no significant main effect of translation method ($F(2, 174) < 1$) and gender ($F(1, 174) < 1$) on 'true love exists'. The interactions between nationality and translation method ($F(2, 174) < 1$), nationality and gender ($F(1, 174) = 1.40, p = .238$) and translation method and gender ($F(2, 174) = 1.18, p = .310$) were not statistically significant.

However, the interaction between nationality, translation method and gender was found to be statistically significant ($F(2, 174) = 3.69, p = .027$). Therefore, a two-way analysis of variance with nationality and translation method as factors was executed for both women and men separately. It showed that for men there was no significant interaction between nationality and translation method ($F(2, 60) < 1$). However, for women there was a significant interaction between nationality and translation method ($F(2, 114) = 4.28, p = .016$). A separate analysis for Dutch women showed a trend for translation method on 'true love exists' ($F(2, 55) = 2.82, p = .069$). A pairwise comparisons with Tukey correction showed a trend that Dutch women who saw the English version of the video ($M = 5.84, SD = 1.30$) believed more in the existence of true love than Dutch women who saw the dubbed version of the video ($M = 4.83, SD = 1.54$). The analysis for German woman showed no main effect for translation method on 'true love exists' ($F(2, 62) = 2.21, p = .119$).

Table 2. Story-consistent beliefs for nationality, translation method (L2 (English), L2 with subtitles and L1 dubbing) and gender (1 = ‘completely disagree’, 7 = ‘completely agree’).

Translation method		Gender	‘True love exists’		‘Love at first sight exists’		‘Getting engaged... not wise’		‘it is dangerous to go with strangers’		<i>n</i>
			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	
Dutch											
English	Male		5.25	1.42	5.08	1.38	2.00	1.48	4.42	1.16	12
	Female		5.84*	1.30	5.47*	1.22	2.11	2.16	2.37	1.17	19
Subtitles	Male		5.33	1.50	4.58	1.68	2.58	2.68	3.67	1.37	12
	Female		4.89	1.53	4.83	1.54	1.94	1.86	3.78	1.44	18
Dubbed	Male		5.67	1.67	5.00	1.60	1.58	.52	3.33	1.44	12
	Female		4.83*	1.54	3.89*	1.91	1.94	1.86	2.94	1.26	18
Total	Male		5.42	1.50	4.89	1.53	2.06	1.79	3.81	1.37	36
	Female		5.20	1.51	4.75	1.68	2.00	2.00	3.02	1.39	55
German											
English	Male		5.60	.97	5.30	1.49	2.80	2.70	3.10	2.08	10
	Female		5.10	1.84	4.43	1.47	1.48	1.37	2.14	1.01	21
Subtitles	Male		4.67	1.23	5.22	1.30	2.22	1.39	4.00	1.58	9
	Female		6.00	1.08	4.80	1.38	1.92	1.61	3.32	1.49	25
Dubbed	Male		5.36	1.12	4.00	1.61	2.45	2.30	2.82	1.40	11
	Female		5.40	1.50	4.79	1.78	2.16	1.86	3.37	1.71	19
Total	Male		5.23	1.14	4.80	1.56	2.50	2.16	3.27	1.72	30
	Female		5.54	1.51	4.68	1.522.	1.84	1.61	2.95	1.52	65
Total											
English	Male		5.41	1.22	5.18	1.40	2.36	2.11	3.82	1.74	22
	Female		5.45	1.63	4.93	1.44	1.78	1.79	2.25*	1.08	40
Subtitles	Male		5.05	1.40	4.83	1.53	2.43	2.18	3.81	1.44	21
	Female		5.53	1.39	4.81	1.44	1.93	1.70	3.51*	1.47	43

Dubbed	Male	5.52	1.41	4.52	1.65	2.00	1.65	3.09	1.41	23
	Female	5.14	1.53	4.35	1.87	2.05	1.94	3.16*	1.50	37
Total	Male	5.33	1.34	4.85	1.53	2.26	1.96	3.56*	1.55	66
	Female	5.38	1.51	4.71	1.59	1.92	1.79	2.98*	1.46	120

Furthermore, a three-way analysis of variance with nationality, translation method and gender as factors showed no significant main effect of nationality on ‘love at first sight exists’ ($F(1, 174) < 1$). There was also no significant main effect of translation method ($F(2, 174) = 2.62, p = .076$) and gender ($F(1, 174) < 1$) on ‘love at first sight exists’. The interactions between nationality and translation method ($F(2, 174) < 1$), nationality and gender ($F(1, 174) < 1$) and translation method and gender ($F(2, 174) < 1$) were not statistically significant.

However, the interaction between nationality, translation method and gender was found to be statistically significant ($F(2, 174) = 4.19, p = .017$). Therefore, a two-way analysis of variance with nationality and translation method as factors was executed for men and women separately. There was no significant interaction for nationality and translation method for men ($F(2, 60) = 1.72, p = .188$), but there was a significant interaction for nationality and translation for woman ($F(2, 114) = 3.77, p = .026$). A separate analysis for Dutch women showed a significant main effect for translation method on ‘love at first sight exists’ ($F(2, 52) = 4.72, p = .013$). A pairwise comparisons with Tukey correction showed that Dutch women who saw the English version of the video ($M = 5.47, SD = 1.68$) believed more in the existence of love at first sight than Dutch women who saw the dubbed version of the video ($M = 3.89, SD = 1.91$). A separate analysis for German women showed no significant main effect for translation method on ‘love at first sight exists’ ($F(2, 62) < 1$).

For the third item of story-consistent beliefs, ‘getting engaged to someone you just met that day’, adding gender to the analyses did not give any significant results. For the fourth item of story-consistent beliefs, ‘it is dangerous to go with strangers’, a three-way analysis of variance with nationality, translation method and gender as factors showed no significant main effect of nationality on ‘it is dangerous to go with strangers’ ($F(1, 174) = 1.80, p = .182$). For translation method, a significant main effect was found on ‘it is dangerous to go with strangers’ ($F(2, 174) = 3.74, p = .026$). Participants who saw the subtitled version of the video ($M = 3.61, SD = 1.45$) found it to be more dangerous to go with strangers than participants who saw the English version of the video ($M = 2.81, SD = 1.54$). There was also a significant main effect for gender on ‘it is dangerous to go with strangers’ ($F(1, 174) = 6.77, p = .010$). Men ($M = 3.56, SD = 1.55$) believed it to be more dangerous to go with strangers

than women ($M = 2.98, SD = 1.45$).

There were no significant interactions for nationality and translation method ($F(2, 174) = 1.20, p = .303$), nationality and gender ($F(1, 174) < 1$) and nationality, translation method and gender ($F(2, 174) = 1.89, p = .154$). However, there was a significant interaction for translation method and gender ($F(2, 174) = 4.82, p = .009$). Therefore, an additional one-way analysis of variance was executed for both men and women separately, irrespective of nationality. There was no significant main effect for translation method on 'it is dangerous to go with strangers' for men ($F(2, 63) = 1.68, p = .194$). However, there was a significant main effect for translation method for women ($F(2, 117) = 9.34, p < .001$). A pairwise comparisons with Tukey correction showed that women who saw the English version of the video ($M = 2.25, SD = 1.08$) believed it to be less dangerous to go with strangers than women who saw the subtitled version ($M = 3.51, SD = 1.47$) or the dubbed version of the video ($M = 3.16, SD = 1.50$).

4.1.2. Story-consistent beliefs: home country effects

Additional to analysing the effect of gender, analyses were carried out only for participants who live in their home country. Table 3 shows the means and standard deviations for participants who live in their home country, excluding participants who live abroad.

For the first three items of story-consistent beliefs: 'true love exists', 'love at first sight exists' and 'getting engaged to someone you just met that day' the analysis based on participants living in their home country did not give any significant results. For 'it is dangerous to go with strangers', a two-way analysis of variance with as factors nationality and translation method showed a trend for nationality ($F(1, 152) = 3.32, p = .070$). Dutch participants ($M = 3.39, SD = 1.41$) believed it to be more dangerous to go with strangers than German participants ($M = 2.99, SD = 1.63$), irrespective of the translation method used. Furthermore, a significant main effect was found for translation method on 'it is dangerous to go with strangers' ($F(2, 152) = 7.09, p = .001$), irrespective of nationality. Participants who saw the English version of the video ($M = 2.72, SD = 1.46$) believed it to be less dangerous to go with strangers than participants who saw the subtitled version of the video ($M = 3.71, SD = 1.50$), which is the same result as for the analysis with all participants including the participants who live outside their home country. There was no significant interaction for nationality and translation method ($F(2, 12) = 1.69, p = .188$).

Table 3: Story-consistent beliefs for nationality and translation method (L2 (English), L2 with subtitles and L1 dubbing), excluding participants who live abroad. (1 = ‘completely disagree’, 7 = ‘completely agree’).

