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## **Dedication**

To my beloved family may Allah bless them...

**Amira Guettatra**

## **Dedication**

To:

My gracious mother and courageous father

My extraordinary siblings

**Cylia FELLAHI**

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## List of Abbreviations

<b>Abbreviation</b>	<b>Signification</b>
<b>AVT</b>	Audiovisual translation
<b>ST</b>	Source text
<b>TT</b>	Target text
<b>SL</b>	Source language
<b>TL</b>	Target language

## Abstract

This dissertation examines the impact of cultural localization on subtitling, using the classic American film "The Breakfast Club" as a case study. Through an analysis of the film's dialogue and cultural references, we explore how subtitlers balance fidelity to the original content with the need to make it accessible and relatable to global audiences. Guided by theoretical insights from scholars such as Chaume, Cronin, and Díaz-Cintas, this study delves into the technical and professional challenges of subtitling. Our findings highlight the critical role of audiovisual translation in bridging linguistic and cultural divides, ensuring a seamless viewing experience for diverse audiences worldwide.

## الملخص

إنّ الهدف من خلال هذا البحث هو دراسة تأثير التوطين الثقافي على السطرجة وذلك من خلال التطبيق على الفيلم الأمريكي الكلاسيكي "نادي الإفطار". من خلال تحليل حوارات الفيلم والإشارات الثقافية، نستكشف كيف يوازن المترجمون بين الوفاء للمحتوى الأصلي والحاجة إلى جعله متاحًا ومفهومًا للجمهور. من خلال الاسهامات النظرية في مجال الترجمة السمعية البصرية بشكل عام، ومن خلال مؤلفات تشاؤم وكروين ودياث-سينتاس على وجه الخصوص تمكنا من رصد التحديات التقنية والمهنية للسطرجة. من خلال النتائج خلصنا إلى الدور الحاسم للترجمة السمعية والبصرية في ردم الفجوات اللغوية والثقافية، وضمان تجربة مشاهدة سلسة لجمهور متنوع في جميع أنحاء العالم.

## **Introduction**

In an age where movies and TV shows are beamed across the globe, the importance of audiovisual translation, particularly subtitling, cannot be overstated. This dissertation delves into the fascinating world of cultural localization and its effects on subtitling, zooming in on the classic American film, "The Breakfast Club." This movie, with its mix of teenage angst, humor, and cultural references, serves as a playground to explore the challenges and triumphs of translating for a diverse audience. Our journey kicks off by diving into the theoretical stuff – the works of Chaume, Cronin, and Díaz-Cintas. These scholars lay down the groundwork for us to understand what goes on behind the scenes when those subtitles pop up on our screens. We intend to engage in physical labor with the technical side of subtitling and also peek into the day-to-day struggles faced by those brave souls in the field, the aim of this dissertation is to investigate about the impact of cultural localisation on translation, during this research, we have come to the following problematic.

### **Problematic: What is the impact of cultural localisation on translation?**

Why "The Breakfast Club"? Well, it's not just a movie; it's a cultural snapshot. It's a tale of high school misfits that transcends American suburbia. And we're here to figure out how these cultural quirks, the unique way they talk, and the way they navigate their teenage world, get translated for audiences worldwide. Our mission is to unravel the magic behind subtitling – how these translators dance between staying true to the original and making sure everyone, from Tokyo to Buenos Aires, gets the jokes and feels the teenage angst. We're not just analyzing the dialogue; we're decoding the linguistic acrobatics and cultural nods that make "The Breakfast Club" universally understood.

As we explore the nitty-gritty of subtitling, we'll also face the challenges head-on – the professional hurdles, the cultural tightrope, and the big question of whether it's possible to have it all: authenticity and accessibility. In the following chapters, we'll be rubbing shoulders with translation heavyweights like Gottlieb, Venuti, and Díaz-Cintas. They'll be our guides as we navigate the terrain where translation meets cultural sensitivity, and where the magic of subtitling happens.

This isn't just an academic quest; it's a mission to uncover how getting lost in translation can sometimes be a beautiful thing. Therefore, please procure some popcorn, relish our subtitling, and embark on this captivating journey into the captivating realm of cultural localization in subtitling.

## **Introduction to audiovisual translation**

In an increasingly interconnected world, audiovisual content has become a powerful medium for communication, entertainment, and education. Whether it's a Hollywood blockbuster, a documentary, a TV series, or even user-generated videos on social media platforms, ATV plays a pivotal role in making these diverse forms of media accessible to global audiences. This multifaceted field of translation goes beyond words on a page; it encompasses the art of conveying not just language but culture, emotion, and context through the fusion of text, sound, and images.

Audiovisual translation, often abbreviated as AVT, is a specialized branch of translation that focuses on adapting spoken or written content from one language to another while preserving its audio and visual elements. It's a dynamic and challenging discipline that goes beyond mere linguistic transfer. AVT professionals must navigate a complex landscape, considering factors like lip-sync, timing, cultural nuances, and technical constraints. Their work ensures that viewers from different linguistic backgrounds can enjoy a seamless and immersive audio-visual experience.

One of the most common forms of audio-visual translation is subtitling. Subtitles are the text-based translations displayed at the bottom of the screen, allowing viewers to follow the dialogue while maintaining the original audio. Subtitlers must strike a delicate balance between readability and accuracy, condensing spoken dialogue into concise, easily digestible text. The placement, timing, and synchronization of subtitles are critical to a successful subtitling job.

Dubbing is another prevalent AVT technique. In dubbing, the original audio track is replaced with a translated version in the target language.

Apart from subtitling and dubbing, audio description for the visually impaired, voiceovers, and transcreation (creative adaptation) are also essential components of audio-visual translation. Each method serves a unique purpose, catering to diverse audiences and media formats.

As technology advances, so does the complexity and significance of audio-visual translation. With the rise of streaming services and international distribution, AVT has gained unprecedented prominence. Moreover, the accessibility movement has underscored

the importance of making audio-visual content inclusive for everyone, regardless of language or abilities.

We've scratched the surface of a field that continually evolves to meet the demands of a globalized world where in the pages that follow, we will delve deeper into the intricacies of audio-visual translation, uncovering its challenges, innovations, and the pivotal role it plays in our modern multimedia landscape.

# **Chapter one:**

## **Audiovisual translation and cultural localization**

In the dynamic realm of AVT, the convergence of linguistic precision, cultural adaptability, and technical finesse plays a pivotal role in shaping the accessibility and resonance of diverse audiovisual content. This chapter delves into the intricate interplay between AVT and cultural localization, exploring how this synergy transforms not only the linguistic accuracy of translated material but also its cultural authenticity. As the boundaries of global communication blur and audiences become increasingly diverse, the significance of this symbiotic relationship becomes more pronounced.

Audiovisual translation, with its diverse techniques such as subtitling, dubbing, and voice-over, serves as a conduit for transcending linguistic barriers, allowing content to traverse cultural boundaries and reach a global audience. However, the effectiveness of audio-visual translation goes beyond linguistic fidelity; it hinges on the nuanced adaptation of content to align with the cultural nuances, preferences, and sensitivities of the target audience. Cultural localization, as a subset of translation, becomes indispensable in this context, navigating the intricate terrain of adapting cultural references, idioms, and humor to ensure their relevance and comprehensibility in the target culture.

This chapter aims to unravel the multifaceted impact of cultural localization on audio-visual translation. Through a comprehensive exploration of key theories and practices, we will navigate the challenges and opportunities inherent in this transformative process. Drawing on the works of scholars such as Díaz-Cintas, Chaume, Cintas, Ivarsson, Carroll, Cronin, O'Sullivan, Cornu, and others, we will dissect the intricate layers of subtitling, dubbing, and voice-over to understand how they contribute to global accessibility, cross-cultural communication, and the preservation of linguistic subtleties.

As we embark on this journey, the chapter will not only shed light on the theoretical underpinnings but also provide practical insights into the evolving terrain of AVT and cultural localization.

By examining real-world examples, industry standards, and the continuous advancements in technology, we will discern how these processes shape the overall viewing experience, enriching the global media dynamic while navigating the challenges of maintaining linguistic and cultural integrity.

## **Section one: AVT**

Due to globalization, the flow of knowledge and cultures cannot be avoided, and translating across languages and cultures is crucial. A new kind of translation has developed as a result of technological advancement which is called “audio-visual translation”, which links between image, voice and translation. In this chapter, we are going to deal with different definitions of audio-visual translation, its different types, and we will focus on subtitling, its specificities, strategies, stages, role, and its difficulties.

### **1. History of audio-visual translation**

The history of audio-visual translation is a fascinating journey that parallels the development of media technology and the globalization of entertainment. Here's a brief overview of its evolution:

**1.1 Silent Films (Late 19th Century - 1920s):** The earliest form of audio-visual translation was intertitles, which were text cards inserted within silent films to convey dialogue, narrative, or contextual information. These intertitles had to be translated and adapted for different audiences.

#### **1.2 Sound Films and Dubbing (1920s - 1930s):**

The introduction of sound to films in the late 1920s revolutionized the movie industry and marked the beginning of a new era in cinema. Prior to this technological advancement, films were silent, and any accompanying music or dialogue had to be presented separately, often through live musical accompaniment or intertitles. The advent of synchronized sound allowed for the integration of dialogue and other auditory elements directly into the film, bringing a more immersive and realistic experience for the audience. With the advent of sound in films, dubbing emerged as a technique to replace the original dialogue with translations in different languages. This process required voice actors to synchronize their speech with the lip movements of the original actors.

#### **1.3 Subtitling (1930s - Present):**

Subtitling emerged as a compelling alternative to dubbing in the 1930s and has since evolved as a prominent form of AVT. Providing viewers with the ability to hear the authentic voices of actors while reading translated text at the bottom of the screen, subtitling has become a popular choice for preserving the original language and cultural nuances of films.

#### **1.4 Television (1950s - Present):**

The landscape of AVT underwent significant expansion with the advent of television in the 1950s, marking a new era for global entertainment. As television programs, series, and movies gained international popularity, the need for effective translation methods became apparent. Subtitling and dubbing emerged as common practices in response to this demand, allowing content producers to reach a broader, multicultural audience. Subtitling continued to serve as an accessible option, preserving the original language and providing a seamless viewing experience. Simultaneously, dubbing techniques evolved, ensuring that translated voices synchronized effectively with the on-screen actors. These AVT methods not only facilitated the global distribution of content but also contributed to the cultural exchange and appreciation of diverse narratives. In the contemporary television landscape, subtitling and dubbing remain integral components of the industry's efforts to bridge linguistic and cultural gaps, fostering a more inclusive and interconnected world of entertainment.

#### **1.5 Accessibility Services (1980s - Present):**

The 1980s marked a crucial turning point in the evolution of AVT with the introduction of accessibility services, demonstrating a commitment to inclusivity in media consumption. These services, designed to cater to individuals with disabilities, have become integral components of the AVT landscape. Closed captions for the deaf and hard of hearing (SDH) emerged as a transformative tool, offering textual representations of spoken dialogue, sound effects, and other audio elements. This not only provided accessibility to the deaf and hard of hearing but also became a valuable resource for viewers in noisy environments or those learning a new language. Additionally, the inclusion of audio descriptions for the visually impaired became a pivotal advancement. Audio descriptions offer narrated explanations of visual elements, allowing individuals with visual impairments to engage more fully with the content. Together, these accessibility services have significantly enhanced the inclusivity of AV content, making it more accessible and enjoyable for diverse audiences. In the present day, these services continue to evolve, leveraging technological advancements to provide a richer and more seamless experience for individuals with disabilities.

#### **1.6 Globalization and Streaming Services (2000s - Present):**

The landscape of AVT experienced a significant shift from the 2000s onward due to the emergence of streaming services and the globalization of content distribution. The advent of platforms such as Netflix and Amazon Prime has revolutionized the consumption of content, leading to a substantial surge in the demand for audio-visual translation. These platforms have

responded by offering diverse translation options, including subtitles and dubbing in numerous languages, catering to a worldwide audience. This approach not only enhances content accessibility for non-native speakers but also fosters a rich cultural exchange by allowing individuals from different linguistic backgrounds to seamlessly engage with a diverse range of international films, series, and documentaries. In essence, the confluence of globalization and streaming services has reshaped the AVT landscape, creating a more interconnected and multilingual entertainment experience.

### **1.7 Technology Advancements (2000s - Present):**

From the 2000s onward, technology advancements have been instrumental in shaping the field of AVT. The integration of computer-assisted translation tools and sophisticated software has brought about notable improvements in the efficiency of subtitling and dubbing processes. These tools assist translators in managing complex projects, enhancing accuracy, and streamlining workflows. Additionally, machine translation and recognition technologies have emerged as pivotal elements, introducing automation to certain aspects of the translation and dubbing processes. The utilization of these technologies not only expedites the production timeline but also contributes to consistency in linguistic output. As technology continues to evolve, it is likely to play an increasingly central role in further refining and expanding the capabilities of AVT, paving the way for more seamless and innovative practices in the future.

### **1.8 Fansubbing and Crowdsourcing (2000s - Present):**

In the era spanning from the 2000s to the present, the internet has catalyzed the phenomena of "fansubbing" and crowdsourcing in the realm of AVT. Fansubbing has emerged as a grassroots movement, wherein ardent enthusiasts of a specific show or film voluntarily undertake the translation and subtitling process, offering the results for free distribution. Simultaneously, certain platforms have embraced a crowdsourcing model for translation and dubbing initiatives, enabling volunteers to actively participate in rendering content accessible in diverse languages. This collaborative approach not only taps into the passion and linguistic diversity of the global audience but also exemplifies the democratization of translation efforts. The internet-driven surge in fansubbing and crowdsourcing has become a testament to the power of online communities in shaping the accessibility and multilingual engagement with audio-visual content.

### **1.9 Quality Standards and Professionalization (2000s - Present):**

In the evolving landscape from the 2000s to the present, the burgeoning AVT industry has witnessed a heightened emphasis on quality standards and professionalization. As the

demand for high-quality translations has grown, numerous organizations and associations have surfaced, dedicated to promoting best practices and ensuring rigorous quality control in AVT. These entities play a pivotal role in establishing guidelines, fostering industry-wide standards, and offering specialized training programs for professionals. The concerted efforts toward professionalization not only elevate the caliber of AVT but also underscore the recognition of this field as a distinct and vital discipline. This commitment to quality standards reflects the maturation of AVT as a specialized profession with a focus on delivering excellence in conveying content across linguistic and cultural boundaries.

### **1.10 Future Trends:**

Looking ahead to future trends, the realm of AVT is poised for continued evolution, driven by advancements in artificial intelligence, machine learning, and neural machine translation. These cutting-edge technologies hold the promise of significantly streamlining both the translation and dubbing processes, paving the way for even greater accessibility of audio-visual content to global audiences. The integration of these technologies has the potential to not only enhance efficiency but also to optimize accuracy and linguistic nuance, thus enriching the overall viewer experience. As these innovations continue to unfold, the future landscape of AVT is likely to be marked by increasingly sophisticated tools and approaches, contributing to a more seamless and inclusive global media environment.

