



BENEMERITA UNIVERSIDAD AUTONOMA DE PUEBLA

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Facultad de Lenguas

**Audiovisual Translation: Is it feasible to teach AVT to  
students of the BUAP Language Faculty, Bachelor's  
Degree in English Teaching?**

A thesis submitted to the Faculty of Languages for the  
degree of

**Licenciatura en la Enseñanza de Inglés**

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**“AUDIOVISUAL TRANSLATION: IS IT FEASIBLE TO TEACH AVT  
TO STUDENTS OF THE BUAP LANGUAGE FACULTY,  
BACHELOR'S DEGREE IN ENGLISH TEACHING?”**

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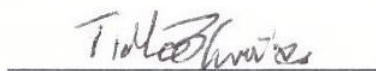
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# Chapter I

## INTRODUCTION

### 1.1 Introduction to the problem

The idea to do this research arose at the time I wanted to focus on the translation area, so I began to look for courses that would help me to improve my translation competences and even obtain a certification as a translator. Also, I started looking for work in that area.

Searching for work on the Internet, I found that several employers were looking for translators, that knew how to handle machine translation programs and even subtitling. I also found several job offers that involved localization of web pages or video games. My doubts began when I realized that I didn't know any of those terms and I did not possess any of the skills required in this field.

As I went into the topic a little bit and looked for the terms mentioned above, I found that all this had a name: Audiovisual Translation (AVT). I wondered why none of this was taught to me at university. Looking on the Faculty page for the four-month study plan options in the translation area, I realized that there was a subject called "Translation Technologies", which was the closest to Audiovisual Translation. This was an option that I certainly would have liked to take but there were never enough people interested for the subject to be taken.

For me this is an important issue and I think it is the same for all those students who want to choose the translation area as their future profession. The problem resides in the fact that we are not prepared very well for this field of work. We are not being taught what we need, and I believe that the BUAP, being a high-prestige university, should go along with what is required in the present day.

Audiovisual translation has become an important profession in recent times. This is because this branch of translation focuses on audiovisual aspects such as television or digital platforms that are currently gaining more interest. However, it is incomprehensible that there is no initiative to teach audiovisual translation. A study carried out in 2018 in Mexico (Morayta 2018) reveals that there are only two public universities that offer a bachelor's degree in Translation including a course of audiovisual translation.

Taking into account the above, we can assume that this branch is unknown because there is not enough diffusion of information. It is important that the students of the language faculty/BUAP are well informed and have the necessary knowledge of this matter. Competences in audiovisual translation could give advantage to graduates of this institution. They could even be beneficial to the translator community, specifically the translation services market and research.

## **1.2 Purpose of the study**

The main objectives of this research are, on the one hand, to outline the study opportunities for audiovisual translators in Mexico and, on the other hand, to evaluate the proposal of audiovisual translation as a new subject at the Faculty of Languages of the Benemérita Universidad Autónoma de Puebla measured by surveys of teachers and students, in order to expand the field of knowledge of its graduates.

This elective course would embrace a short introduction to audiovisual translation and its tools, as well as a little practice, especially in subtitling.

General Objectives

-Determining the feasibility of teaching audiovisual translation to students of the Bachelor's Degree in English Teaching, BUAP Faculty of Languages.

-Include the proposal of a new subject to the curriculum as an elective of the BUAP Language Faculty to complement the training of students.

### Specific Objectives

-To list study opportunities in Mexico in the area of AVT.

-Elicit the opinion of the translation teachers about the feasibility of implementing the subject of AVT within the curriculum of the BUAP language faculty.

-To know the opinion of the students of this degree in accordance with the implementation of the audiovisual translation subject

### **1.3 Research questions**

1.-What opportunities exist for training in audiovisual translation in Mexico?

2. - Do LEI/BUAP professors consider it appropriate to implement AVT as a subject?

3. Are LEI/BUAP students interested in studying AVT as a subject?

4.-Is it feasible for the subject of audiovisual translation to be added to the curriculum of LEI/BUAP?

The first question will help broaden the view of Audiovisual Translation in Mexico from a national labor and educational perspective.