Translation Method	‘True love exists’		‘Love at first sight exists’		‘Getting...not wise’		‘it is dangerous to go with strangers’		<i>n</i>	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Dutch										
English	5.61	1.36	5.32	1.28	2.07	1.93	3.16	1.53	31	
Subtitles	5.10	1.52	4.76	1.60	2.24	2.23	3.79	1.37	29	
Dubbed	5.14	1.63	4.32	1.79	1.86	1.67	3.21	1.29	28	
Total	5.30	1.50	4.82	1.59	2.06	1.93	3.39*	1.42	88	
German										
English	5.09	1.81	4.52	1.59	1.87	1.96	2.13	1.14	23	
Subtitles	5.77	1.31	4.96	1.34	1.89	1.40	3.62	1.65	26	
Dubbed	5.38	1.28	4.71	1.65	2.57	2.09	3.14	1.71	21	
Total	5.43	1.49	4.74	1.51	2.09	1.82	2.99*	1.63	70	
Total										
English	5.39	1.57	4.98	1.46	1.98	1.91	2.72*	1.46	54	
Subtitles	5.42	1.45	4.85	1.47	2.07	1.87	3.71*	1.50	55	
Dubbed	5.24	1.48	4.49	1.72	2.16	1.88	3.18	1.47	49	
Total	5.35	1.49	4.78	1.55	2.07	1.88	3.21	1.52	158	

4.2. Transportation

Table 4 shows the means and standard deviations for transportation for the two-way analyses of variance carried out.

A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on transportation ($F(1, 180) = 2.59, p = .110$). Furthermore, translation method was not found to have a significant main effect on transportation ($F(2, 180) = 1.14, p = .321$). The interaction between nationality and translation method was not statistically significant ($F(2, 180) < 1$).³

Table 4. Transportation for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low level of transportation, 7 = high level of transportation).

Translation Method	Transportation		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	4.12	1.08	31
Subtitles	3.85	1.01	30
Dubbed	3.76	1.23	30
Total	3.91	1.011	91
German			
English	4.14	.95	31
Subtitles	4.33	1.00	34
Dubbed	3.98	.89	30
Total	4.16	.95	95
Total			
English	4.13	1.01	62
Subtitles	4.11	1.03	64
Dubbed	3.87	1.07	60
Total	4.04	1.03	186

As with story-consistent beliefs, gender has been taken into account to see whether there are differences between men and women. However, no significant results were found for transportation. Also, for the additional analyses where participants who live outside their home country are excluded, no significant results were found. Because no significant results were found for both the additional analyses with gender and the additional analyses excluding participants who live outside their home country, tables with means and standard deviations were left out for both analyses.

4.3. Identification

Table 5 shows the means and standard deviations for the two-way analyses of variance for identification, both overall and for Dutch and German participants separately.

Table 5. Identification for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low level of identification, 7 = high level of identification).

Translation Method	Identification		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	2.58	1.48	31
Subtitles	2.45	1.06	30
Dubbed	2.45	1.37	30
Total	2.50	1.30	91
German			
English	2.54	1.11	31
Subtitles	2.92	1.28	34
Dubbed	2.59	1.23	30
Total	2.70	1.21	95
Total			
English	2.56	1.30	62
Subtitles	2.72	1.20	64
Dubbed	2.52	1.29	60
Total	2.60	1.26	186

A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on identification ($F(1, 180) = 1.14, p = .286$).

Translation method was not found to have a significant main effect on identification either ($F(2, 180) < 1$). Additionally, the interaction between nationality and translation method was not statistically significant ($F(2, 180) < 1$).

4.3.1. Identification: the effect of gender

The means and standard deviations for nationality, translation method and gender for identification can be found in table 6. To investigate the effect of gender for identification, a three-way analysis of variance with nationality, translation method and gender as factors showed no significant main effect of nationality ($F(1, 174) < 1$) on identification. Because Levene's test was significant ($p = .013$), a Sidak post hoc test showed no significant differences between the three levels of translation method for identification ($p > .05$).

Table 6. Identification for nationality, translation method (L2 (English), L2 with subtitles and L1 dubbing) and gender (1 = low level of identification, 7 = high level of identification)

Translation		Identification		
Method	Gender	<i>M</i>	<i>SD</i>	<i>n</i>
Dutch				
English	Male	2.41	1.11	12
	Female	2.80	1.66	19
Subtitles	Male	2.06	.61	12
	Female	2.72	1.22	18
Dubbed	Male	1.87	.81	12
	Female	2.84	1.54	18
Total	Male	2.06	.86	36
	Female	2.79	1.46	55
German				
English	Male	2.28	.75	10
	Female	2.66	1.24	21
Subtitles	Male	2.42	1.08	9
	Female	3.14	1.32	25
Dubbed	Male	2.51	.90	11
	Female	2.64	1.40	19
Total	Male	2.41	.89	30
	Female	2.84	1.32	65
Total				
English	Male	2.26	.95	22
	Female	2.73	1.44	40
Subtitles	Male	2.21	.84	21
	Female	2.96	1.28	43
Dubbed	Male	2.17	.90	23
	Female	2.74	1.45	37
Total	Male	2.22*	.88	66
	Female	2.82*	1.38	120

However, a significant main effect of gender ($F(1, 174) = 8.80, p = .003$) on identification was found. Women ($M = 2.82, SD = 1.38$) experienced a higher level of identification than men ($M = 2.22, SD = .88$). There were no significant interactions for nationality and translation method ($F(2, 174) < 1$), nationality and gender ($F(1, 174) < 1$), translation method and gender ($F(2, 174) < 1$), and nationality, translation method and gender ($F(2, 174) < 1$).

For the additional analyses where participants who live outside their home country are excluded, no significant results were found for identification.

4.4. Spatial presence

Table 7 shows the means and standard deviations for spatial presence for the two-way analyses of variance carried out, both for all participants and Dutch and German participants separately.

A two-way analysis of variance with nationality and translation method as factors showed a significant main effect of nationality, irrespective of translation method, on spatial presence ($F(1, 180) = 5.03, p = .026$). German participants showed a higher level of spatial presence ($M = 3.82, SD = 1.41$) than Dutch participants ($M = 3.36, SD = 1.36$). Translation method was not found to have a significant main effect on spatial presence ($F(2, 180) = 1.23, p = .296$). There was, however, a significant interaction between nationality and translation method for spatial presence ($F(2, 180) = 3.11, p = 0.047$). A one-way analysis of variance for Dutch participants showed no significant main effect on translation method ($F(2, 88) < 1$). However, a significant main effect for German participants on translation method was found ($F(2, 92) = 3.62, p = .031$). A pairwise comparison Tukey correction showed that German participants who saw the subtitled version of the video ($M = 4.30, SD = 1.37$) experienced a higher level of spatial presence than participants who saw the English version of the video ($M = 3.41, SD = 1.52$).

Again, gender has been taken into account in the analysis as well. However, no significant results were found. Therefore, the table with means and standard deviations for spatial presence separated for gender was not included in this result section.

Table 7: Spatial presence for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low level of spatial presence, 7 = high level of spatial presence).

Translation method	Spatial Presence		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	3.61	1.34	31
Subtitles	3.29	1.48	30
Dubbed	3.17	1.26	30
Total	3.36*	1.36	91
German			
English	3.41*	1.52	31
Subtitles	4.30*	1.37	34
Dubbed	3.70	1.20	30
Total	3.82*	1.41	95
Total			
English	3.51	1.42	62
Subtitles	3.83	1.50	64
Dubbed	3.44	1.25	60
Total	3.59	1.40	186

4.4.1. Spatial presence: home country effects

Table 8 shows the means and standard deviations for the two-way analyses carried out for spatial presence, only for participants who live in their home country, thereby excluding those who live abroad.

For the additional analyses where participants who live outside their home country are excluded, a two-way analysis of variance with nationality and translation method as factors showed a significant main effect of nationality on spatial presence ($F(1, 152) = 4.00, p = .047$). German participants, irrespective of translation method, showed a higher level of spatial presence ($M = 3.83, SD = 1.37$) than Dutch participants ($M = 3.38, SD = 1.37$), which is the same result as for the main analysis. There was no significant main effect of translation method on spatial presence ($F(2, 152) = 1.61, p = .202$). Furthermore, there was no

interaction between nationality and translation method for spatial presence ($F(2, 152) = 2.61$, $p = .077$).

Table 8: Spatial presence for nationality and translation method (L2 (English), L2 with subtitles and L1 dubbing), excluding participants who live abroad. (1 = low level of spatial presence, 7 = high level of spatial presence)

Translation method.	Spatial Presence		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	3.61	1.34	31
Subtitles	3.34	1.48	29
Dubbed	3.16	1.28	28
Total	3.38*	1.37	88
German			
English	3.43	1.53	23
Subtitles	4.36	1.42	26
Dubbed	3.62	.90	21
Total	3.83*	1.37	70
Total			
English	3.53	1.41	54
Subtitles	3.82	1.53	55
Dubbed	3.36	1.14	49
Total	3.58	1.38	158

4.5. Flow

Table 9 shows the means and standard deviations for the two-way analyses of variance carried out for flow, both for all participant and Dutch and German participants separately.

A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on flow ($F(1, 180) < 1$) and translation method on flow ($F(2, 180) = 1.67$, $p = .186$). The interaction between nationality and translation method was not statistically significant either ($F(2, 180) = 1.86$, $p = .159$). Additionally, taking gender into account did not result in any significant results.