During the silent film era, intertitles served as a form of interlingual mediation for films exported to foreign markets. As film narratives became more complex, intertitles played a crucial role in providing temporal and spatial context, insights into characters' thoughts, and bridging discrepancies between screen time and real time. In the early 1920s, American films dominated European markets until the advent of sound temporarily disrupted this dominance. New audio-visual translation techniques, such as dubbing and subtitling, emerged to regain American influence. Post-synchronized revoicing and advancements in film manipulation paved the way for dubbing and modern subtitling by the late 1920s. Despite European protectionist measures, American films regained dominance in the late 1930s. However, with the digitization of audio-visual content in the 21st century, decentralized models of distribution and collaborative translation practices are challenging traditional industry dominance, especially through subtitling. The literature distinguishes three types of subtitling: interlingual, intralingual, and respeaking, each with its own challenges and impact on audience perception. In summary, the history of audio-visual translation reflects the dynamic interplay between technology, cultural exchange, and the ever-expanding reach of entertainment media. It has

evolved from simple intertitles in silent films to a sophisticated industry that ensures content can be enjoyed by diverse audiences around the world.

## **2. Importance of audio-visual translation**

Audio-visual translation stands as a linchpin in the globalized world of entertainment and communication, wielding immense importance across various dimensions. At its core, it acts as a catalyst for cultural exchange, traversing linguistic and cultural boundaries to foster a shared appreciation for narratives and artistic expressions globally. This inclusivity is actualized through diverse techniques such as subtitling, dubbing, and accessibility services, ensuring universal access and breaking down barriers for individuals with diverse abilities. From a commercial standpoint, audio-visual translation becomes a strategic instrument, not merely expanding markets but broadening the audience reach for content creators. Beyond its commercial implications, its significance extends to the preservation of original performances, a critical aspect in art forms where actors' voices and expressions hold cultural nuances. Moreover, audio-visual translation serves as an educational tool, aiding language learners in improving listening and comprehension skills while exposing them to colloquial language and cultural nuances through subtitled films and TV shows. The promotion of multilingualism is embedded in its essence, supporting linguistic diversity and encouraging the learning of foreign languages. By exposing audiences to different cultures, customs, and perspectives, audio-visual translation becomes a potent force in fostering cross-cultural understanding and empathy, actively breaking down stereotypes and promoting tolerance. In the contemporary era of globalized media consumption, it emerges as an indispensable tool for content creators and distributors seeking international reach. Its role in ensuring content accessibility, regardless of language or location, becomes paramount. On a legal front, proper audio-visual translation is not just recommended but legally required, especially for the distribution of copyrighted material in foreign markets, with inaccuracies potentially leading to legal repercussions. Ultimately, a well-executed audio-visual translation transcends the functional, elevating the overall viewing experience. It allows audiences to immerse themselves in the narrative, focusing on the story's intricacies and emotional nuances without the impediment of language barriers. In conclusion, audio-visual translation emerges as a fundamental and multifaceted component of the global entertainment industry, enriching cultural exchange, promoting inclusivity, and contributing to linguistic diversity in our interconnected world.

### **3. Types of Audio-visual Translation**

Scholars have identified different types of audio-visual translation. They can, however, be divided into two categories; revoicing and subtitling.

#### **3.1 Subtitling**

Subtitling is a vital part of audio-visual translation, conveying spoken content through text at the screen bottom. It enhances accessibility for different languages and hearing-impaired audiences, preserving the original audio. This technique fosters cross-cultural communication, breaking language barriers for a broader audience.

Subtitles encompass translations of spoken dialogue and can extend to convey other auditory elements like background noises, song lyrics, or off-screen sounds. Adhering to character limitations per line and the number of lines displayed on the screen requires subtitlers to condense and adapt translations within these constraints. Challenges in translation arise, encompassing linguistic nuances, cultural references, idiomatic expressions, and humor, necessitating the discovery of equivalent expressions in the target language.

Professional subtitlers employ specialized software for accurate input and timing of subtitles, ensuring synchronization with the audio and compliance with industry standards. Subtitling serves as a critical tool for accessibility, enabling viewers with hearing impairments to engage with audio-visual content. It also aids in providing translations for foreign-language content, enhancing accessibility for a global audience.

Beyond mere translation, subtitling involves localization, adapting content to the cultural and linguistic preferences of the target audience. This may include adjusting subtitles to reflect regional dialects or cultural norms. Quality control measures, including thorough reviews for accuracy, readability, synchronization, and adherence to style and formatting guidelines, are crucial to maintaining the quality of subtitles.

Considerations of legal requirements and ethical considerations come into play, especially in regions with mandates for subtitling, ensuring accessibility. Ethical considerations ensure accurate and culturally sensitive translations. In essence, subtitling is a complex and integral aspect of audio-visual translation, bridging language and accessibility gaps and enabling individuals from diverse linguistic backgrounds to enjoy and understand audio-visual content. This multifaceted process requires a blend of linguistic skills, cultural awareness, and technical proficiency for the creation of accurate and effective translations.

According to Diaz Cintas and Aline Ramael Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that

endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). In some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen.

All subtitled programmes are made up of three main components: the spoken word, the image and the subtitles. The interaction of these three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audio-visual medium. Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the viewers to be able to read them.

Jorge Díaz Cintas and Aline Remael

### **3.2 Subtitling for the deaf and hard of hearing (SDH)**

Is a specialized form of AVT that provides written text on the screen to convey not only the spoken dialogue but also relevant auditory information, such as sound effects, music, and other non-verbal elements, for viewers who are deaf or hard of hearing. In "Audiovisual Translation: Subtitling" by Jorge Díaz Cintas, a leading scholar in the field, the importance of SDH is acknowledged as it ensures accessibility and inclusivity in media consumption. Díaz Cintas emphasizes the need for clear and comprehensive subtitles that go beyond mere transcription, offering a holistic viewing experience for individuals with hearing impairments.

Is a crucial aspect of AVT, promoting accessibility and inclusivity for viewers with hearing impairments. The insights from scholars, international organizations, and ongoing research initiatives collectively underscore the significance of providing clear, accurate, and culturally sensitive subtitles for the deaf and hard of hearing audience.

### **3.3 Revoicing**

Revoicing is a term within the realm of audio-visual communication techniques, aimed at fully or partially covering the original text and substituting it with an updated text in the target language. This process can be categorized into several distinct types, each serving specific purposes. These categories include voice-over or half-dubbing, where a new voice is overlaid on the original audio; narrative revoicing, involving the addition of a narrated commentary; audio-description, which provides descriptive narration for visually impaired audiences; free commentary, allowing for additional commentary or interpretation; and traditional dubbing, involving the replacement of the original dialogue with a translated

version. Revoicing, in its various forms, plays a crucial role in adapting and enhancing audio-visual content for diverse linguistic and cultural audiences.

### **3.4 Voice over**

The term is associated with when referring to a person's voice, it is usually expressed in English "invisible, or unseen commentators on movies, TV shows, or listening videos". Voice-over is seen as the final product we hear when watching programs with voices in other languages. The original program can be heard through the original sound track. This new sound is usually recorded after it starts, and sometimes it finishes before the original words so as the viewers can hear part of its original.

The translation for voice-over is characterized by certain bonds which are:

- ❖ Time: translations have to be done within a very tight schedule.
- ❖ Normally, the translator does not have the access to content.
- ❖ Working with raw, unedited content that will be altered later.

### **3.5 Dubbing**

In AVT, specifically dubbing, the process involves replacing the original dialogue or sound with a translated version in the target language. This practice aims to make the content accessible to audiences who may not understand the original language, contributing to the global distribution of films, television shows, and other video content. There are different techniques in dubbing, including lip-sync dubbing, where the translated dialogue synchronizes with the lip movements of the original actors, and voice-over dubbing, where the translated voice is overlaid on the original audio without strict synchronization. Dubbing serves various purposes, such as cultural adaptation, accessibility, and facilitating the internationalization of media and entertainment. However, challenges such as achieving accurate lip synchronization and preserving emotional tone and cultural relevance must be considered. Despite its advantages, preferences for dubbing can vary, with some audiences favoring subtitles to retain the original language. Overall, dubbing plays a crucial role in cross-cultural communication and making content inclusive for global audiences.

### **3.6 Localization**

Localization in AVT refers to the process of adapting content to suit the linguistic, cultural, and regional preferences of a specific target audience. This practice ensures that the translated material not only accurately conveys the linguistic meaning but also resonates with the cultural nuances of the audience. According to renowned scholar Jorge Díaz Cintas, who has extensively contributed to the field of AVT, localization is crucial for creating a connection

between the content and the audience, making it relatable and engaging. In his work, "Audiovisual Translation: Subtitling," Díaz Cintas explores the complexities of adapting content for diverse cultural contexts, emphasizing the importance of considering idioms, colloquialisms, and cultural references in the localization process.

Furthermore, the European Association for Studies in Screen Translation (ESIST) provides valuable insights into localization through its conferences and publications. ESIST fosters collaboration among scholars and professionals in the field of screen translation, shedding light on best practices and advancements in AVT, including localization.

The Localization Industry Standards Association (LISA), although not specific to AVT, contributes to the understanding of localization processes. LISA has been a key organization in establishing standards for the localization industry, emphasizing the importance of cultural adaptation and linguistic accuracy.

These sources collectively underscore the significance of localization in AVT, offering insights into the meticulous considerations involved in adapting content for diverse audiences while maintaining linguistic and cultural authenticity.

### **3.7 Transcription**

Transcription in the context of AVT involves the process of converting spoken or auditory content into written text. This essential element plays a foundational role in creating subtitles, closed captions, and transcripts for various audio-visual materials. According to Aline Remael, a respected scholar in the field of translation studies, as highlighted in her work "Audiovisual Translation: Subtitling," transcription serves as a crucial step in the pre-production phase, providing a written representation of the original spoken language.

In addition to scholarly contributions, professional organizations like the International Association for Audiovisual Communication (AIETI) provide guidance on transcription standards. The AIETI emphasizes the importance of accurate transcription for creating high-quality subtitles and captions, ensuring that the written representation precisely reflects the spoken content.

Moreover, practical guides such as "The Art of Subtitling" by Jan Ivarsson and Mary Carroll further emphasize the significance of transcription in the creation of subtitles. Ivarsson and Carroll delve into the technical aspects of transcription, stressing the need for meticulous attention to detail to capture nuances in dialogue, tone, and cultural references.

Transcription not only serves as the foundation for AVT but also plays a pivotal role in making content accessible to diverse audiences. By referencing reliable sources and industry

standards, practitioners in the field can enhance the accuracy and effectiveness of transcriptions, contributing to the overall quality of AVT.

### **3.8 Fansubbing and fan dubbing**

Represent unique and community-driven phenomena within the realm of AVT. Fansubbing involves the voluntary translation and subtitling of content by dedicated fans, making it accessible to a broader audience, particularly in languages where official translations might be limited. In the field of AVT, Aline Remael, a respected scholar, and researcher has explored the impact of fan-generated subtitles, shedding light on the motivations and challenges faced by fansubbers. Her work provides valuable insights into the grassroots nature of fansubbing and its role in fostering a sense of community among global audiences.

Similarly, fan dubbing involves enthusiasts who undertake the translation and dubbing of content into different languages, contributing to the multilingual accessibility of audio-visual material. While fan-generated translations may lack the professional polish of official releases, they often demonstrate a deep passion for the content and a commitment to making it available to diverse audiences.

Online platforms like the Translation Studies Bibliography (TSB) and academic journals such as *The Translator* and *Translation Studies* encourage research and discussions on fan-generated translation practices, shedding light on the motivations, challenges, and impact of fansubbing and fan dubbing in the AVT landscape.

In essence, fansubbing and fan dubbing are grassroots efforts that underscore the global, participatory nature of contemporary media consumption, where enthusiasts play an active role in making content accessible to a wider audience through their voluntary translation endeavors.

### **3.8 Interpretation**

Live event interpreting is a dynamic form of language interpretation that occurs in real-time during live events such as conferences, interviews, or broadcasts. This specialized field ensures effective communication across language barriers and is vital for events with multilingual participants. A key figure in the study of interpreting, Franz Pöchhacker, in his work "Introducing Interpreting Studies," delves into the intricacies of live event interpreting, emphasizing the challenges and skills required for interpreters to convey messages accurately and promptly.

Live event interpreting involves various modes, including simultaneous interpretation, where interpreters convey the message in real-time as the speaker talks, and consecutive interpretation, where the interpreter speaks after the speaker has finished. These techniques are

discussed in detail by authors such as Andrew Gillies in "Note-taking for Consecutive Interpreting."

As live event interpreting continues to evolve, incorporating technology for remote interpreting and accommodating diverse communication needs, it remains a crucial aspect of global communication. Insights from scholars, professional organizations, and practitioners contribute to the ongoing development and understanding of live event interpreting in diverse linguistic and cultural contexts.

## **4. Audio-visual translation strategies**

The translation process is associated with two different languages and cultures. According to Lawrence Venuti (1995: 18), “[t]ranslation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader”

The current section discusses the strategies in the field of translation.

### **4.1. Omission**

Omission in audio-visual translation refers to the deliberate removal or exclusion of certain elements, such as words, sentences, or cultural references from the source text to adapt it to the target audience (Nord, 1997). This strategy is often used when the source content contains references, jokes, or cultural elements that may not be easily understood or relevant to the target audience.

Here is an ex for that: In the translation of a comedy film, a cultural reference that relies on wordplay is omitted if it doesn't have an equivalent in the target language (Gambier, 2008), to ensure the humor remains intact.

**Impact:** Omission can improve the flow and comprehension of the target text, but it may result in the loss of some nuances or cultural richness from the source material. The impact on cultural relevance depends on the nature of the omitted content.

### **4.2. Condensation**

Condensation involves summarizing or reducing the length of the source text while retaining its essential meaning in the target language (Díaz-Cintas & Remael, 2007). This strategy is used when the source text is longer than the available screen time or when brevity is required.

Here is an example: Subtitles in a documentary are condensed to convey the main points when there is limited time to display the text (Perego, 2010).

- **Impact:** Condensation can maintain translation quality by ensuring that the target audience receives the essential information. However, it may lead to the loss of some details from the source content. Cultural relevance can be maintained if the condensed version conveys the core ideas effectively.

#### 4.3. Generalization

Generalization involves simplifying or making more general the source content to ensure it is understood by a broad target audience (Gottlieb, 2004). This strategy is employed when the source content contains specific cultural or contextual references that might not be relevant to the target audience.

**Example:** In the translation of a children's animated series, specific cultural jokes are generalized to make them universally relatable (Hatim & Mason, 1990).

- **Impact:** Generalization can enhance audience reception by making content more accessible. However, it may lead to a loss of cultural specificity and nuances. Cultural relevance is often sacrificed for broader appeal.

#### 4.4. Equivalence

Equivalence seeks to find a balance between maintaining the meaning and cultural relevance of the source content while making it suitable for the target audience (Baker, 2006). Translators strive to find equivalent expressions, phrases, or cultural references in the target language that capture the essence of the source content.

Ex: In the translation of a film featuring a traditional Japanese tea ceremony, the translator finds an equivalent cultural reference in the target culture, such as a traditional tea-drinking ritual, to maintain cultural relevance (Newmark, 1988).

- **Impact:** Equivalence aims to strike a balance between translation quality, cultural relevance, and audience reception. It can result in a more authentic and relatable translation.

#### 4.5. Direct Translation

Direct translation involves translating the source content word-for-word or as literally as possible without significant adaptation (Munday, 2001). This strategy is used when maintaining the original wording or preserving the cultural uniqueness of the source text is crucial.