The second and third questions have an exploratory character, aimed at discovering the opinions of teachers and students within the faculty of languages about the possibility of implementing AVT material. Some of these opinions are if students would like this subject to be taught, or from teachers, such as if they believe the faculty is in a position to include this kind of material in the LEI/BUAP curriculum.

Question number 4 is a conclusion to the two previous questions.

### **1.4 Importance of the research**

When looking for job resources I found that many employers are looking for translators that not only know how to handle the language, but also how to handle various components that we are not told about or shown, such as the use of a database, or the use of the CAT tools explained in Chapter Two, etc.

The hypothesis behind this research is the importance of audiovisual translation in today's world and therefore the importance of teaching it within the language Bachelor's Degree.

Undoubtedly, AVT is becoming more and more significant, and it is necessary to train professionals in this field. However, the possibility of implementing an AVT subject depends on many factors, such as student interest, teacher training, and the material conditions of the faculty. The importance of this study lies then in evaluating, based on the opinion of teachers and students, whether it is feasible to implement this subject in the Faculty of Languages, BUAP.

### **1.5 Limitations of the research**

As the subject is relatively recent, there is very little research here in Mexico on it.

Another limitation would be that it would only be possible to obtain opinions from teachers and students without detailing thoroughly if there are sufficient resources for teachers to take any course in AVT if needed or if the faculty has adequate facilities to carry out the practice of Audiovisual Translation.

Moreover, the school does not focus on translation; for that reason, not much importance is attached to this area.

## 1.6 Key terms <sup>1</sup>

**AVT:** Audiovisual Translation

**Subject:** An area of knowledge that is studied in school, college, or university

**Subtitling:** A printed translation of foreign-language dialogue shown at the bottom of the screen, as in a film or a television broadcast.

**Dubbing:** To insert a new soundtrack, often a synchronized translation of the original dialogue, into (a film).

**Localization:** The process of adapting a product or service to make it suitable for a new area

**Translation:** The activity or process of changing the words of one language into the words in another language that have the same meaning:

**Voice-over:** Information or comments in a film, television program, etc. that are given by a person who is not seen on the screen

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<sup>1</sup> All the terms are taken from in Cambridge University Press (s.f) in the dictionary.cambridge.org. Recovered on May 20<sup>th</sup>, 2021, in <https://dictionary.cambridge.org/dictionary/english/>

## **1.7 Organization of the work**

This work is organized into five chapters. The first explains the purpose, the justification, and the motivation for which the investigation is carried out. Chapter II is dedicated to the relevant literature that will help comprehend concepts and reinforce ideas. Chapter III aims to explain the methodology and instruments to obtain the results. Chapter IV analyzes the information obtained, and Chapter V discusses the conclusions.

## **Chapter II**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

As mentioned in the previous part, this chapter explores the essential topics to help the reader comprehend this work, content related to Audiovisual Translation with authors who are experts in the subject.

#### **2.2 Translation**

Some legends narrate that in ancient times all the people in the world spoke the same language; for this reason, relations in the world were "perfect" because everyone understood each other. The Old Testament tells us that the Tower of Babel was built to reach heaven, giving God the perception that man was greater than him. That action led God to cast a curse that caused all men to speak a different language, preventing them from understanding each other. After this tragedy, making contact among nations was difficult and caused misunderstandings between cultures.

We do not possess evidence that at some specific moment in history, the same language was spoken; however, we have proof that there is a diversity of languages, and there is an enormous need to communicate and exchange messages. That's why translators undoubtedly have to exist. A translator is a person who transfers an idea from one language to another.

The Online Etymology Dictionary<sup>2</sup> says that the word comes from Latin *transferre* and means “one who transfers or interprets, one who carries over”, and although this definition was written a long time ago, the meaning of translator has not changed because the Cambridge Dictionary<sup>3</sup> defines it as “a person whose job is changing words, especially written words, into a different language”.

But the translator's job is not limited to changing words from one language into another, its impact goes beyond. To explain its complexity we are going to break down the process of translation. Within each definition of these authors, we can notice something in common. Language is defined by Oxford Advanced Learner's Dictionary<sup>4</sup> as “The system of communication in speech and writing that is used by people of a particular country or area and a system of sounds and words to communicate”; using this definition we can understand that language is a system where there are sounds, words and even symbols that communicate something.