Table 9: Flow for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low level of flow, 7 = high level of flow)

Translation Method	Flow		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	2.94	1.52	31
Subtitles	3.29	1.49	30
Dubbed	3.26	1.77	30
Total	3.16	1.59	91
German			
English	3.17	1.85	31
Subtitles	2.70	1.34	34
Dubbed	3.71	1.61	30
Total	3.17	1.65	95
Total			
English	3.05	1.68	62
Subtitles	2.97	1.43	64
Dubbed	3.48	1.70	60
Total	3.12	1.61	186

4.5.1. Flow: home country effects

Table 10 shows the means and standard deviations for the two-way analyses carried out for flow, only for participants who live in their home country, thereby excluding those who live abroad. For the additional analyses where participants who live outside their home country are excluded, a two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on flow ($F(1, 152) < 1$).

There was, however, a significant main effect of translation method on flow ($F(2, 152) = 8.70, p = .037$). A pairwise comparisons Tukey correction showed that participants who saw the dubbed version of the video ($M = 3.63, SD = 1.63$) experienced a higher level of flow than participants who saw the subtitled version of the video ($M = 2.89, SD = 1.45$). There was no significant interaction between nationality and translation method ($F(2, 152) = 5.98, p = .102$).

Table 10: Flow for nationality and translation method (L2 (English), L2 with subtitles and L1 dubbing), excluding participants who live abroad. (1 = low level of flow, 7 = high level of flow)

Translation method	Flow		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	2.94	1.52	31
Subtitles	3.23	1.48	29
Dubbed	3.41	1.74	28
Total	3.18	1.57	88
German			
English	3.25	2.07	23
Subtitles	2.50	1.33	26
Dubbed	3.94	1.44	21
Total	3.17	1.72	70
Total			
English	3.07	1.76	54
Subtitles	2.89*	1.45	55
Dubbed	3.63*	1.63	49
Total	3.18	1.64	158

4.6. Enjoyment

Table 11 shows the means and standard deviations for the two-way analyses of variance carried out for enjoyment, both for all participants and Dutch and Germans separately.

A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality ($F(1, 180) < 1$) and translation method ($F(2, 180) = 2.48, p = .087$) on enjoyment. Additionally, the interaction between nationality and translation method was not statistically significant ($F(2, 180) < 1$).

Table 11: Enjoyment for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low level of enjoyment, 7 = high level of enjoyment).

Translation method	Enjoyment		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	4.55	1.69	31
Subtitles	5.13	1.14	30
Dubbed	4.60	1.55	30
Total	4.76	1.49	91
German			
English	4.71	1.51	31
Subtitles	5.15	1.11	34
Dubbed	4.73	1.55	30
Total	4.87	1.39	95
Total			
English	4.63	1.59	62
Subtitles	5.14	1.11	64
Dubbed	4.67	1.54	60
Total	4.82	1.44	186

4.6.1. Enjoyment: the effect of gender

Table 12 shows the means and standard deviations for the three-way analysis with as factors nationality, translation method and gender carried out for enjoyment. To include the possible effects of gender, an additional three-way analysis of variance with as factors nationality, translation method and gender showed no significant main effect of nationality on enjoyment ($F(1, 174) < 1$). There was also no significant main effect of translation method on enjoyment ($F(2, 174) = 1.74, p = .178$). However, a significant main effect of gender on enjoyment was found ($F(1, 174) = 4.80, p = .030$). Women ($M = 4.99, SD = 1.35$) experienced a higher level of enjoyment than men ($M = 4.50, SD = 1.54$). Additionally, there was no significant interaction for nationality and translation method ($F(2, 174) < 1$) and translation method and gender ($F(2, 174) = 2.06, p = .131$).

Table 12. Enjoyment for nationality, translation method (L2 (English), L2 with subtitles and L1 dubbing) and gender (1 = low level of enjoyment, 7 = high level of enjoyment).

Translation		Enjoyment		
Method	Gender	<i>M</i>	<i>SD</i>	<i>n</i>
Dutch				
English	Male	3.92	1.78	12
	Female	4.95	1.55	19
Subtitles	Male	4.83	1.27	12
	Female	5.33	1.03	18
Dubbed	Male	4.00	2.00	12
	Female	5.00	1.03	18
Total	Male	4.25*	1.71	36
	Female	5.09*	1.22	55
German				
English	Male	4.30*	1.45	10
	Female	4.90	1.51	21
Subtitles	Male	4.44	.73	9
	Female	5.40*	1.12	25
Dubbed	Male	5.55*	1.13	11
	Female	4.26*	1.59	19
Total	Male	4.80	1.27	30
	Female	4.91	1.45	65
Total				
English	Male	4.09	1.63	22
	Female	4.93	1.51	40
Subtitles	Male	4.67	1.01	21
	Female	5.37	1.07	43
Dubbed	Male	4.74	1.79	23
	Female	4.62	1.38	37
Total	Male	4.50*	1.54	66
	Female	4.99*	1.35	120

However, a marginally significant interaction was found for nationality and gender ($F(1, 174) = 3.08, p = 0.81$). A one-way analysis of variance carried out separately for Dutch and German participants showed a significant main effect of gender on enjoyment for Dutch participants ($F(1, 89) = 7.41, p = .008$). Dutch women ($M = 5.09, SD = 1.22$) experienced a higher level of enjoyment than Dutch men ($M = 4.25, SD = 1.71$). The analysis for German participants showed no significant main effect of gender on enjoyment ($F(1, 93) < 1$). Furthermore, there was also a significant interaction for nationality, translation method and gender ($F(2, 174) = 3.57, p = .030$). Separate two-way analyses of variance carried out for both Dutch and German participants showed no significant interaction for translation method and gender for Dutch participants ($F(2, 85) < 1$). There was, however, a significant interaction for translation method and gender for German participants ($F(2, 89) = 5.58, p = .005$). An additional one-way analysis of variance showed that for German women there was a significant main effect of translation method on enjoyment ($F(1, 62) = 3.56, p = .034$). German women who saw the subtitled version of the video ($M = 5.40, SD = 1.12$) experienced a higher level of enjoyment than German women who saw the dubbed version of the video ($M = 4.26, SD = 1.59$).

Because Levene's test was significant for German men, a Sidak post hoc test was carried out. The Sidak post hoc test showed no significant differences between the subtitled and English version of the video, and between the subtitled and dubbed version of the video ($p < .05$). There was however a trend between the dubbed and English version of the video ($p = .064$). German men who saw the dubbed version of the video ($M = 5.55, SD = 1.13$) experienced a higher level of enjoyment than German men who saw the English version of the video ($M = 4.30, SD = 1.49$).

The additional analysis excluding participants who live outside their home county did not result in any significant results for enjoyment.

4.7. Narrative understanding

Table 13 shows the means and standard deviations of the two-way analyses of variance carried out for narrative understanding, for both all participants and for Dutch and German participants separately. A two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on narrative understanding ($F(1, 180) < 1$). Translation method was not found to have a significant main effect on narrative understanding either ($F(2, 180) = 1.83, p = .164$). The interaction between nationality and translation method was not statistically significant ($F(2, 180) < 1$).

Table 13. Narrative understanding for translation method (L2 (English), L2 with subtitles and L1 dubbing) and nationality (1 = low narrative understanding, 7 = high narrative understanding).

Translation method	Narrative understanding		<i>n</i>
	<i>M</i>	<i>SD</i>	
Dutch			
English	5.55	1.03	31
Subtitles	5.68	.86	30
Dubbed	5.36	1.08	30
Total	5.53	.99	91
German			
English	5.35	1.12	31
Subtitles	5.61	.87	34
Dubbed	5.25	.95	30
Total	5.41	.98	95
Total			
English	5.45	1.07	62
Subtitles	5.64	.86	64
Dubbed	5.31	1.01	60
Total	5.47	.99	186

4.7.1. Narrative understanding: the effect of gender

Again, the effect of gender was analysed as well. Table 14 shows the means and standard deviations for the three-way analyses of variance with as factors nationality, translation method and gender carried out for narrative understanding.

A three-way analysis of variance with as factors nationality, translation method and gender showed no significant main effect of nationality ($F(1, 174) < 1$) and translation method ($F(2, 174) = 1.16, p = .317$) on narrative understanding. However, there is a significant main effect of gender on narrative understanding ($F(1, 174) = 7.73, p = .006$). Women ($M = 5.61, SD = .87$) had a higher level of narrative understanding than men ($M = 5.21, SD = 1.14$).

Table 14. Narrative understanding for nationality, translation method (L2 (English), L2 with subtitles and L1 dubbing) and gender (1 = low narrative understanding, 7 = high narrative understanding).

Translation		Narrative understanding		
method	Gender	<i>M</i>	<i>SD</i>	<i>n</i>
Dutch				
English	Male	5.04	1.09	12
	Female	5.87	.87	19
Subtitles	Male	5.61	.95	12
	Female	5.72	.83	18
Dubbed	Male	4.88	1.36	12
	Female	5.68	.72	18
Total	Male	5.18	1.15	36
	Female	5.76	.80	55
German				
English	Male	4.87	1.26	10
	Female	5.58	1.00	21
Subtitles	Male	5.13	1.07	9
	Female	5.78*	.74	25
Dubbed	Male	5.67	1.01	11
	Female	5.01*	.85	19
Total	Male	5.24	1.13	30
	Female	5.49	.91	65
Total				
English	Male	4.96	1.15	22
	Female	5.72	.94	40
Subtitles	Male	5.70	1.01	21
	Female	5.76	.77	43
Dubbed	Male	5.26	1.24	23
	Female	5.33	.85	37
Total	Male	5.21*	1.14	66
	Female	5.61*	.87	120

There were no significant interactions for nationality and translation method ($F(2, 174) < 1$), for nationality and gender ($F(1, 174) = 1.43, p = .233$) and translation method and gender ($F(2, 174) = 1.98, p = .141$). However, an interaction was found for nationality, translation method and gender ($F(2, 174) = 4.05, p = .019$).