For example: In subtitling for a classic literature adaptation, direct translation is often employed to retain the author's original prose (Pym, 2010).

- **Impact:** Direct translation can preserve the integrity of the source text but may lead to less natural or idiomatic target language expressions. Its impact on cultural relevance depends on the degree of adherence to the source content.

#### 4.6. Substitution

Substitution entails replacing cultural or source-specific elements with equivalent or similar elements from the target culture (Dollerup & Lindegaard, 1992). This strategy is used when a direct translation would result in content that is unfamiliar or jarring to the target audience.

**For example:** In dubbing a foreign film, the names of characters, locations, or food items may be substituted with culturally relevant equivalents in the target language

- **Impact:** Substitution can enhance cultural relevance and audience reception by making the content more relatable. However, it may involve a departure from the source material's original context.

### 5. History of subtitling

The inception of subtitling traces its roots to the silent film era, where intertitles served as modest yet crucial textual interventions, guiding audiences through the unfolding narrative. These rudimentary intertitles laid the foundation for the more sophisticated world of subtitles. However, the introduction of sound in films revealed a new challenge — language barriers obstructed the fluid enjoyment of films across diverse linguistic landscapes.

Subtitling emerged as a linguistic bridge, intricately weaving words into the fabric of cinema, surpassing mere translation to become a cultural connector. The early decades witnessed the continual evolution of subtitling techniques, each iteration refining the art to meet the dynamic demands of the cinematic landscape. Stringent standards were established, ensuring a consistent and high-quality subtitling experience for audiences on a global scale.

On the global stage, a rich tapestry of regional subtitling practices unfolded, with each country contributing its unique linguistic nuances to the narrative. As the entertainment industry embraced globalization, subtitling transcended its utilitarian role. It transformed into an indispensable vehicle for translating content into myriad languages, thus making it accessible to a diverse international audience.

This historical trajectory underscores the transformative role of subtitling, evolving from a pragmatic necessity to an art form in its own right. Subtitles became more than conveyors of dialogue; they became cultural conduits, enriching the global narrative of audio-visual storytelling. The journey of subtitling is a testament to its enduring significance, not just as a

functional tool but as an essential component actively shaping our shared cinematic experience. It stands as a silent yet powerful force, seamlessly connecting diverse audiences to the universal language of cinema, transcending boundaries and fostering a sense of shared humanity.

## **6. Importance of Subtitling**

Subtitling stands as an indispensable pillar in rendering audio-visual content universally accessible. Its significance transcends mere language translation, acting as a bridge for a global audience by enabling comprehension for those not fluent in the source language or facing hearing impairments. In preserving the original audio elements, including actors' voices, intonations, and emotions, subtitling upholds the authenticity and artistic integrity of films and TV shows. This function not only facilitates cross-cultural communication but also encourages the sharing of diverse ideas and stories across borders.

Furthermore, subtitling serves as a powerful medium for cultural exchange, providing viewers with an immersive experience into different cultures, languages, and perspectives through audio-visual media. Beyond its role in accessibility, subtitled content becomes a valuable tool for language learning, exposing viewers to spoken language nuances, colloquialisms, and accents, thereby aiding in language skill enhancement.

From the standpoint of content producers and distributors, subtitling emerges as an essential strategy for expanding reach into international markets. This not only broadens the potential audience base but also presents opportunities for monetizing content in various regions. In some jurisdictions, legal requirements mandate subtitling to ensure equal access to media for individuals with disabilities, including those who are deaf or hard of hearing.

The art of subtitling requires a nuanced and creative approach to translation, particularly when handling cultural nuances, humor, and wordplay. Skilled subtitlers adeptly adapt content to resonate with the target audience while faithfully preserving the original intent. Beyond language clarity, subtitles enhance the viewer's overall experience by providing context for scenes, elucidating foreign terms, and assisting in understanding accents or dialects that may pose challenges.

Moreover, subtitling contributes to the development of media literacy skills by encouraging viewers to read and process information swiftly. This process fosters critical thinking and comprehension of audio-visual content, adding another layer to the multifaceted role of subtitling in the modern media industry. In conclusion, subtitling, with its rich history and multifunctional role, emerges not only as a linguistic tool but as a facilitator of accessibility,

cultural exchange, and global distribution, underscoring its pivotal position in the contemporary audio-visual landscape.

## **7. Classification of subtitling**

Different typologies of subtitles can be established depending on the criteria that are used at the onset. Subtitling has a very close relationship with technology and one of the main problems encountered when trying to come up with up with affixed classification of subtitles in the speed at which technological developments take place .No sooner has one classification been made than new types of subtitles appears on the market .

In an attempt to offer a comprehensive overview of the many different types of subtitles in existence, we have decided to group them according to the following five criteria: linguistic, time available for preparation, technical methods of projection, and distribution format.

### **Linguistic parameters**

one of the most traditional classifications of subtitles focuses on the linguistic dimension from this perspective, we can find the following types:

- **Intralingual subtitles:**

Intralingual subtitles, also known as same-language subtitles or captions, are captions or subtitles that are in the same language as the audio content they accompany. They are primarily used for various purposes, including accessibility, comprehension, and improved language learning

1. For the deaf and the hard-of-hearing (SDH)
2. For language learning purposes
3. For Karaoke effect
4. For dialects of the same language
5. For notices and announcements

- **Interlingual subtitles**

Also known as interlingual translation is the practice of providing subtitles or captions in a language different from the original spoken language of an audio-visual piece. These subtitles are intended to convey the content's spoken dialogue and other auditory elements to viewers who do not understand the original language.

1. For hearers
2. For the deaf and the hard-of-hearing
3. (SDH)

- **Bilingual subtitles:**

Intralingual subtitling involves a shift from oral to written but stays always within the same language, hence the reluctance of some to call it translation. The first type, SDH, is primarily aimed at people who are deaf and people with a hearing impairment, in order to ensure greater democratic access to audio-visual programming. This variety is also known as (closed) captioning in American English. On television, these subtitles are broadcast by means of an independent signal activated only by those interested in accessing pages 888 or 777 of teletext in most European countries. In North America they are transmitted on what is known as line 21. The oral content of the actors' dialogues is converted into written speech, which is presented in subtitles of up to three, or occasionally four, lines. They generally change colour on television depending on the person who is talking or the emphasis given to certain words within the same subtitle. Besides the dialogues, they also incorporate all paralinguistic information that contributes to the development of the plot or to the creation of atmosphere, which a deaf person cannot access from the soundtrack, e.g. the irony of a statement, a telephone ringing, laughter, applause, a knock on the door, the sound of an engine, and the like. Although they are usually presented at the bottom of the screen, they lend themselves more to physical manipulation, as it is possible to move them to the left or right of the screen when it is necessary to identify speakers or to make clear where the sound is coming from. SDH is undoubtedly one of the forms of audio-visual communication which is developing most at present, thanks to the success achieved by pressure groups campaigning for the interests of this sector of the audience. The fruit of their work is evident from the announcement of new legislation in many countries obliging television channels to broadcast a certain percentage of their programmes with this type of subtitles. The European Year of Disabled People in 2003 helped in great measure to give increased visibility to the issue of accessibility to audio-visual media, particularly in those countries that had been lagging behind (see also Neves 2005). As far as television broadcasting is concerned, the volume of SDH has undergone spectacular growth in recent years. The BBC (British Broadcasting Corporation) is, without a doubt, on a global level, one of the most advanced in this area, having pledged to broadcast 100% of their programming with subtitles for the deaf and hard of-hearing by 2008. In Canada, the Global Television Network has been subtitling all its programming, twenty-four hours a day, seven days a week, since January 2005. In Spain, the public television station TVE subtitled some 550 hours in 1999, while four years later the number of hours was in the region of 2,500. In 2003, TVE increased its subtitled programming by 73% compared to the previous year (Moreno Latorre 2003). The DVD has

also exploited the potential of this type of subtitling and has made it more widely accessible. On a pedagogical note, few educational institutions offer programmes of study that focus on this type of subtitling, and the field is still to be developed.

A second group of intralingual subtitles are those specially devised as a didactic tool for the teaching and learning of foreign languages. This function of interlingual subtitles has long been recognized. In an article published as early as 1974, Dollerup was already highlighting the didactic value of interlingual subtitles as a language learning tool and stating that in Denmark “many people must [...] be using foreign programmes as a means for keeping up, possibly even improving their command of foreign languages” (ibid.:197). Watching and listening to films and programmes subtitled from other languages helps us not only to develop and expand our linguistic skills, but also to contextualize the language and culture of other countries. We familiarize ourselves with the foreign language through the soundtrack (vocabulary, intonation, pronunciation), and the images bring us into contact with the mannerisms and behaviours of other cultures (gesticulation, way of dressing, interpersonal relationships, geographical spaces). It is precisely this unique possibility of having direct access to the original and being able to compare it with its translation that has been stressed by many theoreticians as one of the most positive additional bonuses of subtitling (D’Ydewalle and Pavakanum1992; Koolstra and Beentjes 1999) But, to return to intralingual subtitling, it can be argued that SDH also offers great educational potential to people with limited knowledge of a country’s language, e.g. immigrants and foreign students, but the fact is that it is not openly targeted at these social groups. Many scholars have discussed the issue (Danan 1992 and 2004, Vanderplank 1988 and 1992). Some firms and distribution companies have recognized this educational potential, seen a niche in the market and responded with their own initiatives. Columbia Tristar Home Video, for example, was one of the first companies in the 1990s to launch a collection of English language Im videos with English subtitles entitled Speak Up. Viewers were thus able to read on the screen the written dialogue of the actors and recognize what they had not understood aurally. The conventions applied in this type of subtitling differ substantially from those followed in interlingual subtitling, and it is not uncommon to find subtitles of three lines, full of lexical repetitions and incomplete sentences that are a literal transcription, word for word, of the dialogues, putting some pressure on reading speed. The Spanish newspaper El País also jumped on board, in collaboration with Disney, with its collection Diviértete con el inglés [Have Fun with English]. Over several months in 2002, many classics from Disney were distributed on video in their original English format with English subtitles so that young people could become familiar with the English language in an enjoyable way.

Although, by and large, the only movies that come onto the market with this type of subtitling are in English, other languages and institutions do seem to be awaking to the attraction exerted by the audio-visual world and the potential it offers for exporting their language and culture. Television has not been immune to these experiments and the international French channel, France 5, has for years been broadcasting some of its programmes in French with open subtitles also in French, in order to promote the learning of the language.

The arrival of DVD has also meant the consolidation of didactic subtitles, as a track distinct to and independent from that of SDH. Their use is not conned to helping foreigners learn languages, but can also be an aid to children in consolidating their mother tongues, given that many societies are now so thoroughly immersed in the world of the image and audio-visual communication. Big distributors like Disney and Paramount have for some time been marketing a number of their DVDs with two tracks of subtitles in English: one for the deaf and another which is didactic. Again, to date English is the only language in which this dual subtitling is found on DVD, although the situation might well change in the future.

A third type of intralingual subtitling that is gaining tremendous popularity nowadays is known as karaoke. It is generally used with songs or movie musicals so that the public can sing along at the same time as the characters on screen. The movie *The Sound of Music* has been advertised for many years in a central London cinema as follows: “The classic lm musical, now with subtitles so everyone can join in!” It has been a tremendous hit, consistently sold out, and has initiated a tradition with the intralingual subtitling of other movies and programmes such as *The Rocky Horror Picture Show*, *Abba Live in Concert*, and *Joseph and the Amazing Technicolor Dreamcoat*.

Another example of intralingual subtitling is the use of subtitles in movies and programmes for the dialogues of people whose accents are difficult to understand for audiences who, in principle, share the same language. Languages that are spoken far and wide throughout the world, such as English, Spanish, or French, are those that are commonly affected. But other lesser spoken languages also transcribe the dialogues. On Flemish television in Belgium intralingual subtitles are often used to ‘translate’ linguistic variants that the producer of a particular programme feels will not be understood by the entire population. This means that not only are some Dutch programmes from the Netherlands intralingually subtitled on Flemish television, but also some TV series, and parts of reality shows, whenever a character or speaker uses a (regional) Flemish variant that may not be understood by the entire Flemish community, due to phonetic or lexical variation. The language used in these subtitles is standard Dutch,

which means that all *couleur locale* is lost. The desirability of such subtitling is the topic of much debate (Vandekerckhove et al. 2006).

Although rare, this strategy can be used throughout an entire programme. One such example is the British film *Trainspotting*, where the actors speak English with such a strong Scottish accent that the movie was distributed in the United States with English subtitles. However, the common practice is to resort to these subtitles only in sporadic cases where there is a need to transcribe utterances from people who speak the language either as a foreign language or as their native language, but with a strong, local accent and lexical variation that makes it difficult to understand for the rest of the speakers of that language.

The fifth and last category of intralingual subtitling can be seen on monitors in underground stations and other public areas where subtitles are used for advertising, as well as for broadcasting the latest news. The use of written texts on screen allows the information to be transmitted without sound, so as not to disturb the public.

The other major type of subtitling falls under the category of interlingual, and implies the translation from a source to a target language. Gottlieb (1994) calls it ‘diagonal subtitling’ since it involves a shift from one language to another along with a change of mode, from oral to written. This subtitling is the main focus of this book and will be analysed in depth in the chapters to follow.

The traditional, broad distinction between interlingual (for hearers) and intralingual (for the deaf) subtitling has systematically overlooked a professional practice that has existed for several years and that is acquiring greater visibility thanks to DVD: interlingual subtitles for the deaf and the hearing impaired. Historically, in countries with a strong tradition of dubbing, such as Spain, Germany, Austria, France or Italy, the deaf could only watch programmes that had been originally produced in Spanish, German, French or Italian, and later also subtitled intralingually into these languages. Given that the translating custom of these five countries favours the dubbing of the vast majority of programmes imported from other countries, it has been difficult for the deaf and hard-of-hearing to access the information contained in these programmes and they have had to content themselves with the few foreign ones to be broadcast with subtitles. In other countries with a stronger subtitling tradition like for instance Portugal, Greece or the Scandinavian nations, the deaf have normally been served by the same interlingual subtitles as the hearing viewers, even when these have clearly been inappropriate to their needs since they do not incorporate the paralinguistic information necessary for the deaf to be able to contextualize the action.

However, with the arrival of the DVD the situation has changed and is continuing to change radically. Pressure groups in countries such as Germany, UK and Italy have managed to get many foreign films marketed in their countries with two different tracks of interlingual subtitles: one for the hearing population and a second one that addresses the needs of the deaf. We now have many American films that have two subtitle tracks in Italian and German— one for the hearing and another for the deaf and the hard-of-hearing. This is also the case with films like the Spanish *Women on the Verge of a Nervous Breakdown*, which is sold on DVD with two interlingual subtitle tracks in English and a further two in German. Unfortunately, these are to date the only three languages making full use of interlingual SDH. The rest seem to lag behind in these new developments. Although all languages are supposed to be equal in principle, it would appear that in the film and DVD industries, English, German and Italian are ‘more equal’ than the other languages in regard to SDH. Strangest of all is that it is generally the same distributor who markets the films in all countries, which makes it hard to understand why some languages can have two subtitle tracks and others just one. Only through pressure groups campaigning for the interests of these sectors of the population can social advances aimed at facilitating access to all media in all languages for everybody be achieved.