Uniting the definition of language with that of translation, one of the oldest ideas, but still of great weight in the world of translation, arises, and that is what Jakobson proposed in 1959 as the three types of translation:

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<sup>2</sup> Online Etymology Dictionary (n.d.) Translator. In etymonline.com. Recovered on May 20th , 2021, in [https://www.etymonline.com/word/translator#etymonline\\_v\\_39358](https://www.etymonline.com/word/translator#etymonline_v_39358)

<sup>3</sup> Cambridge University Press (s.f) Translator. In dictionary.cambridge.org. Recovered on May 20<sup>th</sup>, 2021, in <https://dictionary.cambridge.org/dictionary/english/translator>

<sup>4</sup> Oxford University Press (s.f) Language. In oxfordlearnersdictionaries.com. Recovered on May 20<sup>th</sup>, 2021, in <https://www.oxfordlearnersdictionaries.com/us/definition/english/language?q=language>

“1) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language. 2) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language. 3) Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.” (p. 114)

Intralingual translation refers to the variants of the same language, dialects or sociocultural levels; the arrival language is the same as the departure language. Not to forget that even if some words are synonyms, this does not mean that they are equivalent at the moment of translation. Ellaine (2018) shows us an example in the analysis of Jakobson's work: "Cold is a synonym of freezing but, it is not the same because each word is referred to a different type of coldness" (p.2). This means that there are variants or adaptations of the same language. For example, when a book is adapted for children, the text is simplified so that they can understand it.

2) The second one is “Interlingual translation”. It refers to completely changing the language of a text from its source language to a target language. In this type of translation, it is essential to rewrite the message with as much fidelity as possible, considering both languages and cultures. That is why the translator must know both languages at the same level, know the cultures of both societies, their grammar, etc., in such a way that if there is no word in the target language, the translator has to find a solution to translate it and to be understood by the target audience.

3) We previously explained Intralingua and Interlingual translation. Jakobson explains that translation does not have to be from one (verbal) language to another, it can also involve a single language, but could you still translate something that has no words? That is why

there is also a third type of translation, Intersemiotic translation, and this kind of translation is very important for this work since it is based on encoding a language (non-verbal), which includes images, sounds, codes of the deaf-mute, gestures, onomatopoeias, and nowadays also emoji, into a proper verbal language. This category encompasses more than one might imagine.

What is known about translation is constantly advancing. There are new discoveries, new disciplines, and new translation tools that allow the translator to show his work to the world, even though it is not a new profession. The consequences of globalization have shown that translation is still required, and this can be noticed every day in the media and in the efforts of people who want to learn about other cultures or economic and political factors. Translation is one of the many disciplines that allows this connection with the world.

### **2.3 Audiovisual Translation**

When I was a child and watched television, I believed that everyone spoke the same language. When I grew up, I discovered that the world had many languages because my favorite video game had words that I didn't understand. When I was a teenager, I wondered how all that was possible, that the characters of a movie on the other side of the world could speak the language that I speak and my favorite video game as well. Then I discovered that Audiovisual Translation has existed for many years, but it was not until the 20th century that its rise began.

What is its history? Returning to the types of translation that Jakobson mentioned, there is one that interests us in particular at this time: Intersemiotic translation. One of the domains where intersemiotics comes to life is the cinema with the silent-film pioneers, where there was a language that was not spoken. Nevertheless, it was communicative. Cinema is where the history of Audiovisual Translation started with the intertitles. "Intertitles provided a lens through which audiences could understand the film, enabling a wider range of directorial vision and cinematic narrative" (Brubaker, 2008: 120). But it was not long until sound films appeared and with them subtitling and dubbing.

It has been known by various names over the years. "The term *trans adaptation* or *film dubbing* was used by István Fodor in 1976; *Film Translation* was the term used by Mary Snell-Horby, 1988; Ian Mason used the term *Screen Translation* in 1989; *Traducción Cinematográfica* was the term used by Amparo Hurtado in 1994; and Jorge Díaz Cintas, in 2001, used the term *Traducción Audiovisual* (Pardo, 2013:19). Finally, it was recognized worldwide as Audiovisual Translation (ATV). Ramel (2010) states that "AVT is definitely here to stay and will, even by any other name, remain an interesting field for exploration" (p.16).