A two-way analysis of variance carried out separately for both Dutch and German participants showed no significant interaction for gender and translation method for Dutch participants ($F(2, 85) = 1.18, p = .276$). However, there was a significant interaction for gender and translation method for German participants ($F(2, 89) = 4.68, p = .012$). A one-way analysis of variance carried out separately for both German men and German women with as factor translation method showed that for German men there was no significant main effect of translation method on narrative understanding ($F(2, 27) = 1.43, p = .257$). However, there was a significant main effect of translation method on narrative understanding for German women ($F(2, 62) = 4.55, p = .014$). German women who saw the subtitled version of the video ($M = 5.78, SD = .74$) had more narrative understanding than German women who saw the dubbed version of the video ($M = 5.01, SD = .85$).

4.7.2. Narrative understanding: home country effects

Table 15 shows the means and standard deviations for the two-way analyses of variance carried out for narrative understanding for participants who live in their home country, thereby excluding those who live abroad.

For the final additional analyses where participants who live outside their home country are excluded, a two-way analysis of variance with nationality and translation method as factors showed no significant main effect of nationality on narrative understanding ($F(1, 152) = 1.40, p = .283$). However, in contrast to the main analysis, a significant main effect was found for translation method ($F(2, 152) = 3.22, p = .043$). A pairwise comparisons with Tukey correction showed that participants, irrespective of nationality, who saw the subtitled version of the video ($M = 5.66, SD = .86$) experienced a higher level of narrative understanding than participants who saw the dubbed version of the video ($M = 5.19, SD = 1.00$). There was, however, no significant interaction effect between nationality and translation method for this final analysis.

Table 15: Narrative understanding for nationality and translation method (L2 (English), L2 with subtitles and L1 dubbing), excluding participants who live abroad. (1 = low level of narrative understanding, 7 = high level of narrative understanding)

Translation method	Narrative understanding		
	<i>M</i>	<i>SD</i>	<i>n</i>
Dutch			
English	5.55	1.03	31
Subtitles	5.72	.84	29
Dubbed	5.30	1.09	28
Total	5.52	.99	88
German			
English	5.37	1.08	23
Subtitles	5.59	.90	26
Dubbed	5.04	.89	21
Total	5.36	.97	70
Total			
English	5.47	1.04	54
Subtitles	5.66*	.86	55
Dubbed	5.19*	1.00	49
Total	5.45	.98	158

5. Discussion

The aim of the current study was to research to what extent the use of L2 (English), L2 with subtitles and L1 dubbing in a visual narrative influences the levels of story-consistent beliefs, transportation, identification, spatial presence, flow, enjoyment and narrative understanding of Dutch and German participants. For each of these variables the results will be discussed and compared to existing literature.

For story-consistent beliefs it was first of all revealed that Dutch women who saw the English version of the video believed more in the existence of ‘true love’ than Dutch women who saw the dubbed version. For German women there was no significant effect for the translation method used, and neither for Dutch and German men. An explanation for Dutch women believing more in the existence of ‘true love’ could be that Dutch natives are more

used to watching English content compared to dubbed content, because of the Netherlands being a subtitling country (Wissmath et al., 2009). Even though subtitles are used, English is often the audio language on Dutch television and in Dutch cinemas. Dubbing is barely used, except for children's programmes and animated films, and some advertisements. The dubbed version of the *Frozen* (2013) video could have triggered a feeling of annoyance for the Dutch women, thereby influencing the believability of 'true love exist'. As Koolstra et al. (2002) state, one could be distracted by the inadequate lip-synchronicity seen in dubbed visuals, which may influence the believability of the video.

However, Dutch women believing more in 'true love' in the English version of the video could also be a result of them not understanding the video well, therefore not knowing true love was a subject in the video. This may have influenced their opinion on whether or not true love exists. However, participants in the study indicated a high level of English language skills, which leads to the belief that they should be able to understand the English video. This accounts especially for the Dutch participants, since the Netherlands is ranked second place on the list of the English Proficiency Index (Education first, 2016). However, as van Onna and Jansen (2006) state, the Dutch consistently overrate their (foreign) language skills. Hence, even though Dutch participants indicate a high level of English language skills, the truth may be otherwise, resulting in them understanding the English videos less well than the subtitled or dubbed videos.

A third possible explanation for why Dutch women believe more in the existence of true love in the English video, is because it was shown that women have a higher level of identification with the main character and the subject of the video. Even though identification levels were low for all participants, a significant effect was found for women identifying more with the main character than men, which may explain why a significant result for believing in 'true love' is found for women only. As shown by several studies in the past, identification can be a predictor for attitude and beliefs (Beentjes et al., 2009; Dal Cin et al., 2004; De Graaf et al., 2012; Slater & Rouner, 2002). As Hoeken and Fiekkers (2014) show, people who identify more strongly with a character in a film show higher agreement with the story-consistent beliefs in that film. Hence, the higher level of identification for female participants compared to male participants in the current study could have resulted in a higher level of believability of the story-consistent beliefs expressed. However, this does not explain why only Dutch women believe more in the existence of 'true love' in the English video. Considering that identification can be a predictor for beliefs and that women (both Dutch and German) were found to have a higher level of identification with the main character, one would expect that

the results for German women would be comparable to the results of Dutch women, also because both Dutch and German participants (men and women) have comparable levels of English language skills. This was not the case, which raises the question why this difference between Dutch and German women exists. Perhaps future research results in an answer to this question.

The described explanations may also account for the item 'love at first sight exists' where Dutch women who saw the English version of the video believed more in the existence of 'love at first sight' than Dutch women who saw the dubbed version. Additionally, these explanations also account for the effect that Dutch women who saw the English version of the video have a higher believability of the fourth item 'it is dangerous to go with strangers' than Dutch women who saw the dubbed or subtitled version. However, it should be taken into account that the number of female participants was higher than the number of male participants in the analyses. This may have influenced the results. Having an equal number of male and female participants may lead to different results.

For the fourth item of story-consistent beliefs, 'it is dangerous to go with strangers', it was furthermore found that participants, irrespective of nationality or gender, who saw the English version of the video felt it to be less dangerous to go with strangers than participants who saw the subtitled version. An explanation for this result could be that the participants had a lower understanding of the video because it was in English without subtitles, which may result in them not understanding that the two main characters are strangers and that the subject 'it is dangerous to go with strangers' is discussed. Participants who saw the subtitled version of the video probably had a better understanding of the content where the danger of going with strangers is discussed, resulting into feeling it to be more dangerous to go with strangers. Also, in the analysis including gender it was revealed that men believed it to be more dangerous to go with strangers than women. One would expect, however, that women would believe it to be more dangerous to go with strangers than men. In society it is often assumed that women are more in danger when going with strangers, because people believe they have a higher chance of being kidnapped, attacked or robbed, and are less able to protect themselves from harm. Hence, one would expect that women would believe it to be more dangerous to go with strangers than men. As explained before, it could be that because of the lower number of men in the analysis, the results are less generalizable. Perhaps if the number of men and women in the analysis were the same, there would be no significant difference for 'it is dangerous to go with strangers'.

Lastly, for the additional analysis where participants living outside their home country are excluded, a trend was found for 'it is dangerous to go with strangers', where Dutch participants believed it to be more dangerous to go with strangers than German participants, irrespective of translation method. When looking at the cultural dimensions of Hofstede (2001), however, one would expect German participants to believe it to be more dangerous to go with strangers. Germany has a higher level of uncertainty avoidance than the Netherlands, which could be associated with German participants not wanting to go with strangers because of the danger that can be associated with it. However, the results show otherwise, which is surprising. Future research should look in to this more deeply to find an explanation.

Even though there were significant results for story-consistent beliefs, no significant results were found for transportation, which is in line with a study by van den Berg (2015). This indicates that for both Dutch and German participants the translation method used for a visual narrative does not influence the level of transportation, which is against expectations. One would expect that using an L2 (English in this case) would hinder transportation because of the story being less comprehensible. Easy processing is a condition that should increase transportation (Vaughn et al., 2008). This was, however, not the case. Also, the use of dubbing or subtitling was expected to yield differences, because both translation methods could distract the viewer (Koolstra et al., 2002). With dubbing, one could be distracted by inadequate lip-synchrony, whereas with subtitling one could be distracted by having to read the subtitles, hence looking away from the centre of the screen. Additionally, for both dubbing and subtitling information has to be condensed. However, for transportation the different translation methods did not result in significant differences for both Dutch and German participants.