Bilingual subtitles are the third type within this category and are produced in geographical areas where two languages are spoken. In Belgium, in an attempt to satisfy the Walloon and Flemish communities, subtitles in the cinema are in French and Flemish. In Finland, where Swedish is an official language on a par with Finnish, bilingualism is also respected in certain regions and television and cinema resort to subtitles in both languages. Outside Europe, in countries such as Jordan and Israel, Hebrew and Arabic co-exist at the bottom of the screen. In these cases, the two lines available for subtitles are in constant use, each one dedicated to a different language. To avoid excessive pollution of the image, they tend to use only two-liners, although subtitles of four lines may also be found. The additional pressure on space renders bilingual subtitling an endeavour that borders on the unattainable. Díaz-Cintas, J., & Remael, A. (2007).in his book “audio-visual translation : subtitling” about Classification of subtitles.

## **8. Strategies of subtitling**

### **8.1 Expansion**

Expansion in subtitling serves as a vital linguistic tool, strategically deployed to preserve clarity and comprehensibility for the target audience. This nuanced approach becomes particularly imperative when faced with the intricate tapestry of complex ideas, technical

jargon, or specialized terminology embedded in the source dialogue. Moreover, cultural references, subtle humor, and intricate wordplay demand a judicious use of expansion, ensuring that the richness of these elements transcends linguistic boundaries.

In the realm of subtitling, expansion extends beyond a literal transposition, assuming a dynamic role. It involves a meticulous interplay of words, either through straightforward additions to mirror the source content's structure or, alternatively, through rephrasing for enhanced readability. This process is a delicate dance with time, as subtitlers navigate voiceovers and timing constraints to seamlessly integrate expanded content without compromising synchronization with the spoken dialogue.

Consistency becomes the guiding principle in this endeavor. While expansion endeavors to furnish a more accurate translation, subtitlers must harmonize this with the overarching tone, style, and speaking patterns of the characters. The ultimate goal is to elevate the viewer's experience, providing a comprehensive understanding of content, especially when it brims with contextual intricacies.

Yet, like any linguistic art, expansion encounters limitations. The constraints of character count per line and the permissible number of lines per screen necessitate a delicate equilibrium. Subtitlers tread the fine line between delivering a complete translation and respecting the boundaries imposed by the subtitled canvas, ensuring that the viewer's journey is enriched without overwhelming the visual narrative.

## **8.2 Paraphrase**

Paraphrasing in subtitling stands as a pivotal linguistic strategy, involving the artful rephrasing or restructuring of the original dialogue from an audio-visual piece. This practice aims to present a more transparent and concise translation in the target language while navigating the inherent constraints of subtitling, such as character limits and synchronization with screen time. The overarching objective remains anchored in faithfully conveying the nuanced meaning and intent of the source content. This linguistic endeavor becomes particularly crucial for ensuring that subtitles achieve optimal clarity and comprehension for the target audience. Simultaneously, paraphrasing plays a strategic role in curtailing word count to meet the stringent brevity requirements imposed by subtitling, ensuring that subtitles remain succinct while retaining the essential message. The cultural adaptation aspect of paraphrasing becomes apparent in its ability to transmute cultural references, idioms, or expressions in the source dialogue into equivalents that resonate seamlessly with the target language and culture. Beyond mere linguistic adaptation, paraphrasing strives to maintain the integrity of the original meaning, steering clear of literal translations that might result in awkward or confusing

subtitles. It is a delicate process that demands contextual considerations, aligning the rephrased dialogue with the specific scene and characters involved. The commitment to mirroring the voice and tone of the original dialogue ensures that the tonal nuances—be they serious, humorous, formal, or informal—are faithfully retained in the paraphrased version. Embracing the emotional and nuanced aspects of the source content, paraphrasing becomes a powerful tool for effectively conveying these elements in the target language, enriching the viewer's experience. Even in scenarios involving dubbing or voice-over, paraphrasing is executed with meticulous attention to lip synchronization, aligning the translated dialogue with the actors' lip movements on screen. In essence, paraphrasing emerges as a nuanced and adaptive linguistic art within the realm of subtitling, ensuring that the translated content resonates authentically with diverse audiences across linguistic and cultural landscapes.

### **8.3 Transfer**

In subtitling, "transfer" refers to the process of transferring the spoken content, meaning, and context from the source language (the language of the original audio) to the target language (the language of the subtitles). This transfer is a critical part of audio-visual translation and subtitling, as it allows viewers who do not understand the source language to access and understand the content. And here are some aspects of transfer in subtitling: translation ,adaptation ,synchronization , Contextual Understanding , Quality and Consistency , Cultural Sensitivity ,and last but not least localization which is going to be a principal topic in our research.

### **8.4 Transcription**

Transcription is the meticulous process of transcribing spoken dialogue and relevant audio cues from the source audio-visual content into written text. This text is a critical foundation for creating subtitles. Transcribers listen attentively to the source material, capturing dialogue nuances, accents, and sound effects, and often timestamp when each element occurs in the video. This time-stamped transcript then serves as a reference for subtitlers, ensuring that subtitles align precisely with the spoken words and maintain synchronization with the on-screen action. Transcription is pivotal for subtitling, enabling accessibility and comprehension for viewers who may not understand the source language or require subtitles for accessibility reasons. Proofreading and quality control are essential steps to ensure the accuracy and clarity of the transcribed text.

Here's an example of transcription for subtitling purposes:

Source Spoken Dialogue: "I can't believe we're finally here. It's such a beautiful place."

Transcription: [00:00:05] "I can't believe we're finally here." [00:00:10] "It's such a beautiful place."

In this example, the spoken dialogue from the source audio is transcribed into written text, and each line of dialogue is time-stamped to indicate when it occurs in the video. This transcription serves as the basis for creating subtitles that convey the dialogue accurately and in synchronization with the video's timing. (Díaz Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing).

### **8.5 Condensation**

Condensation in subtitling is the practice of succinctly summarizing and shortening the translated text compared to the original spoken dialogue. This strategy is crucial to fit subtitles within the limited screen space and time constraints, ensuring they remain readable and synchronized with the audio-visual content. Subtitlers carefully select essential words and phrases while sacrificing non-essential details, making adaptations as needed for clarity. Despite brevity, condensation maintains the intended meaning, voice, and style of the original dialogue. It involves adjusting grammar and syntax to create concise yet natural translations. Quality control is essential to verify that the condensed subtitles are accurate and coherent, preserving the viewer's experience.

#### ***For example:***

Source Spoken Dialogue: "I can't believe we're finally here after all this time. This place is absolutely stunning, and I'm so grateful that we have the opportunity to experience its beauty together."

Condensed Subtitles: "I can't believe we're here at last. This place is stunning, and I'm grateful we're experiencing it together."

In this example, the source dialogue, which is lengthy and detailed, has been condensed to create shorter and more concise subtitles that fit within the screen's limited space and time constraints while preserving the essential message and tone of the original dialogue.

### **8.6 Deletion**

It is a strategy where subtitlers omit certain parts of the source dialogue to create concise subtitles that fit within limited screen space and time constraints. This process involves carefully selecting which information can be omitted without compromising the essential meaning of the dialogue. Deletions are often necessary when the source dialogue is lengthy, verbose, or includes non-essential details. While deletions save space and time, subtitlers must ensure that the subtitles still accurately convey the core message and intent of the original dialogue, maintaining the viewer's understanding and engagement with the content.

**Example:**

Source Spoken Dialogue: "I think that we should definitely consider visiting the art museum this afternoon, especially since it's highly recommended by the locals, and it would provide us with valuable insights into the local culture and history."

Deleted Subtitles: "We should consider visiting the art museum this afternoon, recommended by locals, for insights into local culture and history.( Gambier, Y., & Dos Santos, I. A. (Eds.). (2016). Subtitling: Concepts and Practices. Oxford: Peter Lang).

**8.7 Dislocation**

It refers to the practice of relocating or repositioning subtitles on the screen to ensure they do not obscure important visual elements or text in the audio-visual content. Dislocation is used to maintain clarity and readability while accommodating on-screen text, characters' lip movements, or any other critical visuals. Subtitlers may adjust the position of subtitles to the top or sides of the screen when the bottom is occupied, ensuring that viewers can fully engage with both the subtitles and the content without visual obstruction.

**8.8 Resignation**

Means using language that conveys a character's acceptance or surrender to a situation, aligning subtitles with the character's emotional state.

Example: Source Spoken Dialogue: "I guess there's no other choice. I'll have to accept it."

Subtitles Reflecting Resignation: "I'll have to accept it."

❖ **Baker's taxonomy:** Mona Baker (1992: 26-42) lists eight strategies of translation not subtitling that we want also to mention , which have been used by professional translators, to cope with the problematic issues while doing a translation task:

- Translation by a more general word:

This is one of the most common strategies to deal with many types of nonequivalence. As Baker believes, it works appropriately in most, if not all, languages, because in the semantic field, meaning is not language dependent.

- Translation by a more neutral/ less expressive word

This is another strategy in the semantic field of structure.

- Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with a target language item considering its impact on the target reader. This strategy makes the translated text more natural, more understandable and more familiar to the target reader.

The translator's decision to use this strategy will depend on:

- The degree to which the translator is given license by those who commission the translation
- The purpose of the translation
- Translation using a loan word or loan word plus explanation

This strategy is usually used in dealing with culture-specific items, modern concepts, and buzz words. Using the loan word with an explanation is very useful when a word is repeated several times in the text. At the first time the word is mentioned by the explanation and in the next times the word can be used by its own.

- Translation by paraphrase using a related word

This strategy is used when the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is obviously higher than it would be natural in the target language.

- Translation by paraphrase using unrelated words

The paraphrase strategy can be used when the concept in the source item is not lexicalized in the target language. (Baker, M. (1992). In *Other Words: A Coursebook on Translation*. London: Routledge).

When the meaning of the source item is complex in the target language, the paraphrase strategy may be used instead of using related words; it may be based on modifying a super-ordinate or simply on making clear the meaning of the source item.

- Translation by omission

This may be a drastic kind of strategy, but in fact it may be even useful to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not necessary to mention in the understanding of the translation, translators use this strategy to avoid lengthy explanations.

- Translation by illustration

This strategy can be useful when the target equivalent item does not cover some aspects of the source item and the equivalent item refers to a physical entity which can be illustrated, particularly in order to avoid over-explanation and to be concise and to the point.

## **9. Stages of subtitling**

The subtitling process, a cornerstone of audio-visual translation, involves a meticulously orchestrated series of stages aimed at ensuring the seamless integration of subtitles with visual content. Initiated by transcription, this foundational step meticulously documents spoken dialogue and relevant audio cues, laying the groundwork for subsequent translation efforts. Translation, the subsequent phase, is a delicate dance between linguistic precision and cultural

resonance, as the source text transforms into the target language. Text adaptation then navigates the constraints of screen space and timing, delicately balancing brevity while preserving the essence of the original dialogue.

Strategic subtitle placement is a choreography ensuring synchronization with spoken words and audio cues without obstructing vital visual elements. Line breaks and timing adjustments contribute to the readability of subtitles, fostering a harmonious viewing experience. Quality control, a sentinel of precision, involves rigorous proofreading to address grammatical, spelling, and timing concerns. Consistency in language use and style is paramount, elevating the overall quality of subtitles.

Formatting, a key element adheres to industry standards specifying font types, colors, and visual attributes, enhancing readability and visual cohesion. Accessibility is intrinsic to effective subtitling, and the formatting stage plays a pivotal role in ensuring subtitles cater to a diverse audience.

Review and feedback introduce an evaluative lens, where professionals and subject matter experts scrutinize subtitles for linguistic accuracy and cultural appropriateness. This iterative process facilitates continuous improvement, a commitment to refining subtitles based on constructive feedback.

Finalization marks the integration of subtitled content with the original material, a harmonious union requiring meticulous attention to detail. Once finalized, subtitles are poised for testing, a critical phase that engages viewers to provide feedback on their viewing experience. This feedback loop is invaluable, guiding iterative refinements to enhance the overall effectiveness of subtitles.

Beyond the technical intricacies, subtitling is an art that speaks to the global nature of media consumption. It is a bridge that allows diverse audiences to access and appreciate content from different linguistic and cultural backgrounds. The success of subtitling lies not just in the technical precision of language translation but in the ability to convey the nuanced emotions, cultural references, and contextual subtleties that make audio-visual content a rich and immersive experience. (Nornes, A. M. (2007). *Cinema Babel: Translating Global Cinema*. Minneapolis: University of Minnesota Press).

The subtitling process is a symphony of linguistic acumen, cultural sensitivity, and technological finesse. From the initial transcription to the final integration, each stage contributes to the creation of subtitles that transcend language barriers, making audio-visual content a truly global phenomenon. As the field continues to evolve, the art and science of subtitling will undoubtedly play a pivotal role in shaping the future of cross-cultural

communication and understanding through the medium of film, television, and other visual narratives.

## **10. The contribution of subtitling in AVT**

Subtitling emerges as a linchpin in the realm of audio-visual translation, seamlessly blending linguistic precision, cultural adaptability, and technical finesse to enhance the accessibility and comprehension of diverse audio-visual content. This intricate process involves the transformation of spoken dialogue and relevant audio cues into on-screen text, catering to a global audience with varied linguistic backgrounds. As underscored by Díaz-Cintas and Remael (2007), subtitling plays a pivotal role in providing accessibility to individuals who are deaf or hard of hearing, along with those unfamiliar with the original language. This key aspect aligns with the broader goal of subtitling, as elucidated by Chaume (2012), in fostering cross-cultural communication by rendering content from different linguistic and cultural origins accessible to a worldwide viewership.

Preserving the meaning and intent of the original dialogue emerges as a paramount objective in subtitling, as articulated by Cintas (2009). This not only ensures accurate comprehension but also reflects the commitment to maintaining the integrity of the source material. Delving deeper into the cultural dimension, Díaz-Cintas and Remael (2007) emphasize the role of subtitling in cultural adaptation. Subtitlers navigate the intricate terrain of adapting cultural references, idioms, and humor, ensuring their relevance and comprehensibility in the target culture. This multifaceted approach to subtitling aligns with the broader scope of conveying emotional nuances, tone, and style in spoken dialogue, as posited by Ivarsson and Carroll (1998). By doing so, subtitling becomes a conduit for enhancing viewer engagement with the content, transcending linguistic barriers to create a more immersive experience.

A compelling facet of subtitling lies in its contribution to global accessibility, allowing content to transcend linguistic confines and reach international markets (Chaume, 2012). This not only promotes cultural exchange but also contributes to a more interconnected global understanding. Furthermore, subtitling addresses the challenge of preserving wordplay, humor, and nuanced expressions in translation, as highlighted by Cronin (2009). This dedication to linguistic subtleties safeguards the richness of the original dialogue, ensuring that these elements are not lost in translation.

Adherence to industry standards stands out as a foundational principle in subtitling, covering aspects such as formatting, timing, and visual attributes (Díaz-Cintas & Remael,

2007). This commitment ensures the readability and synchronization of subtitles, aligning them seamlessly with the visual and auditory elements of the content. In this pursuit of industry standards, subtitling emerges as not just a technical process but as a mechanism for enhancing the overall viewing experience, providing access to content in languages and cultures different from the source (O'Sullivan & Cornu, 2011). This broader perspective underscores the transformative role of subtitling in bridging linguistic and cultural gaps on a global scale.