From my standpoint, the term Audiovisual Translation is my favorite because it encompasses what is known as audiovisual products. The impact of technology in today's world broadens the dimension of this term. As a proof of this, there is the definition of one of the pioneers of Audiovisual Translation, Chaume (2013): "Audiovisual Translation is an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, subtitling, respeaking, audio subtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation,

subtitling for the deaf and the hard of hearing, audio description, fan subbing and fan dubbing” (p. 105).

Alongside the diversification and expansion of broadcast media, the internet increased the participation of translators working on multimedia products. In former times, it was said that the internet or technology was the future, but today it is a fact, something that we live with and consume constantly. The idea was that technology would replace translators, but now the areas of Audiovisual Translation are developing simultaneously with multimedia products.

Currently, the concept of AVT also encompasses the translation of video games, interactive content and other products characterized by the confluence of, at least, three codes: a) visual code; b) sound code, and c) language code. For Patrick Zabalbeascoa (2008) a fourth code is added, which he calls “non-verbal”. For him, these four components represent Audiovisual Translation, as shown in figure 1.

Figure 1 The four components of the audiovisual text

	Audio	Visual
Verbal	Words heard	Words read
Non-verbal	Music + special effects	The picture Photography

Source: Patrick Zabalbeascoa, 2008, p.23, *The nature of the audiovisual text and its parameters*

In my opinion, this is a good way to exemplify AVT because it creates several combinations: Verbal-Audio, Verbal-Visual, Visual-non-Verbal, and Audio-non-Verbal, each interacting with each other. But Gambier (2013) adds something else to the research when he identifies fourteen different types of possible codes: linguistic, paralinguistic (both verbal and non-verbal), sound arrangements, musical, iconographic, photographic, stenographic, cinematographic, kinesics, proxemic and costume. All these codes interact with each other forming a whole and making it more complex.

We define Audiovisual Translation as a world of possibilities. It is multidisciplinary and it is more complex than written translation because we need to comprehend the verbal language, the image and the sounds; sense has been constituted from all of them. It is the way the translator interacts with all those elements and gives them meaning. This helps to transfer thoughts, ideas and thus relate to the world in a more accessible way.

## **2.4 Modes**

Some years ago, the modes taken into account were only dubbing and subtitling within this branch. Afterward, the internet emerged, increasing the possibilities; today, there are new modes, such as localization, transcreation, and subtitling for deaf people, among others.

The new modes increase the perspective of translators. Chaume (2013) mentions that “there are two main macro-modes of Audiovisual Translation: captioning and revoicing” (p. 107), which is precisely how we will divide these modes because somehow they are

all connected. However, each has its uniqueness as each replaces or expands an existing code of the original material.

## **Revoicing**

Díaz, J. (2010) states that “The former is generally known as revoicing, whereby the original soundtrack may be totally replaced by a new one in the TL, which means that the target viewer can no longer hear the original exchanges, as in dubbing (also known as lip sync) and narration” (p. 442).

## **Dubbing**

According to Chaume (2013) "Dubbing consists of translating and lip-syncing the script of an audiovisual text" (p. 107). Although one might believe that dubbing is only the voice acting in a language different from the original, it is also a long and above all creative process where the translator has to pay attention to every visual and auditory detail.

Dubbing is one of the most developed disciplines in the context of AVT. For many years Mexico was one of the largest dubbing producers in Latin America. According to Sanchez, G. (2014: 145) dubbing means “contar con actores de voz especializados, gracias a las radionovelas; por contar con la empresa de mayor distribución de contenidos televisivos en América Latina, Televisa, que por mucho tiempo fue dueña de la empresa más grande

de doblaje y subtitulación de Latinoamérica, llamada Audiomaster 3000, y por la cercanía de México con el productor audiovisual más importante del mundo: Hollywood”<sup>5</sup>.