A possible explanation given by Wissmath et al. (2009) is the level of exposure to the different translation methods throughout participants' lives. In their research, they give the explanation that due to the use of both subtitling and dubbing by Swiss television and cinemas, their participants were used to both translation strategies. Even though, in the current research, Dutch participants mainly see subtitled television and films, in their younger years they may have been exposed to dubbing, since dubbing is used for children's programmes and films. For German participants, however, dubbing is used most often on television and in films, both in their younger and adult years. But, nowadays one can assume that people tend to watch films, series and programmes online a lot more, or via services such as Netflix. Dubbing options are often limited in this online environment, therefore German participants are exposed to subtitling and the use of English more often than ever. Being exposed to

English more often can also be seen in the high level of English proficiency indicated by German participants. It was expected that German participants would have a lower English language proficiency than Dutch participants due to Germany being a dubbing country where participants are less exposed to English (Wissmath et al., 2009) However, there was no significant difference between the level of English proficiency for Dutch and German participants. These assumptions and results may explain why no significant differences between Dutch and German participants have been found between the three translation methods used for transportation.

These explanations may also account for identification. No significant differences were found for identification, which indicates that the translation method used does not influence the level of identification for both Dutch and German participants. However, for identification there was a significant difference in the gender analysis. Women experienced a higher level of identification than men, though both indicated a low level of identification. The difference can be explained by the fact that participants were asked identification questions about the main character 'Anna', who is a woman. Women can more easily identify with a woman than men. Perhaps if male participants were asked to identify with a man (Kristoff in the video), they would experience a higher level of identification. Furthermore, excluding participants who lived outside their home country did not result in any significant differences, as was the result in the main analyses, which indicates that living abroad and being exposed to different translation methods does not influence the level of identification experienced for the three translation methods used for both Dutch and German participants. However, only few participants lived abroad during this experiment, making the results less generalizable.

When looking at spatial presence, it was shown that the level of spatial presence for all participants was rather low. As van den Berg (2015) stated, low levels of spatial presence indicate that participants did not feel as if they were located into the story. An explanation given in his study, which may also account for the current study, is the fable-like content of the visual narratives used. The videos from Frozen (2013) are animated, which may be seen as more fitting for children than adults. Additionally, the videos only took around four minutes, which may be insufficient time for the participants to become located in the story. Perhaps a longer video with a less fable-like content would result in higher levels of spatial presence. There was, however, a significant difference for spatial presence between the two countries compared. It was shown that German participants experienced a higher level of spatial presence than Dutch participants. Looking at the means (Table 7), this higher level of spatial

presence for German participants accounts especially for the subtitled version, compared to the English version. Additionally, the mean for the dubbed version is higher than the mean of the English version as well. As a study by Wirth et al. (2007) shows, the comprehension of a narrative message is important for achieving spatial presence. Subtitling, and dubbing as well, should lead to a higher comprehension of the narrative message because both translation methods use the mother tongue of the participant. English messages are harder to comprehend because they use an L2. Using an English message may therefore lead to a lower level of spatial presence. However, this does not explain why German participants experience a higher level of spatial presence than Dutch participants. An explanation could be Germany being a dubbing country (Wissmath et al., 2009), which could explain the higher mean for spatial presence for dubbing compared to English. However, even though Germany is a dubbing country, results show there is a significant effect that German participants who saw the subtitled video experienced a higher level of spatial presence than German participants who saw the English version of the video. No significant effect was found for the dubbed version. As explained before, this may be because one can assume that nowadays individuals often watch films, series and programmes online. Often, dubbed versions are not available online, resulting in individuals having to use subtitles or watch content in an L2 (mostly English). Because of this increase in watching content online, German participants may shift their preference from dubbing to subtitling. In the Netherlands people are mainly used to subtitling, not dubbing (Wissmath et al., 2009), both on television and online. Dubbing is rarely used, which may explain why there is a significant difference for spatial presence between Dutch and German participants. Dutch participants may be distracted by the use of dubbing and the associated inadequate lip-synchronicity (Koolstra et al., 2002), therefore experiencing a lower level of spatial presence for dubbing than German participants (p30, table 7: $M = 3.17$ for Dutch dubbed, and $M = 3.70$ for German dubbed), explaining the difference between the overall level of spatial presence for Dutch participants and German participants.

The additional analyses for spatial presence, excluding participants who live outside their home country, yielded the same results for spatial presence as described above. This indicates that living outside your home country does not or barely influence the level of spatial presence experienced. However, as stated before, since only few participants lived abroad during the time of this study, the results are less generalizable, and more research is needed.

For the concept of flow, the immersion into a particular action (Wissmath et al., 2009), no significant results were found for nationality and translation method, which indicates that for Dutch and German participants the translation method used did not influence the level of

flow experienced. This is, again, in line with the studies by Wissmath et al. (2009) and van den Berg (2015). However, the additional analysis excluding participants who live outside their home country did result in a significant difference. The analysis showed a higher level of flow for participants who saw the dubbed version of the video than for participants who saw the subtitled version of the video. In this analysis, German participants who lived outside Germany (26.3%) during the experiment, of which 16.8% lived in the Netherlands, were excluded, which could explain the result. German participants who lived in the Netherlands during the experiment could be more used to watching subtitled content than German participants who lived in their home country, due to the Netherlands being a subtitling country (Wissmath et al., 2009). Taking them out of the analyses could explain why the dubbed version of the video results in a higher level of flow than the subtitled version. Only a few Dutch participants who lived abroad were taken out (3.3%), which is why the difference probably lies with the German participants. Additionally, dubbing could also be seen as the most understandable translation method, because the soundtrack is in one's mother tongue (L1). As Bilandzic and Busselle (2011) state, reaching the flow state may be threatened by distractions. Subtitling may be distracting because of the need to shift attention from the screen to the subtitles and back (Koolstra et al., 2002), hence influencing the level of flow a participant experiences.

As with the main analysis for flow, for enjoyment no significant results were found for nationality and translation method, indicating that the translation method used did not influence the level of enjoyment experienced for both Dutch and German participants. This is in line with the findings by Wissmath et al. (2009) and van den Berg (2015), who also found no significant differences in the enjoyment levels for the different translation methods used in their studies. One would expect, however, that differences in enjoyment would occur. As explained before, Koolstra et al. (2002) showed that both dubbing and subtitling can result in participants being distracted. It was expected this would influence the level of enjoyment. Also, it could be expected that the English version of the video would be harder to process, influencing the enjoyment as well. However, both Dutch and German participants indicated a high level of English language skills, indicating they should have few problems processing the video, which may result in less differences in the level of enjoyment for the different translation methods.

But, when including gender in the analysis, it was found that women experienced a higher level of enjoyment than men. Additional analyses showed that especially Dutch women experienced a higher level of enjoyment compared to Dutch men. For German participants

there was no significant effect of gender. An explanation for women, irrespective of nationality, experiencing a higher level of enjoyment could be the larger number of women in the sample, but also the type of scene showed. *Frozen* (2013) is a Disney film including the subject of true love. As was shown for identification, women identify more with the character, compared to men, which may lead to a higher level of enjoyment. This is in line with a study by Bilandzic and Busselle (2011), who found that identification influenced enjoyment in two out of three films showed in their experiment. Also, Baumeister and Leary (1995) stated that when a person identifies with a character, the individual becomes part of an alternative social group and achieves a sense of acceptance and belonging. Enjoyment is partly a result of satisfying the need for connectedness, therefore identification may lead to a higher level of enjoyment.

Additionally, for Dutch participants' level of enjoyment there was no interaction between the translation method used and gender, but for German participants there was an interaction. German women who saw the subtitled version of the video experienced a higher level of enjoyment than German women who saw the dubbed version. This is partly against expectations, since Germany is a dubbing country (Wissmath et al., 2009). It could be expected that German participants would therefore experience a higher level of enjoyment for dubbing. However, as indicated before, one can assume that, nowadays, watching visual content online and services such as Netflix are becoming more and more popular, probably shifting German participants' preferences from dubbing towards subtitling. But, in contrast to women, German men appear to have a preference for dubbing. They experienced a higher level of enjoyment for the dubbed version compared to the English version. This is in line with what Wissmath et al. (2009) describes for Germany being a dubbing country. It is unclear why the enjoyment of different translation methods differs between German men and women. More research on the effect of different translation methods on the level of enjoyment is needed to find a proper explanation.

Lastly, for narrative understanding no differences were found between Dutch and German participants for the translation methods used, indicating that narrative understanding is equal for all three translation methods, which is in line with the previous study by van den Berg (2015). However, again gender plays its part. Women experienced a higher level of narrative understanding than men. Again, this may be due to the large number of women in the sample. Also, the high level of identification previously shown for women could lead them to having a higher understanding of what is discussed in the narrative. Furthermore, it was found that for German women there was an effect of translation method. German women

experienced a higher level of narrative understanding for the subtitled video compared to the dubbed video. Again, this is against the assumption of Germany being a dubbing country (Wissmath et al., 2009). As explained before, this may be the result of watching content online, shifting preferences from dubbing to subtitling. Also, with dubbing, information has to be condensed (Koolstra et al., 2002) which may result in information loss, resulting in a lower level of narrative understanding. However, as Koolstra et al (2002) state, the same could account for subtitling. This indicates more research is needed on the level of narrative understanding for different translation methods in a visual narrative.