However, the nuanced realm of subtitling is not without its challenges. The intricacies of character limits, timing, and readability demand a vigilant approach to quality control, as outlined by Díaz-Cintas and Remael (2007). Subtitling professionals navigate these challenges to ensure accuracy and clarity, thereby upholding the high standards required for effective audio-visual translation.

The multifaceted role of subtitling traverses linguistic, cultural, and technical domains, making it an indispensable component of the audio-visual translation landscape. From fostering accessibility and cross-cultural communication to preserving the integrity of the original content and enhancing the overall viewing experience, subtitling serves as a dynamic bridge connecting diverse global audiences to the richness of audio-visual narratives. In grappling with challenges and adhering to industry standards, subtitling continues to evolve as a transformative force, facilitating a more inclusive and interconnected global media landscape.

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## **10.1 Difficulties of subtitling**

### **Technical difficulties**

Navigating the intricate landscape of subtitling presents a myriad of technical challenges that demand a delicate balance between linguistic precision and visual coherence. A

fundamental hurdle lies in the constraints of character limitations imposed on subtitles, both per line and per screen. Translating verbose or intricate dialogues requires adept condensation or selective omission to meet these constraints without sacrificing essential content. Furthermore, the intricate dance between reading speed and synchronization with audio poses a challenge, especially in the face of rapid dialogue or lengthy subtitles.

The spatial confines of the screen's safe area, typically at the bottom, present another obstacle. This limitation becomes pronounced during scenes of heightened on-screen action, where subtitles risk obstructing vital visuals. Font choices, sizes, and styles contribute significantly to readability, with poor selections hindering comprehension, particularly on smaller screens. The nuanced decision of where to introduce line breaks in subtitles adds an additional layer of complexity, demanding a keen eye for natural linguistic pauses.

Synchronization emerges as a persistent challenge, requiring precision in aligning spoken words with displayed subtitles, a task exacerbated in scenarios with multiple speakers or rapid dialogues. Multilingual subtitling introduces a technical layer of complexity, necessitating meticulous coordination of multiple languages on-screen. Ensuring consistent formatting, such as the use of italics or brackets for off-screen voices, is an additional technical consideration.

Strategic screen positioning becomes crucial to avoid obscuring important visuals or speakers' faces, demanding dynamic adjustments. Speaker identification in cases with multiple speakers or off-screen voices poses a challenge, requiring clarity without compromising subtitle integrity. Languages featuring diacritics or special characters may encounter encoding issues if not managed meticulously, contributing to potential readability concerns.

Subtitle overlaps, resulting from timing issues or lengthy sentences, present a risk of confusion and hindered readability. Addressing the needs of visually impaired audiences by incorporating audio description cues adds another layer of technical coordination with audio description tracks. Quality control becomes labor-intensive but essential, ensuring correct spelling, grammar, and timing.

The process of localization introduces technical adjustments, aligning subtitles with regional norms and linguistic variations. Additionally, subtitling software may present its own set of limitations or bugs, impacting the overall efficiency of the subtitling process. In essence, overcoming these technical challenges in subtitling requires a nuanced understanding of linguistic intricacies, visual considerations, and a mastery of the technical tools employed. The seamless integration of these elements ensures not only accurate translation but also an enhanced viewer experience, transcending linguistic barriers for a global audience.

## 10.2 Professional difficulties

Navigating the professional landscape of subtitling entails confronting a spectrum of challenges that can significantly impact the quality and efficacy of the final product. These hurdles, intrinsic to the subtitling process, encompass various dimensions that demand a high degree of professionalism and expertise.

Subtitlers often work under demanding timeframes, a circumstance that often begets rushed or suboptimal translations. The pressure to meet tight deadlines poses a perennial challenge, underscoring the importance of balancing speed with precision.

Ensuring the accuracy of subtitles, encompassing proper grammar, spelling, and synchronization, presents an ongoing challenge, particularly in extensive projects where meticulous quality control becomes imperative. Maintaining a high standard across large-scale endeavors is a testament to the professional rigor demanded in subtitling.

The diverse linguistic landscape necessitates proficiency in handling various language varieties, dialects, and regional accents. Subtitlers must exhibit a nuanced understanding of linguistic intricacies, adding a layer of complexity to their professional repertoire.

Proficiency in subtitling software and tools is paramount, and the dynamic nature of evolving technology requires professionals to stay abreast of the latest developments. This technical prowess is a cornerstone of effective and efficient subtitling.

Negotiating the delicate balance of cultural sensitivity is an intricate task, particularly when translating elements like humor or cultural references. Professionals must navigate this terrain with finesse to avoid inadvertent cultural misunderstandings.

Subtitlers face the challenge of adapting content for diverse target audiences while preserving the original message and intent. This demands a keen understanding of cultural nuances and preferences. ( Pérez-González, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge)

Managing subtitles for multilingual films or series adds a layer of complexity, requiring seamless coordination and consistency across languages. This demands a high level of organizational and linguistic expertise.

Maintaining consistency in terminology, style, and formatting throughout a project, especially in prolonged or multipart series, poses a perpetual challenge. Achieving a cohesive and uniform outcome requires meticulous attention to detail.

Meeting client expectations and adhering to specific guidelines, preferences, or restrictions is an integral facet of the professional subtitling process. Professionals must navigate these expectations while delivering high-quality results.

The initiation of subtitle creation often involves audio transcription, a task that is both time-consuming and susceptible to errors. Managing this initial phase efficiently is critical for the overall success of the subtitling process.

Subtitlers must navigate the complex terrain of legal and copyright concerns associated with subtitling copyrighted material. Ensuring compliance with legal frameworks is an inherent professional responsibility.

Adapting subtitles to align with on-screen action or visual cues accurately demands a nuanced understanding of the audio-visual medium. Professionals must synchronize subtitles seamlessly with the visual elements for a cohesive viewer experience.

Choosing between dubbing and subtitling for a particular project is a professional decision that involves weighing various considerations, including linguistic preferences, cultural nuances, and project constraints.

Handling client feedback and revisions is an integral part of the professional subtitling process, necessitating effective communication skills and the ability to incorporate constructive feedback into the final product.

The professional difficulties in subtitling underscore the multifaceted expertise required to navigate the intricacies of linguistic, cultural, and technical dimensions. A commitment to excellence, continuous learning, and effective communication are paramount in ensuring that subtitling professionals meet the challenges head-on, delivering high-quality, culturally sensitive subtitles that resonate with diverse audiences.

## **Section 2**

### **Review of Relevant Literature on Cultural Localization and Translation**

Cultural localization within the translation domain has garnered substantial attention, propelled by the globalization of content and the imperative to tailor it for diverse audiences. A comprehensive review navigates through key theories, concepts, and prior research, shedding light on the intricate dynamics of cultural localization and its profound impact on the efficacy of translation.

Theoretical frameworks, as proposed by Venuti (1995), delineate the strategies of "foreignizing" and "domesticating," accentuating the translator's pivotal role in either

preserving or adapting cultural elements from the source text. This framework underscores the translator's agency in shaping the reception of translated works.

In the realm of practical application, cultural localization unfolds as a process of adapting content to ensure cultural relevance, as discussed by Lommel (2008) in the context of children's literature. The emphasis here is on maintaining cultural nuances and effectively conveying them, particularly to young readers.

Case studies, such as those in audio-visual translation by Gambier (2008), delve into the challenges and strategies inherent in adapting visual elements, like on-screen text, for diverse cultures. The literature carefully navigates the dichotomy of challenges and benefits associated with cultural localization. Robinson (2003) underscores the risks of cultural insensitivity or misinterpretation when neglecting localization, while Pym (2010) illuminates the potential for increased market penetration and commercial success through effective localization.

Central to this discourse is the nexus between cultural localization and audience engagement. Translations attuned to cultural context, encompassing linguistic and visual elements, emerge as more captivating for the target audience, fostering a deeper connection and acceptance, as discussed by Schäffner (1998). The narrative also acknowledges the pivotal role of technology in this landscape. Olohan (2014) explores how advancements in translation technology and machine learning enhance the efficiency and quality of cultural localization, enabling rapid adaptation while preserving linguistic and cultural integrity.

In synthesis, the literature underscores the paramount importance of preserving cultural nuances, achieving audience engagement, and navigating the nuanced terrain of challenges and benefits within the realm of cultural localization and translation. The interplay of theoretical frameworks, practical insights, and technological strides collectively shapes this evolving landscape, offering translators new tools and opportunities in their quest for cultural resonance.

## **1. Definition of Cultural Localization**

Cultural localization, often-referred to as cultural adaptation or domestication, is a fundamental aspect of translation that goes beyond the surface transformation of words. It involves a deep understanding of the cultural context and nuances of both the source and target languages. Cultural localization aims to make content more culturally relevant and acceptable to the target audience. This adaptation includes modifying linguistic, visual, and contextual elements to ensure the message aligns with the values, norms, and expectations of the local culture (Lommel, 2008).

**Example:**

Imagine a popular American fast-food chain planning to expand into India. One of their signature items on the menu is a beef burger with a slogan in English that says, "Beefed Up Flavor!"

However, since cows are considered sacred in India due to cultural and religious reasons, beef is not consumed by a large portion of the population. To culturally localize this menu item and slogan, the fast-food chain might:

Replace the beef patty with a chicken or vegetarian alternative that is more acceptable in the local culture.

Change the slogan from "Beefed Up Flavor!" to something culturally appropriate and appealing, such as "Rich and Flavorful Delight!" or "Savor the Deliciousness!"

In this example, cultural localization involves not only adapting the menu item itself but also adjusting the promotional language to resonate with the values and preferences of the local audience in India. This ensures that the fast-food chain maintains cultural sensitivity and effectively appeals to its target market.

### **1.1 Cultural Localization in Practice**

Cultural localization manifests in various forms depending on the type of content being translated:

- *Linguistic Localization:* This involves adapting the linguistic elements of a text to align with the target culture. For example, a translation of a novel set in France into English might involve replacing French cultural references with their English counterparts.

*Example:* In the translation of Marcel Proust's "In Search of Lost Time" into English, cultural localization was essential to replace French cultural references with equivalent English ones, ensuring the text's resonance with the English-speaking audience.

- *Visual Localization:* In audio-visual translation, such as subtitling and dubbing, visual elements like on-screen text, graphics, and cultural references in the source content must be adapted to the target culture.

*Example:* When subtitling a Japanese anime for a Spanish-speaking audience, the on-screen text, including street signs and menus, must be localized to use Spanish text and imagery that the local audience can understand and relate to.

## 1.2 The Importance of Cultural Localization

Cultural localization is of paramount importance for several reasons:

- Cultural localization enhances the authenticity of the content, making it feel as if it was originally created in the target culture. This resonates more strongly with the local audience (Esselink, 2000).
- Translations that are culturally localized are more engaging for the target audience, as they relate to familiar cultural references, contexts, and language.

*Example:* When Disney localizes its animated movies for international markets, they often adapt dialogues, songs, and character names to be culturally relevant. In "The Lion King," the character Pumbaa was renamed "Trac," a more familiar and humorous name for French audiences.

- Neglecting cultural localization can lead to cultural insensitivity, misrepresentation, or even offense. A lack of cultural adaptation may not consider taboos or cultural norms, which can alienate the audience (Schäffner, 1998).

*Example:* In the translation of a Japanese horror film for Western audiences, cultural localization is crucial to avoid scenes or themes that may be considered culturally insensitive or inappropriate for the local audience.

- In a globalized world, businesses and organizations increasingly recognize that culturally localized content is crucial for market penetration. It enables them to tap into local markets effectively (Pym, 2010).

*Example:* McDonald's adapts its menu in different countries to cater to local tastes and cultural preferences. In India, they offer the McAloo Tikki burger, which caters to the local vegetarian diet.

Cultural localization ensures that content not only speaks the language but also speaks to the heart and soul of the local audience. It bridges the gap between languages and cultures, making content more relevant and impactful in a globalized world.

## 2. Challenges in Cultural Localization

Cultural localization, while essential for ensuring the effectiveness of translations, is not without its challenges. In this subsection, we will explore some of the key challenges that translators and organizations encounter when attempting to culturally localize content.

### 2.1 Language Nuances and Idioms

Language nuances and idioms pose a considerable challenge in cultural localization. Translators often encounter idiomatic expressions that are unique to the source culture, making

direct translation difficult. Newmark (1988) highlights the complexities of idiomatic translation, emphasizing the need to capture the essence of these expressions while ensuring they resonate in the target language.

*Example:*

A multinational beverage company is launching a marketing campaign for a new energy drink in Mexico. The campaign slogan in English is "Fuel Your Day!" which conveys energy and vitality associated with the product.

However, when directly translated into Spanish as "¡Alimenta tu día!", the slogan may not capture the same energetic and compelling tone due to language nuances and cultural differences. To culturally localize the slogan for the Mexican market, the company decides to:

- **Adapt the Slogan:** Modify the slogan to resonate more effectively with Mexican consumers. After careful consideration of language nuances and local idiomatic expressions, they decide on "¡Enciende tu día!", which translates to "Ignite your day!" This adaptation conveys a sense of energy and excitement similar to the original English slogan while using idiomatic language that Mexican consumers find engaging.
- **Consider Local Preferences:** Ensure that the language used aligns with local preferences and idiomatic expressions. In Mexico, expressions that evoke action and dynamism are often favored in marketing campaigns to appeal to the target audience.

By adapting the slogan to "¡Enciende tu día!", the beverage company effectively maintains the energetic and motivational message of the original campaign while ensuring cultural relevance and resonance with Mexican consumers. This example demonstrates how understanding language nuances and idiomatic expressions is crucial in successfully localizing marketing messages across different cultures.

## 1.2 Cultural Sensitivity

Cultural sensitivity is paramount in cultural localization. Failing to consider the customs, taboos, and values of the target culture can lead to severe consequences. Venuti (1998) underscores the importance of understanding cultural differences to avoid offending or alienating the target audience.

Example: A global fast-food chain faced backlash when they used a hand gesture in an advertisement that was considered offensive in a Middle Eastern country. The failure to consider cultural sensitivity resulted in a public relations crisis.

## **2.3 Balancing Authenticity and Accessibility**

Finding the right balance between preserving authenticity and ensuring accessibility can be challenging. Katan (2004) discusses the tension between making content feel natural and ensuring it resonates with the target audience.

*Example:* When localizing a French film for an English-speaking audience, preserving the French cultural nuances is essential. However, it's equally important to ensure that English-speaking viewers can understand and relate to the characters' experiences and emotions.

## **2.4 Cost and Time Constraints**

Cultural localization can be time-consuming and costly. Organizations often struggle to meet tight deadlines and budget constraints while maintaining high-quality localization. Esselink (2000) highlights the financial and temporal challenges associated with the localization process.

*Example:* A software company aiming to release a mobile app across various international markets must balance the need for thorough localization with the urgency to compete in a fast-moving tech industry.

## **2.5 Dialects and Regional Variations**

Some languages exhibit dialects and regional variations that demand specialized localization. Baker (1992) emphasizes the importance of understanding these linguistic differences and cultural references when localizing content.

*Example:* The localization of a Spanish-language website for a global audience must take into account regional differences between Spain and Latin America, including variations in vocabulary, pronunciation, and cultural references.

Cultural localization is a complex and multifaceted process that requires a deep understanding of language, culture, and context. These challenges, though demanding, underscore the significance of skilled translators and robust localization strategies to ensure content is both authentic and resonant in diverse cultural settings.