The work of a dubbing translator is not only to translate words or scripts. It is also to review the translation, edit, and see that the lip-syncing is correct. Although a translator should be multimodal, I believe that in a significant job such as films or series, there should be a team of translators performing every part, like reviewing, editing and correction. However, the work that should be done by several translators is only done by a single person, downplaying the importance of the work of the dubbing translator.

The process requires a series of subsequent elements so that the final product can be satisfactory. If any of these steps is omitted, it could trigger a series of problems that would spoil the final product. That's why many great productions are not as successful outside of their place of origin.

The translator's job in dubbing is up to the employer. In some cases the employer delivers a text or script called a transcript where the dialogs of the audiovisual product are located so that the translator can do a good job of dubbing. Sometimes, only the audiovisual product is delivered, where the translator has to identify what is said and then translate it. There is the disadvantage that sometimes the audio cannot be heard by the translator and this causes problems in translating. Sometimes, when only the transcript is delivered without showing the product, it is difficult to correct the translation.

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<sup>5</sup> “Having specialized voice actors, thanks to radionovelas; c) having the company with the largest distribution of television content in Latin America, Televisa, which for a long time owned the largest dubbing and subtitling company in Latin America, called Audiomaster 3000, and d) because of Mexico's proximity to the world's most important audiovisual producer, Hollywood” ( Translation: S.A.M.)

There are many elements involved. The steps that most countries follow are generally similar or the same. We will mention below a significant aspect of dubbing: Synchronization.

Synchronization, according to the definition of Martinez, X. (2004), "matches the actors' mouth movements and the other images as closely as possible" (p. 4). That supposes a meticulous job for the translator since his translation must coincide exactly with the movement of the actors' lips, and sentences often have to be cut or lengthened to make sense. An example is the dubbing of the movie "Meet the Robinsons", the scene where the whole family is introduced. The last member is the father, who is Jose Luis Rodriguez el Puma in Spanish. That name is longer than its original audio, but through ingenuity everything conserves its grace and naturalness,

Synchronization is also part of the images of a documentary, as Martinez mentioned in the previous quote, and these elements have to flow in such a way that it is not noticeable that there was a change in the language. In addition, let us remember that the translation is not always literal. Often the director in charge of dubbing influences this stage by modifying the final product at his convenience. It finally goes through a review process before being sent to the voice actors.

### **Voice-over**

According to Diaz, J. (2010), "From a translational perspective, voiceover consists in presenting orally a translation in a TL, which can be heard simultaneously over the SL voice" (p. 442).

Have you ever watched National Geographic documentaries? Well, the voice that narrates is called a voice-over. It is similar to dubbing, only this time the translation has to be according to what is shown on the screen, including ambient sounds. Chaume (2013) defines this process as follows: "Voice-overs are made by broadcasting the audio track with the recording of the dialogue at the same time as the track with the translated version" (p. 107). This means that the dubbed audio is superimposed on the original audio.

The biggest challenge is that the sentences spoken by the actors who dub people on screen are so exact and on time, they end just a few seconds after the original audio. That is why the translation must be accurate and comprehensive.

Some factors to take into account in this mode, and what makes it different from dubbing are "The acoustic balance between the original soundtrack and the text delivered to the person who is reading it; the quality and the quantity of the translated text; and the timbre and intonation of the reader's voice, as well as how the reader synchronizes the reading with the original sound" (Wozniak, 2012: 1). All these aspects have to generate an impact on the audience.

In addition, there are many points to take into account, as the voice-over production is faster since you do not need to adapt the audio to the lips of the character on the screen. This method is one of the most studied together with subtitling and dubbing and is greatly in demand.

Unlike voice-over, the translator in this method is free to express his opinion and add information according to what he sees without the necessity to translate the original text.

However, this text is done previously, which means that it has a script. In addition, you have complete freedom to capture ideas and use your creativity. Furthermore, there must be a synchronization of what is shown on the screen and what is said, in order to make the product understandable.

Some examples where this method is used are: “sporting events, children's programs, documentaries, humorous videos, parodies where literacy is not the prime goal of the product” (Cabrera, 2005: 96). There is still little information about this method. However, there are fields to work on. In my opinion, many content creators on YouTube frequently use free commentary, which is why it is a growing method.