Lastly, excluding participants who live outside their home country resulted in an effect for translation method on narrative understanding, in contrast to the results for all participants. Participants who saw the subtitled video experienced a higher narrative understanding than participants who saw the dubbed version. Why this is the case is difficult to explain. One would not expect such a result since all German participants who lived in the Netherlands during the study were taken out. Due to the Netherlands being a subtitling country (Wissmath et al., 2009), they might have been used to subtitling as well, and by taking them out it would be expected that the level of narrative understanding for dubbing would increase, not for subtitling. An explanation could be, again, the condensed information in dubbed visual narratives, and the inadequate lip-synchronicity resulting in distractions and therefore less narrative understanding (Koolstra et al., 2002). However, subtitling also exists of condensed information and can be distracting in terms of having to shift attention from the subtitles to the screen and back. Hence, giving a clear explanation is difficult and more research is needed.

5. Conclusion, limitations and suggestions for future research

The current study was based on previous research by Wissmath et al. (2009) and van den Berg (2015) and made a combination of the two researches by investigating the effect of L2, L2 with subtitles and L1 dubbing on the concepts of transportation, identification, spatial presence, flow, enjoyment and narrative understanding. Furthermore, a comparison between two countries, the Netherlands and Germany, was added. The results have shown that in contrast to previous studies, some differences between the translation methods used and countries compared are found on the previously mentioned concepts of narrative understanding. It has been found that translation method influenced one item of story-consistent beliefs ('it is dangerous to go with strangers). For the other items of story-consistent beliefs, for transportation, identification, spatial presence, flow, enjoyment and

narrative understanding it was shown there are no differences between the three translation methods used for both Dutch and German participants, indicating that the three translation methods used are mostly equally effective. However, spatial presence was found to differ between Dutch and German participants irrespective of translation method. The small amount of differences between the two countries compared shows that, even though the Netherlands is seen as a subtitling country and Germany as a dubbing country (Wissmath et al., 2009), they are more comparable than was expected. Perhaps because of the increase in watching television, series, films and other visual content online and via services such as Netflix, people become more used to different translation methods, resulting in fewer differences between the influence of using different translation methods on several aspects of narrative persuasion. However, the scope of the current research was rather small in terms the number of participants, and future research should investigate whether the Netherlands and Germany (and other countries) are indeed moving closer together in terms of preference of translation method.

As seen in the results and discussion, most effects found in the current study were found when comparing gender. However, the question arises whether these results are generalizable because of the large amount of women who participated in this study. For the Dutch participants, 60.4% were female, and for the German participants 68.4% were female. This may have influenced the results, making them less generalizable. Future research should investigate the effect of gender and the translation method used on the concepts of transportation, identification, spatial presence, flow, enjoyment and narrative understanding by creating a sample with an equal amount of men and women, to ensure whether there is indeed an effect of gender. A comparison between men and women between two or more countries would be even more interesting.

Additionally, future research should also investigate whether living outside your home country influences the effect of different translation methods on the above mentioned variables. Individuals living outside their home country could be exposed to different translation methods than when living in their home country, influencing their preference for and the influence of different translation methods. In the current research, some effects were found when excluding participants who lived abroad. However, since only a small number of participants (3.3% for the Dutch and 26.8% for the German participants) lived abroad, these effects are less generalizable. Investigating this with an equal sample size may yield interesting results.

Furthermore, future research should learn from some flaws in the design of the current research. First of all, it would have been better to have used a live-action film scene instead of an animated one. The fable-like content of the visual narrative (van den Berg, 2015) may have negatively influenced the levels of transportation, identification, spatial presence, flow, enjoyment and narrative understanding. As Cho, Shen and Wilson (2012) mention, a narrative needs to be perceived as real in order for emotional involvement (e.g. transportation) and identification to occur. The animated scene of *Frozen* (2013) is possibly too far from what can be perceived as real, thereby influencing the results.

Second, the experimental setting of the current research had a few flaws. First, even though it was tried to have participants watch the scene on the same screen size, this could not be controlled for. Participants filled out the questionnaire online, and even though it was specifically asked to not use a tablet or a smartphone, this could not be checked. The screen size can have an effect on the concepts of narrative persuasion, such as spatial presence. As Lombard et al. (2000) suggested, the larger the screen size, the higher the chance of spatial presence occurring. Ideally, future research should ensure participants watching a visual narrative on the same screen size, e.g. by having them watch it in a cinema-like surrounding.

Also, because participants filled out the experiment online, surroundings were different for all participants, which could result in participants being distracted. As Bilandzic and Busselle (2011) stated, experiences such as transportation and flow can be threatened by distractions such as noise, since they draw attention away from the narrative world. Therefore, it is important that future research ensures participants experience the same experimental setting, thereby excluding possible effects of distractions.

Hence, even though the current research found some interesting results regarding the influence of different translation methods (L2 (English), L2 with L1 subtitling and L1 dubbing) on transportation, identification, spatial presence, flow, enjoyment, story-consistent beliefs and narrative understanding, compared between Dutch and German participants, additional research is still needed. The current research contrasts some findings by previous researches by e.g. Wissmath et al. (2009) and van den Berg (2015), indicating that the body of research regarding visual narrative persuasion and the effect of different translation methods needs to be expanded to fully understand the influence of different translation methods used.

7. References

- Appel, M., Koch, E., Schreier, M., & Groeben, N. (2002). Aspekte des Leseerlebens. Skalenentwicklung [Aspects of the reading experience: scale development]. *Zeitschrift für Medienpsychologie, 14*, 149–154.
- Baumeister, R. F., & Leary, M. R. (1995). The need to belong: Desire for interpersonal attachment as a fundamental human motivation. *Psychological Bulletin, 117*, 497–529.
- Beentjes, J., de Graaf, A., Hoeken, H., & Sanders, J. (2009). Do American television stories influence Dutch people's opinions about society? In R. P. D. Konig, P. W. M. Nelissen & F. J. M. Huysmans (Eds.), *Meaningful media: Communication research on the social construction of reality* (pp. 245-255). Nijmegen: Tandem Felix.
- Berg, S. van den (2015). *The influence of L1 voice-overs, L2 voice-overs and L2 voice-overs with L1 subtitles on narrative persuasion*. (International Business Communication Master Thesis), Radboud University, Nijmegen.
- Bilandzic, H., & Busselle, R.W. (2011). Enjoyment of films as a function of narrative experience, perceived realism and transportability. *Communications, 36*, 29-50.
- Busselle, R., & Bilandzic, H. (2009). Measuring narrative engagement. *Media Psychology, 12*(4), 321-347.
- Cho, H., Shen, L., & Wilson, K. (2012). Perceived realism: Dimensions and roles in narrative persuasion. *Communication Research, 41*(6), 828-851.
- Cohen, J. (2001). Defining identification: A theoretical look at the identification of audiences with media characters. *Mass Communication & Society, 4*, 245–264.
- Dal Cin, S., Zanna, M.P., & Fong, G.T. (2004). *Narrative persuasion and overcoming resistance*. In E. S. Knowles & J. A. Linn (Eds.), *Resistance and Persuasion* (pp.175-192). Mahwah, New Jersey: Lawrence Erlbaum Associates.

- De Graaf, A., Hoeken, H., Sanders, J., & Beentjes, J. (2012). Identification as a mechanism of narrative persuasion. *Communication Research*, 39(6), 802–823.
- Del Vecho, P. (Producer), Buck, C. (Director), & Lee, J. (Director). (2013). *Frozen*. Burbank, CA: Walt Disney Animation Studios.
- Education First. (2016). *EF English Proficiency Index 2015.5*. Retrieved from <http://www.ef.nl/epi/>
- Green, M.C. (2004). Transportation into narrative worlds: the role of prior knowledge and perceived realism. *Discourse Processes*, 38(2), 247-266.
- Green, M.C., & Brock, T.C. (2000). The role of transportation in the persuasiveness of public narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.
- Green, M.C., Brock, T.C., & Kaufman, G.F. (2004). Understanding media enjoyment: The role of transportation into narrative worlds. *Communication Theory*, 14(4), 311-327.
- Hoeken, H., & Fijkers, K.M. (2014). Issue-relevant thinking and identification as mechanisms of narrative persuasion. *Poetics*, 44, 84-99.
- Hofstede, G. (2001). *Culture's consequences: comparing values, behaviours, institutions, and organizations across nations*. Thousand Oaks CA: Sage Publications.
- Hornikx, J., & O'Keefe, D.J. 2009. Adapting consumer advertising appeals to cultural values: A meta-analytic review of effects on persuasiveness and ad liking. *Communication Yearbook*, 33, 38-71.
- Hornikx, J., van Meurs, F., & de Boer, A. (2010). English or a local language in advertising? The appreciation of easy and difficult English slogans in the Netherlands. *Journal of Business Communication*, 47(2), 169-188.