## **3. Strategies to overcome these challenges**

Let's delve into the proactive realm of problem-solving by suggesting a range of effective solutions and well-informed strategies to address the intricate challenges encountered in the domain of cultural localization. These solutions are meticulously designed to navigate the complexities and nuances of adapting content for a target culture, ensuring that the end result is not just comprehensible but also culturally relevant and engaging. By implementing

these strategies, organizations and localization teams can enhance the efficacy of their projects, aligning them with the cultural expectations and sensitivities of diverse audiences

### **3.1 Language Nuances and Idioms**

- **Glossaries and Translation Memory Tools:** Maintain extensive glossaries of idiomatic expressions and cultural nuances. Use translation memory tools that store previous translations for reference to ensure consistency and accuracy.
- **Cultural Consultation:** Collaborate with native speakers and cultural experts from the target culture who can provide insights into appropriate idiomatic equivalents.

### **3.2 Cultural Sensitivity**

- **Cultural Training:** Provide cultural training to translators and localization teams to increase their awareness of cultural norms, customs, and sensitivities.
- **Beta Testing:** Conduct beta testing of localized content with representatives from the target culture to identify and address potential sensitivities or misunderstandings.

### **3.3 Balancing Authenticity and Accessibility**

- **Back Translation:** Implement back translation, where localized content is translated back into the source language for review. This can help identify potential issues in terms of tone and authenticity.
- **Cultural Insights:** Collaborate with local cultural experts or conduct surveys to gain deeper insights into what elements of the source culture should be retained for authenticity.

### **3.4 Cost and Time Constraints**

- **Project Management Tools:** Use project management tools that enable efficient collaboration, streamline workflows, and help manage time and resources effectively.
- **Prioritization:** Prioritize content that is mission-critical for a particular market, ensuring that high-impact material is localized thoroughly even under tight schedules.

### **3.5 Dialects and Regional Variations**

- **Research and Adaptation:** Invest in thorough research of regional variations and adapt content to suit the most widely understood dialect while being sensitive to regional preferences.
- **Customization:** Offer customizable content where users can choose specific regional adaptations, allowing for a more personalized user experience.

### **3.6 Translation Memory and AI Tools**

- **Utilize Technology:** Leverage translation memory and AI-powered tools to aid the localization process. These tools can assist in consistency, improve efficiency, and reduce manual effort.
- **Post-Editing:** Consider post-editing by human experts to refine machine translations, especially for cultural nuances.

### **3.7 Culturally Diverse Localization Teams**

- **Diverse Teams:** Form diverse localization teams with native speakers from the target culture and source language experts. This diversity can bring unique perspectives and insights.
- **Peer Review:** Implement peer review processes where team members review each other's work for cultural accuracy and authenticity.

### **3.8 Continuous Feedback Loops**

- **Feedback Mechanisms:** Establish feedback loops with local audiences to collect feedback on the quality of localized content. Use this feedback to improve future localization efforts.
- **Iterative Localization:** Approach localization as an iterative process, continuously improving content based on audience feedback and evolving cultural norms.

### **3.9 Cultural Appropriateness Guidelines**

- **Guidelines:** Develop clear and detailed cultural appropriateness guidelines for localization teams to follow. These guidelines can include specific do's and don'ts.
- **Regular Training:** Provide ongoing training and updates on cultural appropriateness to ensure that all team members are informed and aligned with best practices.

By adopting these solutions and strategies, organizations and localization teams can better navigate the complex landscape of cultural localization. Effectively overcoming these challenges will result in content that resonates with target audiences, preserving cultural authenticity while ensuring the content's relevance and effectiveness in diverse markets.

## **4. Benefits of Cultural Localization**

Cultural localization is a complex and demanding process, but it offers a wide range of benefits that make it a critical aspect of translation and content adaptation. In this subsection, we will explore the significant advantages of cultural localization.

- **Enhanced Audience Engagement**

Cultural localization significantly enhances audience engagement by making content more relatable to the target audience. The notion of "audience engagement" is central in translation studies, as it speaks to the effectiveness of the localized content. Robinson (2003) underlines the importance of considering the cultural context to ensure audience engagement.

*Example:* In the localization of the popular messaging app WhatsApp, the inclusion of region-specific emoticons and stickers in India, such as Diwali-themed emojis, significantly boosted user engagement and emotional expression among Indian users.

- **Market Penetration and Commercial Success**

Market penetration and commercial success are among the most tangible benefits of cultural localization. The importance of this aspect is highlighted by Pym (2010), who emphasizes the role of cultural adaptation in expanding markets.

*Example:* Starbucks' success in China can be attributed to its skillful cultural localization. They offer Chinese tea-based beverages and provide spaces conducive to group activities and meetings, aligning with Chinese consumer preferences.

- **Preservation of Cultural Authenticity**

Cultural localization, when done effectively, preserves the authenticity of the source culture. Venuti (1995) discusses the delicate balance between preserving authenticity and making content accessible to a global audience.

*Example:* The Japanese video game "The Legend of Zelda" retains its cultural authenticity while providing English-speaking players with a glimpse into the world of Japanese folklore and legends.

- **Global Branding and Consistency**

Global branding is another significant benefit. Esselink (2000) underscores how cultural localization helps maintain a consistent global brand image while addressing local differences.

*Example:* Apple's branding consistently emphasizes simplicity, sleek design, and innovation in all markets, but its advertisements and product names are culturally localized for different countries. For example, the "Shot on iPhone" campaign adapts to feature local photographers and themes.

- **Improved Relevance and Acceptance**

Culturally localized content is not only more relevant but also more readily accepted by local audiences. Schäffner (1998) discusses the importance of aligning content with local norms and expectations.

*Example:* The global fast-food chain KFC, while offering its signature product, chicken, adapts its menu to include items tailored to local tastes. In China, they offer the "Dragon Twister," which is a localized version of the traditional chicken wrap.

These examples illustrate that cultural localization not only facilitates engagement and understanding but also leads to commercial success and global brand consistency. It highlights the pivotal role of cultural adaptation in bridging cultural gaps, allowing content to speak authentically and effectively to diverse audiences.

## **5. Cultural localization and its impact on translation**

The impact of cultural localization on translation is a complex and indispensable dimension within the broader scope of language services. Cultural localization transcends traditional linguistic boundaries, involving the meticulous adaptation of content to align with the cultural nuances, preferences, and sensitivities of the target audience (Venuti, 1995). This process is pivotal for ensuring that translated material not only accurately conveys the intended meaning but also resonates authentically within the cultural context of the audience.

In examining the multifaceted impact of cultural localization, one cannot overlook its profound influence on various domains, including marketing, entertainment, and technology. In the realm of marketing, cultural localization is a linchpin for success. It extends beyond literal translation, considering cultural idiosyncrasies that significantly shape consumer behavior and perceptions. A marketing campaign's effectiveness hinges on the ability to navigate and embrace these cultural nuances, fostering a connection that goes beyond language (O'Hagan & Ashworth, 2002).

Entertainment, as another prominent domain, exemplifies the transformative power of cultural localization. Adaptation of content to suit the cultural expectations, humor, and storytelling conventions of diverse audiences is critical for global resonance (Pym, 2010). Whether it be films, television shows, or video games, success is often contingent on the ability to transcend linguistic barriers and immerse audiences in narratives that feel authentic within their cultural context.

The impact extends into the realm of technology, particularly in the development of software and user interfaces. In an era of global connectivity, digital products must transcend language barriers and resonate with users worldwide. Cultural localization of user interfaces ensures not only linguistic accuracy but also a seamless and culturally sensitive user experience. This is crucial for fostering user acceptance and engagement in diverse markets (Esselink, 2000).

References play a pivotal role in substantiating the significance of cultural localization in translation. Organizations such as the Localization Industry Standards Association (LISA) provide standards and best practices, emphasizing the industry's acknowledgment of cultural factors in effective translation. Scholars like Anthony Pym delve into translation theories, emphasizing the intricate interplay between language and culture (Pym, 2010).

Michael O'Hagan and David Ashworth highlight the importance of multilingualism and translation in the 21st century, emphasizing the need for a nuanced understanding of cultural diversity in translation practices (O'Hagan & Ashworth, 2002). Bert Esselink's work offers practical insights into the intricacies of the localization process, underscoring the practical applications of cultural adaptation (Esselink, 2000).

Furthermore, Lawrence Venuti's work, "The Translator's Invisibility: A History of Translation," delves into the historical aspects of translation, emphasizing the evolving role of the translator and the cultural implications inherent in the translation process (Venuti, 1995).

This paradigm shift from translation to cultural localization underscores the recognition that language is deeply intertwined with culture. It acknowledges that words carry cultural baggage, and effective translation requires not only linguistic competence but also cultural literacy. By considering cultural nuances, idiomatic expressions, and contextual appropriateness, translators can bridge the gap between languages, ensuring that the translated content is not only accurate but also culturally resonant.

In conclusion, the impact of cultural localization on translation is pivotal in facilitating effective cross-cultural communication. This approach recognizes that successful translation goes beyond words; it encompasses the cultural essence embedded in language. As industries increasingly globalize, the ability to navigate and integrate cultural diversity in translation becomes a strategic imperative for reaching diverse audiences and ensuring the relevance and success of translated materials. The journey from translation to cultural localization represents a dynamic and evolving landscape, where language and culture intertwine to create a rich tapestry of global communication.

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**Chapter two:**  
Subtitling abstracts  
From  
"The Breakfast Club"  
Movie

## Introduction

In an ever-evolving world where audio-visual content serves as a universal language, our journey into the realm of audio-visual translation takes a focused turn with the cinematic masterpiece, "The Breakfast Club." This classic American coming-of-age film, directed by John Hughes, transcends cultural boundaries, making it an ideal canvas for exploring the dynamic interplay of language, culture, and technology in the field of audio-visual translation.

As we step into the second chapter, our exploration mirrors the broader landscape of audio-visual translation. From Hollywood blockbusters to user-generated social media content, the power of this multifaceted translation discipline lies in its ability to bridge linguistic divides while preserving the richness of cultural nuances and emotional resonance. We dive into the intricacies of adapting not just words but the very essence of dialogue, sound, and images.

The heart of this chapter beats with the pulse of "The Breakfast Club" script, where each line becomes a vessel for linguistic adaptation. In this linguistic odyssey, we witness the challenges and triumphs of translating a pivotal 15-minute segment, where characters like the brainy Brian and the rebellious Bender come to life in a new linguistic tapestry.

Our exploration doesn't stop with translation; it extends to the strategies employed in this delicate process. Dynamic (Functional) Equivalence emerges as a guiding principle, ensuring that every translation choice echoes the authenticity of the original script. A vivid example, such as Brian's admonition translated into Arabic, serves as a testament to the meticulous choices made in preserving both meaning and cultural nuances.

This chapter also unveils the technological ally in our translation endeavor—Filmora. As we traverse the intricacies of subtitling with this tool, we witness how technology becomes the bridge between linguistic translation and audiovisual harmony.

Join us on this linguistic journey, where "The Breakfast Club" becomes not just a film but a canvas for exploring the transformative power of audio-visual translation. As we delve into the complexities, innovations, and impact of this field, we continue our quest to understand how stories, like languages, transcend boundaries, connecting us all in the tapestry of our shared human experience.

## **The breakfast club**

"The Breakfast Club" is a classic American coming-of-age comedy-drama film released in 1985. Directed by John Hughes, the movie is renowned for its portrayal of teenage angst, social dynamics, and the complexities of high school life.

"The Breakfast Club" refers to both the title of the film and the name of the group of high school students at the centre of the story. The term "breakfast club" typically denotes a group of people who come together during a specific period, often in the morning, for shared activities or discussions.

### **Overview of the movie**

"The Breakfast Club" is set on a Saturday morning at Shermer High School, where five students from different social cliques are required to serve detention together. The film's plot revolves around these five teenagers, each of whom represents a different high school stereotype:

- 1. Andrew Clark (played by Emilio Estevez) - The Jock:** Andrew is a star athlete and wrestler who faces immense pressure from his father to excel in sports.
- 2. Claire Standish (played by Molly Ringwald) - The Princess:** Claire is a popular and wealthy girl who initially appears shallow but gradually reveals her complexities.
- 3. John Bender (played by Judd Nelson) - The Criminal:** Bender is the rebellious troublemaker with a troubled home life and a confrontational attitude.
- 4. Brian Johnson (played by Anthony Michael Hall) - The Brain:** Brian is the academically gifted nerd who struggles with the pressures of achieving perfection.
- 5. Brian Johnson (played by Anthony Michael Hall) - The Brain:** Brian is the academically gifted nerd who struggles with the pressures of achieving perfection.

Throughout the day, the group is left in the school's library under the supervision of Assistant Principal Richard Vernon. Initially, they are all at odds with each other due to their contrasting personalities and social backgrounds. However, as the day progresses, they begin to open up, share their personal struggles, and break down the stereotypes that had defined them.

"The Breakfast Club" is a character-driven film that explores themes of identity, peer pressure, family dynamics, and the challenges teenagers face while navigating the complexities of high school life. The film is known for its poignant dialogue, memorable characters, and the enduring message that people are more than the labels society assigns to them.

As the film unfolds, the five students form a bond and gain a deeper understanding of each other, ultimately challenging the preconceived notions they had about one another. "The

"Breakfast Club" is celebrated for its authenticity in depicting the adolescent experience and remains a beloved classic in the coming-of-age film genre.

## 1. The script and our translation:

What you come see about me?	ألن تأتي لرويتي؟
I will be alone, dancing you know it baby!	عزيزتي انت تعلمين أنني سوف اكون أرقص بمفردي
Tell me your troubles and doubts	أخبريني بمخاوفك وشكوك
Giving me everything inside and out	أعطني كل شيء من الداخل والخارج
Love is strange so real in the dark	الحب غريب لكنه حقيقي في الظلام
Think of the tender things that we were working on	فكري في الأشياء الرقيقة التي كنا نعمل عليها
Slow change may pull us apart	التغيير البطيء قد يفرقنا
When the light gets into your heart, Baby!	عندما يدخل النور إلى قلبك يا عزيزتي!
Don't you forget about me	لا تنسني
Don't (4 times)	لا تفعلي
Don't you forget about me	لا تنسني
Will you stand above me	هل ستقفين بجانبني؟

Look my way but never love me	أنظري الي لكن لا تقعي في حبي
Rain keeps falling (2)	المطر يتهاطل
Down (3)	يتهاطل
Brian : march 24,1984 Shermer high school, shermer illionor 60062	بريان: 24 مارس 1984 مدرسة شيرمر الثانوية، شيرمر إلينور 60062
Dear Mr vermon	عزيزي السيد فيرمون
We accept the fact that we had to sacrifice a Saturday in detention	نحن نتقبل حقيقة أنه كان علينا التضحية بيوم السبت في الاحتجاز
For whatever we did it was wrong	لأيا كان ما فعلناه خطأ
What we did was wrong	ما فعلناه كان خطأ
But we think you are crazy to make us write an essay telling you who we think we are	لكننا نعتقد أنك مجنون لجعلنا نكتب مقالاً نخبرك فيه من نعتقد اننا
What do you care	لماذا تهتم
You see us as you want to see us	انت ترانا كما تريد أن ترانا
In the simplest terms, with the most convenient definition	بأبسط العبارات، بالتعريف الأكثر ملاءمة

You see us as a brain	ترانا كعقل
An athlete a basket case a princess and a criminal	رياضي حالة ميؤوسة أميرة ومجرم
Correct?	صحيح
That the way we saw each other at 07:00 this morning	هذه هي النظرة التي رأينا بها بعضنا البعض في الساعة 07:00 هذا الصباح
We were brainwashed	لقد تم غسل أدمغتنا
Claire: I can't believe you can't get me out of this	كلير: لا أستطيع أن أصدق أنك لا تستطيعين إخراجي من هذا
I mean it's so absurd I have to be here on a Saturday! It's not like I'm a defective or anything...	أعني أنه من السخافة أن أكون هنا يوم السبت، ليس الأمر وكأنني شخص مختل أو أي شيء من هذا القبيل...
CLAIRE'S FATHER : I'll make it up to you	والد كلير: سأعوضك
Honey, ditching class to go shopping doesn't make you defective	عزيزتي، التغيب عن الصف للذهاب للتسوق لا يجعلك شخصا مختلا
Have a good Day.	أتمنى لك يوم جيدا
BRIAN'S MOTHER: Is this the first time or the last time we do this?	والدة بريان: هل هذه هي المرة الأولى أم الأخيرة التي نفعل فيها هذا؟
BRIAN : Last...	بريان: الأخير...