- Hornikx, J., & Starren, M. (2006). The relationship between the appreciation and the comprehension of French in Dutch advertisements. In R. Crijns, & C. Burgers (Eds.). *Werbestrategien in Theorie und Praxis: Sprachliche Aspekte von deutschen und niederländischen Unternehmensdarstellungen und Werbekampagnen* (pp. 129-145). Tostedt: Attikon Verlag.
- IJsselsteijn, W.A., Freeman, J., & de Ridder, H. (2001). Presence: Where are we? *Cyber Psychology and Behavior*, 4(2), 179-182.
- Kim, T., & Biocca, F. (1997). Telepresence via television: Two dimensions of telepresence may have different connections to memory and persuasion. *Journal of Computer-Mediated Communication*, 3(2).
- Kilborn, R. (1993). Speak my language: Current attitudes to television subtitling and dubbing. *Media, Culture and Society*, 15, 641-660.
- Koolstra, C.M., Peeters, A.L., & Spinhof, H. (2002). The pros and cons of dubbing and subtitling. *European Journal of Communication*, 17(3), 325-354
- Lombard, M., Reich, R.D., Grebe, M.A., Bracken, C.C., & Ditton, T.B. (2000). Presence and television the role of screen size. *Human Communication Research*, 26(1), 75-98.
- Luyken, G., Herbst, T., Langham-Brown, J., Reid, H., & Spinhof, H. (1991). *Overcoming language barriers in television: Dubbing and subtitling for the European audience*. Manchester, UK: European Institute for the Media.
- Moyer-Gusé, E., & Nabi, R.L. (2010). Explaining the effects of narrative in an entertainment television program: Overcoming resistance to persuasion. *Human Communication Research*, 36, 26-52.
- Onna, B., van. & Jansen, C. (2006). How multilingual are the Dutch really? On proficiency in Dutch, English, French and German in Dutch organizations. *Belgian journal of English language and literatures*, 4, 169-180.

- Pagani, M., Goldsmith, R., & Perracchio, A. (2015). Standardization vs. adaptation: consumer reaction to TV ads containing subtitled or English dubbed ads. *International Journal of Advertising*, 34(4), 702-714.
- Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change*. New York: Springer.
- Puntoni, S., Langhe, B. de, & Osselaer, S. M. J. van (2009). Bilingualism and the emotional intensity of advertising language. *Journal of Consumer Research*, 35(6), 1012-1025.
- Raney, A. A. (2003). Disposition-based theories of enjoyment. *Communication and emotion: Essays in honor of Dolf Zillmann*, 61-84.
- Sherry, J.L. (2004). Flow and media enjoyment. *Communication Theory*, 14(4), 328-347.
- Slater, M.D., & Rouner, D. (2002). Entertainment-education and Elaboration Likelihood: Understanding the processing of narrative persuasion. *Communication Theory*, 12(2), 173-191.
- Vaughn, L., Hesse, S.J., Petkova, Z., & Trudeau, L. (2009). 'This story is right on': The impact of regulatory fit on narrative engagement and persuasion. *European Journal of Social Psychology*, 39, 447-456.
- Vaughn, L. A., Petkova, Z., Hesse, S. J., & Trudeau, L. (2008). *Processing fluency and its effect on engagement with narratives*. Unpublished manuscript.
- Wirth, W., Hartmann, T., Böcking, S., Vorderer, P., Klimmt, C., Schramm, H., ..., & Jäncke, P. (2007). A process model of the formation of spatial presence experiences. *Media Psychology*, 9, 493-525.
- Wissmath, B., Weibel, D., & Gronerm, R. (2009). Dubbing or subtitling? Effects on spatial presence, transportation, flow and enjoyment. *Journal of Media Psychology*, 21(3), 114-125.

Appendix A: Questionnaire Dutch

Q1 Beste participant. Hartelijk bedankt voor je deelname aan dit experiment voor mijn MA International Business Communication. Ten eerste is het belangrijk dat je deze vragenlijst invult via een laptop of computer, en niet via je smartphone of tablet! We vragen je ook om alle overige tabbladen te sluiten om eventuele verwarring te voorkomen. Tijdens het experiment zal je een korte filmscene te zien krijgen. Na het bekijken van deze scène krijg je enkele vragen. We vragen je eerlijk antwoord te geven. Er zijn geen foute antwoorden mogelijk. Ook is het belangrijk om alle vragen te beantwoorden en geen vragen open te laten. Je kunt dan namelijk niet verder. Alle gegevens die je invult blijven anoniem. Het bekijken van de scène en het invullen van de vragenlijst zullen ongeveer 15 minuten duren. Je kunt het experiment niet stopzetten en later afmaken. Het is belangrijk dat je het in één keer afrond. Nogmaals hartelijk bedankt voor je deelname.

Laura Schilperoort

Q2 Nationaliteit

- Nederlands
- Anders, namelijk: _____

Q3 Moedertaal

- Nederlands
- Anders, namelijk: _____

Q4 In welk land woon je?

- Nederland
- Anders, namelijk: _____

Q5 Hoogst genoten opleiding (afgerond of nu mee bezig)

- Middelbare school
- MBO
- HBO
- WO Bachelor
- WO Master
- Anders, namelijk: _____

Q6 Geef aan hoe goed je bent in de volgende vaardigheden in de Engelse taal (1 = heel slecht, 7 = heel goed)

	1 = heel slecht	2	3	4	5	6	7 = heel goed
Lezen	<input type="radio"/>						
Schrijven	<input type="radio"/>						
Luisteren	<input type="radio"/>						
Spreken	<input type="radio"/>						

Q7 Je zult op de volgende pagina een link naar de video te zien krijgen. Zodra je op deze link klikt zal de video geopend worden in een nieuw tabblad. Bekijk de video één keer en keer daarna terug naar de vragenlijst. De scène duurt ongeveer vier minuten. Na het bekijken van de scène zullen er enkele vragen volgen over de scène.

Q8 Klik op onderstaande link om naar de video te gaan. Zorg dat het geluid van je computer aan staat en dat je internetverbinding goed werkt. Indien het beeld hapert of niet goed laadt, pauzeer de video even en klik een tijdje later weer op play.

Sluit na het bekijken van de video de pagina door op de knop 'ga terug naar de vragenlijst' te klikken (onderaan de pagina) of door het tabblad te sluiten.

 Klik hier om naar de video te gaan

Q9 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Ware liefde bestaat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Liefde op het eerste gezicht bestaat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jezelf verloven met iemand die je één dag kent is onverstandig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het is gevaarlijk om met vreemden op pad te gaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Terwijl ik het verhaal aan het bekijken was kon ik me makkelijk voorstellen dat de gebeurtenissen daarin zich aan het afspelen waren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Terwijl ik het verhaal aan het bekijken was, dacht ik aan de activiteit die in de kamer om mij heen aan de gang was.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik kon me voorstellen dat ik mij bevond in de scene van de gebeurtenissen die getoond werden in het verhaal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik was in mijn hoofd met het verhaal bezig tijdens het kijken.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nadat het verhaal afgelopen was, vond ik het makkelijk om het uit mijn hoofd te zetten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik wilde weten hoe het verhaal afliep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het verhaal raakte me op emotioneel gebied	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik merkte dat ik aan het denken was over manieren waarop het verhaal anders had kunnen aflopen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik merkte dat ik aan andere dingen ging denken terwijl ik naar het verhaal keek.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Ik voelde mee met Anna (Anna is het meisje in de Film)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb meegeleefd met Anna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het kijken voelde ik me geïrriteerd als Anna zich ook geïrriteerd voelde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het kijken stelde ik me voor hoe het zou zijn om in de positie van Anna te zijn.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb me ingeleefd in Anna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Terwijl ik aan het kijken was, beeldde ik me in hoe het voor Anna moest zijn om het beschrevene mee te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In mijn verbeelding was het alsof ik Anna was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Toen ik een tijdje aan het kijken was, leek het alsof ik in gedachten Anna geworden was.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik had het gevoel dat ik zelf meemaakte wat Anna meemaakte	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het kijken leek het alsof ik de gebeurtenissen van Anna zelf mee beleefde	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Toen het verhaal eindigde voelde het alsof ik terug kwam in de 'echte wereld' na een reis.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De film creëerde een nieuwe wereld voor mij, en die wereld verdween plotseling toen het verhaal eindigde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het verhaal, voelde het alsof ik in de wereld was die de film creëerde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het verhaal, vergat ik nooit dat ik midden in een experiment zat.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het verhaal was mijn lichaam in de kamer, maar mijn gedachten waren in de wereld die gecreëerd werd door de film.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het verhaal was de wereld in de film meer echt of aanwezig voor mij dan de 'echte wereld'.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De wereld in de film was voor mij alleen 'iets dat ik zag' in plaats van 'ergens waar ik op bezoek was'.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tijdens het verhaal waren mijn gedachten in de kamer, en niet in de wereld gecreëerd door de film.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Ik merkte dat mijn gedachten afdwaalden toen de film aan het afspelen was.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Terwijl de film aan het afspelen was, merkte ik dat ik aan andere dingen aan het denken was.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vond het moeilijk om mijn hoofd bij het verhaal te houden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 Hoe erg genoot je van het verhaal? (1 = helemaal niet, 7 = heel erg veel)

1 = helemaal niet

7 = heel erg veel

0 0 0 0 0 0 0

Q15 De volgende statements gaan over de scène die je net hebt gezien. Geef aan op een schaal van 1 tot 7 of je het met het statement eens bent (1 = helemaal niet mee eens, 7 = helemaal mee eens)

	1 = helemaal niet mee eens	2	3	4	5	6	7 = helemaal mee eens
Ik kon de actie en gebeurtenissen makkelijk volgen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vond het moeilijk om de draad van het verhaal te herkennen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik moest mijn best doen om gefocust te blijven op het verhaal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het verhaal was logisch en overtuigend.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik begreep waarom de gebeurtenissen zich ontvouwen zoals ze deden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Op sommige moment in het verhaal was het niet helemaal duidelijk waarom iets gebeurde.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Op sommige momenten vond ik het moeilijk om te begrijpen wat er gebeurde in de film.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q16 Ik had deze film (scène) al eerder gezien voordat ik deelnam aan dit experiment

- Ja
- Nee

Q17 Tot slot: Leeftijd

Q18 Geslacht

- Man
- Vrouw

Q19 Dit is het einde van het experiment. Nogmaals hartelijk bedankt voor je deelname! Onder alle deelnemers verloot ik een VVV cadeaubon ter waarde van 15 euro. Indien je kans wilt maken om deze te winnen, laat dan je e-mailadres achter zodat ik contact op kan nemen met de winnaar.