BRIAN'S MOTHER: Well get in there and use the time to your advantage...	والدة بريان: حسناً، ادخل إلى هناك واستغل الوقت لصالحك...
BRIAN: Mom, we're not supposed to study; we just have to sit there and do nothing.	بريان: أمي، ليس من المفترض أن ندرس، علينا فقط الجلوس هناك دون القيام بأي شيء.
BRIAN'S MOTHER: Well mister you figure out a way to study.	والدة بريان: حسناً يا سيد، جد لنفسك طريقة للدراسة
BRIAN'S LITTLE SISTER : Yeah !	أخت براين الصغيرة: نعم!
BRIAN'S MOTHER : wel go	والدة برايان : حسنا اذهب
ANDREW'S FATHER : Hey, I screwed around	والد أندرو: حسنا انا عبثت سابقا
Guys screw around, there's nothing wrong with that. Except you got caught, Sport	الشباب يعبثون، لا حرج في ذلك، إلا أنه تم القبض عليك يا سبورت
ANDREW: Yeah, Mom already reamed me, alright?	أندرو: نعم، لقد وبختني أمي بالفعل، حسناً؟
ANDREW'S FATHER : You wanna miss a match? You wanna blow your ride? Now no school's gonna give scholarship to a discipline case	والد أندرو: هل تريد أن تفوت مباراة هل تريد أن تفسد رحلتك؟ الآن لن تقوم أي مدرسة بتقديم منحة دراسية لقضية تأديبية
Vernon: Well...well. Here we are! I want to congratulate you for being on time...	فيرنون: حسنا...حسنا. ها نحن ذا! أريد أن أهنئكم على حضوركم في الوقت المحدد.
Claire: Excuse me, sir? I think there's Been a mistake. I know its detention, but...um...I don't think I belong in here...	كلير: عفواً يا سيدي؟ أعتقد أن هناك خطأ ما. أعلم أنه احتجاز، لكن... أم... لا أعتقد أنني أنتمي إلى هنا...
Vernon: It is now seven-oh-six. You have exactly eight hours and fifty-four minutes to think about why you're Here. To ponder the error of you ways...	فيرنون: الساعة الآن السابعة والسادسة. لديكم بالضبط ثماني ساعات وأربع وخمسون دقيقة للتفكير في سبب وجودكم هنا. لتتفكروا في الأخطاء التي اقترقتموها

Vernon: and you may not talk. You will Not move from these seats.	فيرنون: ولا يجوز لكم التحدث أو التحرك من هذه المقاعد.
Vernon ...and you... will not sleep	فيرنون : ...و أنت... لن تنام
Alright people, we're gonna try something a little different today. We are going write an essay--of no less than a thousand words--describing to me who you think you are.	حسنًا يا جماعة، سنجرب شيئًا مختلفًا بعض الشيء اليوم. سنكتب مقالًا - لا يقل عن ألف كلمة - تصفون لي فيه من تظنون أنفسكم
BENDER: Is this a test?	بندر: هل هذا اختبار؟
Vernon And when I say essay...I mean essay. I do not mean a single word repeated a thousand times. Is that clear Mr Bender?	فيرنون وعندما أقول مقالة...أعني مقالة. لا أقصد كلمة واحدة تتكرر ألف مرة. هل هذا واضح يا سيد بندر؟
Bender Crystal...	بندر وضوح الشمس
Vernon Good. Maybe you'll learn a little something about yourself. Maybe you'll even--decide whether or not you care to return.	فيرنون جيد. ربما ستتعلم شيئًا صغيرًا عن نفسك. ربما ستقرر أيضًا ما إذا كنت مهتمًا بالعودة أم لا
Brian You know, I can answer that right now sir...That'd be "No", no for me. cause...	بريان: كما تعلم، يمكنني الإجابة على هذا السؤال الآن يا سيدي... سيكون ذلك ب "لا"، لا بالنسبة لي. 'سبب...
Vernon Sit down Johnson...	فيرنون اجلس جونسون
Brian Thank You sir..	بريان شكرا سيدي..
Vernon My office...	فيرنون مكتبي...
Vernon ...is right across that hall. Any Monkey business is ill-advised...	فيرنون: مباشرة عبر القاعة، لا انصحكم بأي سلوك غير لائق

Vernon ...any questions?	فيرنون أي أسئلة؟
Bender Yeah...I got a question.	بندر نعم...لدي سؤال.
Bender: Does Barry Manilow know you raid his wardrobe?	بندر: هل يعرف باري مانيلو أنك قمت بمداهمة خزانة ملبسه؟
Vernon I'll give you the answer to that question, Mr. Bender, next Saturday. Don't mess with the bull young man, you'll get the horns.	فيرنون سيد بندر سأجيبك على هذا السؤال، يوم السبت القادم. لا تعبت مع الثور أيها الشاب، و إلى سينطحك بقرونه
Bender That man...is a brownie hound...	بندر: هذا الرجل... أناني
Bender You keep eating your hand and you're not gonna be hungry for lunch	بندر إذا استمررت في أكل يدك فلن تشعرى بالجوع في وقت الغداء
Bender I've seen you before, you know...	بندر أتعلمين، لقد رأيتك من قبل
Brian Who do I think I am? Who are you? Who are you?	بريان من أعتقد أنني؟ من أنت من أنت؟
Brian I am a walrus...	برايان: هل أنا فقمة؟
Brian It's the shits, huh?	برايان: إنه القرف، أليس كذلك؟
Claire : I can't believe this is really happening to me	كلير: لا أستطيع أن أصدق أن هذا يحدث لي حقًا
Bender Oh, shit! What're we s'posed to do If we hafta take a piss?	بندر: اه سحقا! ماذا يفترض بنا أن نفعل إذا أردنا دخول الحمام؟

Clair : Please...	كلير : ارجوك توقف
Bender: If you gotta go... you gotta go!	بندر: إذا كان عليك الذهاب... عليك الذهاب
Clair: oh my god!	كلير: يا إلهي
Andrew: hey, yer not urinating in here!	أندرو : لن تتبول هنا يا صاح!
BENDER Don't talk don't talk it makes it crawl back up!	بندر ' لا تتحدث، لا تتحدث، إنه يجعل الأمور تعود إلى الوراء
Andrew : You whip it out and you're dead before the first drop hits the floor	أندرو : أفعالها وستموت قبل أن تسقط أول قطرة على الأرض
Bender : You are so sexy when you get angry!	بندر: تصبح مثيرا للغاية عندما تغضب!
Bender: Hey, homeboy...why don't you go close that door. We'll get the prom queen impregnated!	بندر: أيها الفتى المدلل... لماذا لا تغلق ذلك الباب.
Andrew: Hey! .... Hey!	أندرو: يا هذا !
Bender : What?	بندر: ماذا ؟
Andrew: If I lose my temper, you're totalled man!	أندرو: إذا فقدت أعصابي، فأنت في عداد الموتى يا رجل!
Bender: Totally?	بندر: بشكل كامل؟
Andrew : Totally!	أندرو : بشكل كامل
Clair: Why don't you just shut up! Nobody here is interested!	كلير: لماذا لا تصمت! لا أحد هنا مهتم!
Andrew: really! Buttface!	أندرو : حقا ! غبي

Bender: Well hey Sporto! What'd you do to get in here? Forget to wash your jock?	بندر : حسنًا يا سبور تو! ماذا فعلت لتجد نفسك هنا؟ نسيت أن تغسل لباسك الداخلي؟
Brian: uh, excuse me fellas? I think we should just write our papers...	بريان: اه، عفوًا يا رفاق؟ أعتقد أننا يجب أن نكتب أوراقنا فقط...
Andrew: Look, just because you live in here doesn't give you the right to be a pain in the ass...so knock it off!	أندرو: اسمع العيش هنا لا يمنحك الحق في أن تكون مزعجًا لذا توقف عن ذلك!
Bender: it's a free country ....	بندر: إنها دولة حرة ....
Claire: He's just doing it to get a rise out of you! Just ignore him...	كلير : إنه يفعل ذلك فقط لكي يزعجك! تجاهله
Bender: Sweets...you couldn't ignore me if you tried	بندر : حلوتي لا يمكنك تجاهلي اذا حاولت
Bender: so so ... Are you guys like boyfriend, girlfriend.....	بندر: حسنا حسنا هل انتم على علاقة
Claire : go to hell ...	كلير : اذهب للجحيم
Andrew: enough	اندرو: هذا يكفي
Vernon: hey what's going on there? Smug little pricks!	فيرنون : ماذا يحدث هنا ؟ ايها المتعجرفون الصغار
Andrew : scumbag	اندرو: وغد
Bender: what do you say we close that door we can't have any kind of party with Vernon checking us out every few seconds	بندر : ماذا لو نغلق الباب فلا يمكننا ان نحظى بالمرح هكذا و فيرنون يأتي كل لحظة ليتفقدنا
Brian: well you know the door is supposed to stay open...	اندرو: انتم تعلمون انه من المفترض ان يبقى الباب مفتوحا
Bender: so what?	بندر: وان يكن؟
Andrew: so why don't you just shut up! There is four other people in here u know ...	اندرو : فلماذا لا تصمت فحسب, انت تعلم انه هنالك اربعة اشخاص آخرين هنا

Bender: god, oh you can count see! I knew you had to be smart to be a wrestler	بندر : يا الاهي أترى انه يمكنك العد ! كنت اعلم انك ذكي
Andrew: who the hell are you to judge anybody anyway?	من تضمن نفسك لكي تحكم على الناس باي حال ؟: اندرو
Claire: Really.....	كلير: حقا
Andrew: you know bender you don't even count .I mean if you disappeared forever it wouldn't make any difference. You may as well not even exist at this school.	أندرو : هل تعرف يا بندر ان لا أحد يهتم لأمرك اعني لو اختفيت للابد لن يحدث أي فرق كان من الممكن ان لا يكون لك وجود اصلا في هذه المدرسة
Bender: well I will just run right out and join the wrestling team.	بندر : حسنا, سأركض للانضمام لناد المصارعة في الحين
Bender: maybe the prep club too! Student council...	بندر : ربما نادي الواجبات المنزلية أيضا ! مجلس الطلبة ....
Andrew: no , they wouldn't take you	أندرو: لا لن يقبلوك
Bender: I am hurt	بندر :لقد جرحت مشاعري
Claire: you know why guys like you knock everything...	كلير: هل تعلم لماذا الأشخاص امثالك يدمرون كل شيء
Bender: oh this should be stunning...	بندر: يجب أن يكون هذا مذهلا
Claire : it's because you are afraid	كلير: هذا لأنكم تخافون
Bender: oh god : you richies are so smart that's exactly why I'm not heavy in activities	بندر :يا الاهي انتم أذكيا جدا ليها الاغنياء لهذا السبب انا لا اكثرث للنشاطات
Claire: you are a big coward	كلير :أنت جبان
Brian : I'm in the math club	براين :انا في نادي الرياضيات
Claire: see you afraid that they won't take you .you don't belong so you just have to dump all over it ....	كلير: أنت خائف من ان لا يختاروك انت لا تنتمي لأي مكان لهذا تقوم بإفساد كل شيء

Bender: well, it wouldn't have anything to do with you activities people being assholes now would it?	بندر: حسنا أليس لهذا علاقة بكونكم يا من تمارسون الأنشطة حمقى
Claire: well you wouldn't know ... you don't even know any of us.	كلير: حسناً لن تعرف... انت لا تعرف أي منا حتى
Bender : well I don't know any lepers either but I'm not gonna run out and join one of their fucking clubs	بندر: أنا أيضا لا أعرف أي منبوذين لكنني لن أركض للانضمام لواحد من فرقهم اللعينة
Andrew : hey lets watch the mouth , huh	أندرو: اسمع انت انتبه لكلامك
Brian : I am in the physics club too ...	براين :انا في نادي الفيزياء أيضا
Bender: excuse me a sec... What are you babbling about?	بندر: لحظة فقط ... عن ماذا تهذي ؟
Brian: well what I said was, I'm in the math club, the Latin club and the physics club.	براين : حسنا قلت لكم انني عضو في نادي الرياضيات و اللاتينية و نادي الفيزياء أيضا
Claire : that's an academic club	كلير :لكن هذا ناد أكاديمي
Brain: So?	براين : و ان يكن ؟
Claire : so academic clubs are not the same as other kind of clubs	كلير: هذا يعني أن النوادي الأكاديمية ليست مثل الأندية الأخرى
Bender: oh but to dorks like him.... They are ..... what do you guys do in your club	بندر :لكنها كذلك بالنسبة لأحمق مثله .... ماذا تفعلون يا صاح في ناديكم
Brian : I, physics we am ah talk about physics , about properties oh physics	براين: في الفيزياء نتحدث عن الفيزياء و خصائصها
Bender: so its sortta social ... demented and sad, but social. Right?	بندر: حسنا اذا انها شبه اجتماعية ...مختلة و حزينة اكنها اجتماعية صحيح؟
Brian: yeah, well, I guess you could consider it a social situation. I mean there are other children in my club and uh , at the end of the year we have , um, you know , a big banquet, at the , uh , at the Hilton	براين :نعم حسنا اعتقد انه يمكنك مناداتها بالحالة الاجتماعية أعني انه هناك أطفالا آخرين في النادي وفي آخر السنة لدينا كما تعلمون مأدبة كبيرة في فندق الهيلتون
Bender: you load up , you party....	بندر :تكونون صاخبين و تحتفلون