Q20 E-mailadres

Q21 Beste participant. Je voldoet niet aan de voorwaarden voor het experiment, daarom kun je helaas niet deelnemen. Alsnog hartelijk bedankt!

(Indien vraag 2 met 'anders, namelijk' is beantwoord)

Appendix B: Questionnaire German

Q1 Sehr geehrte(r) Teilnehmer(in),

Zu allererst vielen Dank für Ihre Teilnahme an diesem Experiment im Rahmen meines Masters International Business Communication an der Radboud Universität. Zunächst ist es wichtig, dass Sie diesen Fragebogen von einem Laptop oder Computer aus ausfüllen und nicht mit Ihrem Handy oder Tablet! Wir bitten Sie auch alle anderen offenen Internetseiten zu schließen um eventuelle Verwirrungen auszuschließen.

Sie werden im Folgenden eine kurze Filmszene zu sehen bekommen. Nachdem Sie sich die Szene angeschaut haben bitten wir Sie, einige Fragen beantworten. Wir möchten Sie bitten so ehrlich möglich zu antworten. Es gibt keine falschen Antworten. Es ist wichtig, dass Sie alle Fragen beantworten und keine Fragen offen lassen. Sonst können Sie die Umfrage leider nicht fortsetzen. Ihre Daten bleiben anonym. Das Anschauen der Filmszene und das Ausfüllen der Umfrage dauert insgesamt ungefähr 15 Minuten. Sie können das Experiment nicht unterbrechen und zu einem späteren Zeitpunkt fortsetzen. Es ist darum wichtig, die Umfrage ohne Unterbrechung auszufüllen.

Nochmals vielen Dank für Ihre Teilnahme!

Mit freundlichen Grüßen,

Laura Schilperoort

Q2 Nationalität

- Deutsch
- Andere, nämlich: _____

Q3 Muttersprache

- Deutsch
- Andere, nämlich: _____

Q4 In welchem Land wohnen Sie?

- Deutschland
- Die Niederlande
- Andere, nämlich: _____

Q5 Was ist Ihr Bildungsniveau?

- Hauptschule
- Realschule
- Gymnasium
- Fachhochschule/Ausbildung
- Universität (Bachelor)
- Universität (Master)
- Andere, nämlich: _____

Q6 Wie gut beherrschen Sie die folgenden Fähigkeiten in Englisch (1 = sehr schlecht, 7 = sehr gut)

	1 = sehr schlecht	2	3	4	5	6	7 = sehr gut
Lesen	<input type="radio"/>						
Schreiben	<input type="radio"/>						
Hörverstehen	<input type="radio"/>						
Sprechen	<input type="radio"/>						

Q7 Auf der folgenden Seite werden Sie einen Link sehen. Sobald Sie auf den Link klicken wird das Video in einem neuen Tab geöffnet. Schauen Sie das Video einmal an und kehren Sie dann zurück zum Fragebogen. Das Video dauert ungefähr vier Minuten. Nach dem Anschauen werden ein Paar Fragen zu der dargestellten Szene gestellt.

Q8 Klicken Sie auf den Link um zum Video zu gelangen. Achten Sie darauf dass der Ton des Computers eingeschaltet ist und die Internetverbindung gut funktioniert! Falls das Bild hakt oder nicht gut lädt, pausieren Sie das Video und klicken Sie etwas später wieder auf Play. Nachdem Sie das Video angeschaut haben, Schließen Sie bitte die Seite indem Sie auf den Knopf ‘Gehen Sie zurück zur Umfrage’ am Ende der Seite klicken oder indem Sie den Tab schließen

Q9 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu)

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Echte Liebe gibt es	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Liebe auf den ersten Blick gibt es	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sich mit jemandem verloben den du erst einen Tag kennst ist unvernünftig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Es ist gefährlich, mit Fremden los zu ziehen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu)

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Während ich mir die Geschichte angeschaut habe, konnte ich mir einfach vorstellen, dass die Geschehnisse darin passierten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während ich mir die Geschichte angeschaut habe, dachte ich an die Geschehnisse die im Zimmer um mich herum passierten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich konnte mir vorstellen, dass ich mich selbst in den gezeigten Geschehnissen befand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In meinen Gedanken beschäftigte ich mich mit der Geschichte	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nachdem die Geschichte vorbei war, war es einfach, um nicht mehr an sie zu denken.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich wollte wissen, wie die Geschichte zu Ende geht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Geschichte hat mich emotional berührt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe gemerkt, dass ich über Möglichkeiten nachgedacht habe, durch die die Geschichte anders verlaufen wäre.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich merkte, dass ich an andere Dinge dachte, während ich mir die Geschichte ansah.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu)

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Ich habe mit Anna mitgeföhlt (Anna ist das Mädchen im Film)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe mit Anna mitgelebt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während des Anschauens wurde ich sauer als Anna sauer war	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während des Anschauens stellte ich mir vor, in der Position von Anna zu sein.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe mich in Anna hineinversetzt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während des Anschauens, stellte ich mir vor wie es für Anna sein musste, das beschriebene durch zu machen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In meiner Vorstellung war es, als ob ich Anna wäre.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nachdem ich eine Weile zugeschaut hatte, schien es als ob ich in Gedanken Anna geworden war.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich hatte das Gefühl, dass ich selbst mitmachte, was Anna mitmachte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während des Anschauens schien es, als ob ich die Geschehnisse selbst erlebte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu)

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Nachdem die Geschichte zu Ende war, fühlte es sich an als ob ich von einer Reise in die echte Welt zurück kam.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Der Film kreierte eine neue Welt für mich und diese Welt verschwand plötzlich als die Geschichte zu Ende war.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Geschichte fühlte es sich an, als ob ich in der Welt war, die der Film kreierte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Geschichte vergaß ich NIE, dass ich mich mitten in einem Experiment befand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Geschichte war mein Körper im Zimmer, aber meine Gedanken waren in der Welt, die der Film kreierte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Geschichte war die Welt im Film echter oder präsenter für mich als die 'echte Welt'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Für mich war die Welt des Films nur etwas, das ich sah anstatt etwas (ein Ort) wo ich auf Besuch war.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Geschichte waren meine Gedanken im Zimmer und nicht in der Welt, die der Film kreierte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu)

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Ich merkte, dass meine Gedanken abschweiften während der Film lief.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Film lief, merkte ich, dass ich an andere Dinge dachte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich fand es schwierig, um mit den Gedanken bei der Geschichte zu bleiben.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 Wie sehr haben Sie die Geschichte genossen?

Überhaupt nicht

Sehr

0 0 0 0 0 0 0

Q15 Die folgenden Aussagen beziehen sich auf die Szene, die Sie gerade gesehen haben. Geben Sie auf einer Skala von 1 bis 7 an wie sehr Sie der Aussage zustimmen. (1= trifft überhaupt nicht zu, 7 = trifft komplett zu

	1 = trifft überhaupt nicht zu	2	3	4	5	6	7 = trifft komplett zu
Ich konnte der Handlung und den Geschehnissen leicht folgen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich fand es schwierig, um den roten Faden in der Geschichte zu erkennen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich musste mich anstrengen, um mich auf die Geschichte zu fokussieren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Geschichte war logisch und überzeugend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich begriff, warum sich die Geschehnisse so entwickelten wie sie es taten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manchmal war es in der Geschichte nicht ganz deutlich warum etwas passierte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manchmal fand ich es schwierig, zu begreifen was in dem Film passierte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q16 Ich hatte diesen Film schon einmal gesehen, bevor ich an diesem Experiment teilgenommen habe.

- Ja
- Nein

Q17 Zum Schluss: Alter

Q18 Geschlecht

- Männlich
- Weiblich

Q19 Dies ist das Ende des Experimentes. Nochmals herzlichen Dank für Ihre Teilnahme!
Unter allen Teilnehmern verlose ich einen VVV-Gutschein im Wert von 15€. Wenn Sie an dieser Verlosung teilnehmen möchten, hinterlassen Sie dann Ihre E-Mail-Adresse. Gewinner werden per E-Mail benachrichtigt

Q20 E-mail-Adresse

Q21 Sehr geehrte(r) Teilnehmer(in). Sie erfüllen die Bedingungen für das Experiment nicht und können daher nicht teilnehmen. Trotzdem herzlichen Dank.

Appendix C: Frozen scene links

English:

<http://cls.ru.nl/webexp-media/Laura3.html>

English with Dutch subtitles:

<http://cls.ru.nl/webexp-media/Laura5.html>

Dutch dubbed:

<http://cls.ru.nl/webexp-media/Laura4.html>

English with German subtitles:

<http://cls.ru.nl/webexp-media/Laura1.html>

German dubbed:

<http://cls.ru.nl/webexp-media/Laura2.html>