Brian : well, no , we get dressed up ... I mean , but , but we don't get high	برايين :لا ليس كذلك نحن نتأق لكننا لا ننتشي او نتعاطى أي شيء
Claire : only burners like you get high	كلير :الفاسدون أمثالك هم من ينتشون
Brian: and, uh, I didn't have any shoes. So I had to borrow my dad's it was kinda weird because my mom doesn't like me to wear other people's shoes, and , uh my cousin Kent my cousin Kendall from uh Indiana h got high once and you know he started eating like really weird foods and uh and then he just felt like he didn't belong anywhere, you know kinda like you know twilight zone kinda	برايين :و...اه لم يكن لدي أي حذاء. لذا اضطررت إلى استعارة حذاء والدي، كان الأمر غريبًا نوعًا ما لأن أُمي لا تحبني أن أرتدي أحذية الآخرين، وآه ابن عمي كينت، ابن عمي كيندال من آه إنديانا، كان منتشيًا ذات مرة و بدأ يأكل بشكل غريب حقًا وبعد ذلك شعر وكأنه لا ينتمي إلى أي مكان، منطقة الشفق نوعًا ما
Claire :sounds like ...	كلير :يبدو كذلك
Andrew: look, you guys keep up your talking and Vernon is gonna come right in here , I got a meet this Saturday and I'm not gonna miss it on account of you boneheads	أندرو :حسنًا واصلوا حديثكم وسيأتي فيرنون الى هنا, لدي موعد هذا السبت و لن أفوته بسببكم أيها الحمقى
Bender: oh and wouldn't that be a bite ... Missing a whole wrestling meet!	بندر :ألن يكون هذا مؤسفا ... تفويت موعد المصاراة بأكمله
Andrew: well you wouldn't know anything about it faggot! you never competed in your whole life	أندرو :لن تعرف أي شيء عن ذلك أيها الشاذ أنت لم تنافس احدا ابدًا في حياتك
Bender: oh I know I feel all empty inside because of it. I have such a deep admiration for guys that roll around on the floor with other guys!	بندر : أعرف لهذا أشعر أنني فارغ من الداخل ,انا مفتون بالشبان الذين يتدحرجون على الأرض مع شبان آخرين
Andrew: ah you would never miss it you don't have any goals	أندرو :لم تكن لتفتتها ليس لديك أي أهداف
Bender: oh but I do! Andrew: really?	بندر : آه لكن بالفعل لدي اهداف أندرو :حقا ؟
Bender: I wanna be just like you I figure all I need is a labotomy and some tights	بندر :انا اريد ان اكون مثلك أعتقد أن كل ما أحتاجه هو جراحة في فصوص المخ و بعض الجوارب الضيقة
Brian: you wear tights?	برايين:هل ترتدي جوارب ضيقة ؟

Andrew: o I don't wear tights I wear the required uniform	أندرو : لا أرتد جوارب ضيقة بل أرتدي الزي الرسمي المطلوب
Brian: tights ....	براين:جوارب ضيقة
Andrew: shut up!	براين: أخرس
Brian: You know there's not s'posed to be any monkey business!	بندر : تعلمون أنه لا ينبغي أن ينبغي أن نقوم بأي تصرف غير لائق
Bender: Young man...have you finished your paper?	بندر :أيها الشاب هل انهيت واجبك؟
Claire: What are you gonna do?	كلير :ماذا ستفعل؟
Andrew: drop dead, I hope!	أندرو:أأمل أن يرحل بعيدا
Brian: Bender, that's, that's school property there...you know, it belong to us. It's something not to be toyed with.	براين :تلك ملكية تابعة للمدرسة نحن من ينتفع بها, ليست شيئا يجب التلاعب به
Andrew: That's very funny, come on, fix it!	أندرو :حسنا هذا مضحك جدا قم بإصلاحه الآن
Brian: You should really fix that!	براين :يجب عليك إصلاحه
Bender: Am I a genius?	بندر : هل أنا عبقرى؟
Andrew: No, you're an asshole!	أندرو: لا انت أحمق
Bender: what a funny guy!	بندر : يا لك من فتى مضحك
Andrew: Fix the door Bender!	أندرو:أصلح الباب يا بندر
Bender: Everyone just shhh!	بندر : اصمتوا جميعا

## 2. Employed strategies and methods

We are delighted to present our work on the translation of a cinematic classic, "The Breakfast Club." This iconic film originally produced in English that holds a special place in the hearts of many around the world. The opportunity to bring this beloved movie to a broader, international audience by rendering it in Arabic is a privilege that I deeply cherish. We sought to not only convey the narrative faithfully but also to capture the essence of its cultural and emotional impact, like any translation endeavor, this project presented unique challenges. The script contains elements deeply rooted in the culture and context of the original film, including humor, social norms, and idiomatic expressions. Addressing these nuances while ensuring the script remains authentic to its source was a journey that demanded a judicious selection of strategies and methods.

In the upcoming presentation, we will provide an overview of the methodologies used to navigate this complex translation process. We will explore the overarching strategies that guided our work and delve into specific methods, illustrated by examples from the translated "The Breakfast Club" script. We have completed the translation of only the initial 15 minutes of the movie.

### A: Direct Translation

Oh my god!

يا إلهي

Analysis:

The translation strategy used is direct translation. In this strategy, the source text is translated as closely as possible to the target language while maintaining the same meaning and impact. The English exclamation "oh my god!" is directly translated to "يا إلهي" in Arabic, effectively conveying the speaker's surprise or shock in a straightforward manner.

### B: Equivalence

That man...is a brownie hound

هذا الرجل أناني

Analysis:

"Brownie hound" is not a standard term in English, and its meaning may not be clear without context. In the context of "The Breakfast Club," it appears to be a playful or mocking nickname that shows that he is kind of selfish (Vernon) and only cares about making Bender wasting another Saturday in detention

و بما أن معنى هذه الكلمة يختلف باختلاف سياق الجملة قمنا بترجمتها حسب الرسالة الأولى التي تبادرت الى أذهاننا فور سماع الكلمة ألا و هي " أناني "

### **C: Functional Equivalence**

It's the shits huh!

إنه القرف، أليس كذلك؟

Analysis:

The phrase "It's the shits, huh?" is an informal and slang expression in English that is used to convey dissatisfaction, disappointment, or a negative assessment of a situation. In this context, "the shits" is a colloquial way of saying that something is very bad or unpleasant. When translating this phrase into Arabic, you might use an equivalent expression that conveys a similar sentiment.

In this Arabic expression, "قرف" (qaraf) is a colloquial term that can be used to express displeasure or disappointment in a situation. The phrase "أليس كذلك؟" (Alaysa kathalik?) is added to seek agreement, similar to the English "huh?"

### **D: Adaptation**

Buttface

غبي

Analysis:

Equivalence: for example The term "buttface" is a childish and somewhat insulting slang word used to insult or tease someone by suggesting that their face or appearance is unattractive or unpleasant a term that we don't use as Arabs and the word itself its considered kind of a swearword "عيب". So I've translated it as "غبي" to soften it the same with the term:

Fucking اللعينة

It could be offensive to the Arab audience if translated directly.

**Language and Slang:** Certain slang words, expressions, or profanity may be omitted or replaced with culturally appropriate language. The use of strong language may be toned down to match cultural norms.

### **E: Omission for Cultural Sensitivity**

During the translation of this script, I chose to delete certain portions due to their cultural inappropriateness in the target audience's culture or their prohibition from discussion, as they are regarded as disrespectful. The strategy employed here involved "omission for cultural considerations". Thus, I decided to exclude these elements even in the source text instead of attempting to provide a more suitable equivalence in the target language.

Sensitive Topics: Scenes or dialogue that touches on sensitive topics or issues that are considered taboo or controversial in Arab culture may be modified or omitted.

It's important to note that there are cultural differences in how expressions like these are used and understood. What might be considered informal but acceptable in one culture may not be appropriate in another. Additionally, slang terms and expressions can vary significantly from one region or dialect to another within the Arabic-speaking world. Therefore, it's essential to consider the cultural and regional context when using or interpreting such expressions.

### **F: Dynamic (Functional) Equivalence**

You know there's not s'posed to be any monkey business

تعلمون أنه لا ينبغي أن نقوم بأي تصرف غير لائق

Analysis:

When Brian says, "You know there's not s'posed to be any monkey business," he means that there should be no foolishness, misbehaviour, or fooling around. He is reminding the group that they are supposed to be in detention, and they should not engage in any disruptive or inappropriate behaviour.

To translate this phrase into Arabic, you can use a strategy known as "dynamic equivalence" or "functional equivalence." This strategy focuses on conveying the meaning and intent of the source text in a culturally appropriate and natural way in the target language. In this case, you might translate it as:

أنتم تعلمون أنه لا ينبغي أن يكون هناك أي تصرف غير لائق.

### **3. Subtitling with Filmora Software**

In the ever-evolving landscape of audio-visual translation, technological advancements have played a pivotal role in enhancing the efficiency and precision of subtitling processes. In the pursuit of effective subtitling, the utilization of specialized software has become integral to the workflow of translators and audio-visual professionals.

For the purpose of this research, the subtitling process was facilitated and streamlined with the aid of Filmora, a renowned video editing and subtitling software. Filmora, developed by Wondershare Technology, has emerged as a user-friendly and versatile solution catering to the multifaceted demands of video content creators and subtitlers alike. The integration of Filmora into the subtitling workflow was motivated by its robust feature set, including:

- **Subtitle Editor:** Filmora's dedicated subtitle editor offers a user-friendly interface for creating and editing subtitles. This feature is instrumental in the synchronization of subtitles with audio-visual content, ensuring precise timing and seamless integration.

- **Subtitle Styling:** The software provides customization options for subtitle styling, enabling the subtitler to adhere to industry-standard subtitle formatting and ensuring readability and aesthetics in the final product.
- **Multi-language Support:** Filmora supports multiple languages, which is particularly valuable for projects involving translation and localization into various target languages. It simplifies the process of managing and editing multilingual subtitles.
- **Timeline-Based Editing:** The timeline-based approach in Filmora allows for meticulous control over the placement and timing of subtitles, ensuring that they align perfectly with the spoken dialogue and visual elements.
- **Export and Rendering:** Filmora offers a range of export options, making it a versatile choice for various project requirements. Subtitles can be rendered in different formats, including SRT, ASS, and more, ensuring compatibility with a wide array of media players and platforms.
- **User-Friendly Interface:** Filmora's intuitive and accessible user interface is conducive to both novice and experienced subtitlers, allowing for a smooth learning curve and efficient subtitling workflow.
- **Integration with Video Editing:** Beyond subtitling, Filmora's video editing capabilities enable comprehensive video post-production, offering a one-stop solution for content creators who seek to enhance the visual and auditory aspects of their projects.

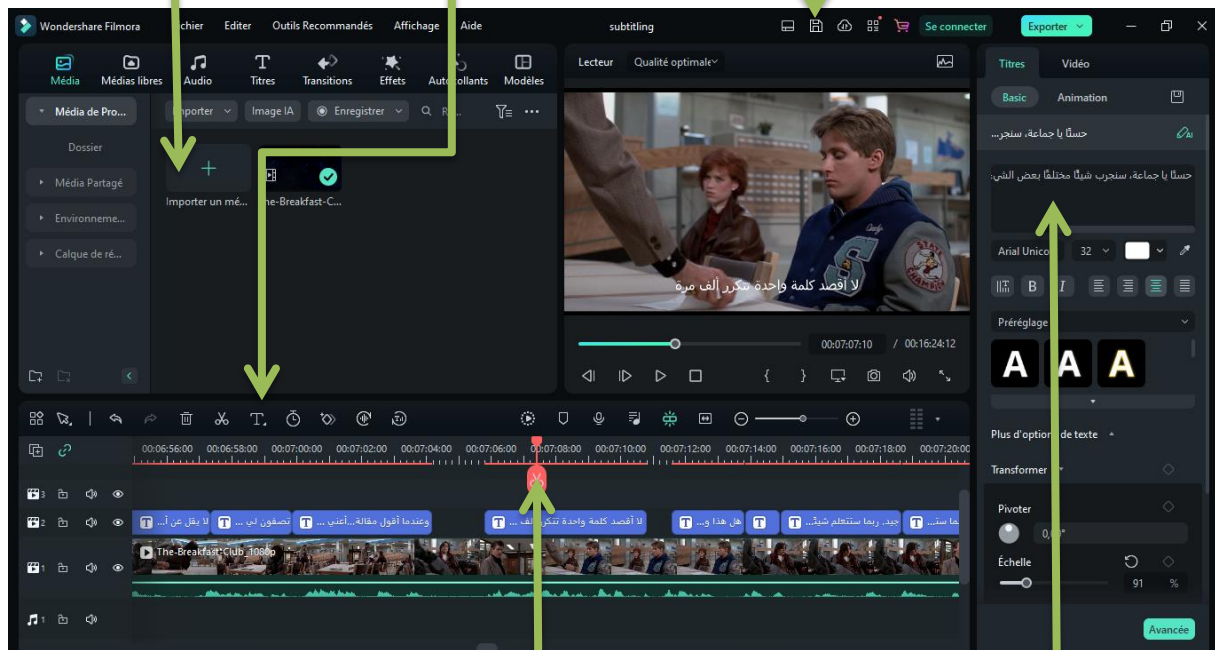
The choice of Filmora as the subtitling software for this project was informed by its versatility and efficiency. The software's features were instrumental in ensuring that the subtitling process remained accurate, visually appealing, and synchronized with the audio-visual content. Filmora's capabilities not only expedited the subtitling process but also contributed to the overall quality of the subtitled content, aligning with the industry's evolving demands for precise and engaging subtitling in audio-visual translation.

#### 4. Simplified image that shows how to use Filmora:

Select your Project to Start  
1

Click on the letter T to start writing  
3

Do not forget to save when you finish  
5



Select the scene you want to subtitle  
2

Write your translation and modify if necessary  
4

## **Conclusion**

As the global entertainment industry continues to transcend cultural boundaries, the role of audiovisual translation, particularly subtitling, becomes paramount in ensuring meaningful cross-cultural communication. This dissertation explores the intricate dynamics of cultural localization and its profound impact on subtitling practices within the realm of audiovisual translation, with a specific focus on the iconic American film, ‘The Breakfast Club’. The study begins by delving into the theoretical foundations of audiovisual translation, drawing insights from seminal works by scholars such as Chaume, Cronin, Diaz-Cintas, and others. It navigates the challenges inherent in subtitling, both technically and professionally, as well as the broader difficulties posed by cultural nuances. By analysing the technical aspects of subtitling, the research sheds light on the intricacies involved in rendering linguistic and cultural elements faithfully on screen.

The heart of the dissertation lies in the examination of cultural localization in the context of subtitling, utilizing the American film ‘The Breakfast Club’ as a case study. The analysis encompasses linguistic nuances, idiomatic expressions, and the adaptation of cultural elements, exploring how these are negotiated and transformed to resonate with diverse audiences. The challenges posed by dialects, regional variations, and the need for balance between authenticity and accessibility are scrutinized through a lens of practical application.

Furthermore, the dissertation addresses the professional challenges faced by audiovisual translators, emphasizing the importance of a comprehensive understanding of cultural contexts. Insights from prominent scholars such as Gottlieb, Diaz-Cintas, and Venuti are incorporated to illuminate the intricate relationships between translation, cultural sensitivity, and the demands of the industry. The study also considers the benefits of cultural localization, exploring how a nuanced approach can enhance audience engagement, foster cross-cultural understanding, and contribute to the global dissemination of cinematic works. The theoretical framework incorporates perspectives from Esselink, Pym, Robinson, Schaffner, and Venuti to underscore the positive implications of cultural adaptation.

In conclusion, this dissertation offers a comprehensive examination of the impact of cultural localization on subtitling within the realm of audiovisual translation, utilizing ‘the Breakfast Club’ as a tangible case study. The findings contribute to the evolving discourse on audiovisual translation practices, providing valuable insights for scholars, practitioners, and stakeholders in the field.

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