### **Audio description**

I remember the first time I saw a movie in English on a streaming platform. When I changed the audio from Spanish to English, the option "Descriptive English" appeared. At first I did not understand what it was about, but when I looked at the movie, I realized that there was a voice that narrated every detail of the film. It was a rewarding experience. At that moment I discovered what it meant.

Its acronym is AD, which means Audio Description. Matamala's definition (2013: 150) is the following:

Audio description (AD) is the descriptive technique of inserting audio narrations, explanations and descriptions of the settings, characters, and actions taking place in a variety of audiovisual media, when such information about these visual elements is not offered in the regular audio presentation. This ad hoc narrative can be created for any media representation: dynamic or static, . e.g., from

a guided city tour of Barcelona or a 3D film, to a Picasso painting. Its function is to make audiovisual content available to all.

From my perspective, Audio Description plays a crucial role in inclusion as it provides educational and social benefits to blind people. Importance is given to this sector that in the past had little access to information. In its beginning it was created for those who could not go to the cinema. Films were as narrated by radio. "Pero no fue hasta finales del siglo XX, debido a la proliferación de los medios de comunicación audiovisuales y a la consecuente necesidad de hacerlos accesibles para la gente con discapacidades visuales"<sup>6</sup> (Ramos, 2013: 17). That has been accomplished because of perseverance, and we hope that audio description for blind people will soon be accessible in Mexico.

This method is perfectly adapted to Jakobson's three types of Translation. Intralinguistic Translation, the first type, has to do with a change of channel from visual to oral. It is used mainly for those who are "blind or visually impaired or partially-sighted and consists in a narration concerning the visual elements" (Cabrera, 2005: 98). That means elements such as costumes or where the story was made, including special effects in action movies, and movements of the actors.

Second, Interlingual Translation, where the audio is translated into a target language and third, Intersemiotic Translation, because it is more precise in elements such as decoding images and turning them into words. In fact, at this point, you can realize that everything is united in some way.

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<sup>6</sup> "But it was not until the end of the 20th century, due to the proliferation of audiovisual media and the consequent need to make them accessible to people with visual disabilities" (translation by S.A.M)

One of the subtypes of audio description is what is known as text-to-speech or subtitles for the blind, which is a type of machine that transforms text into audio, allowing blind people to have greater access to information.

## **Captioning**

Captioning is to add written words onto the clip (Sokoli, 2015:129). We can deduce with this definition that captioning involves writing skills, unlike revoicing, which focuses more on speaking components than writing components. To reinforce this explanation, Chaume (2018: 84) mentions the following: “The captioning modes entail the addition of text onto or next to the screen, in both Interlingual and Intralingual cases of transposition”.

## **Subtitling**

Subtitling consists of rendering in writing the Translation into a TL of the original dialogue exchanges uttered by the different speakers, as well as of all other verbal information that is transmitted visually (letters, banners, inserts) (Diaz, 2010: 344). This means the text that appears at the bottom of your computer screen when you play videos, in movies in theatres or on television while watching programs. The frequency with which this text appears has to do with various characteristics or codes that make it easier for the translator to translate and offer a pleasant experience to the viewer.

Being one of the most studied types, therefore, as of today, there is completely updated and new information.

On the one hand, subtitling is cheaper to perform than dubbing, as no dubbing actor has to be paid. On the other hand, subtitling is thorough because there are certain conventions that, as a translator, you have to follow. Within them are the following<sup>7</sup>:

Position on the screen: It means where the subtitles will be put. Subtitles generally are placed at the bottom and horizontally, but in Japan, for example, subtitles are placed vertically. The number of lines: Usually, maximum 2.

The color of the letters according to the background of the screen. In my experience, I have generally seen them pale white and a suitable size that does not cover the image on the screen, allowing you to see the movie and letters.

Moreover, how long must a line, paragraph or word remain on the screen? The spelling, ellipses, commas and exclamation marks are added, as well as questions marks, hyphens, brackets, quotation marks and italics. In addition, how the text is translated if the information is omitted or the text is altered. Although subtitles cannot reproduce absolutely everything that is said, they must strive to capture the essence.

We have already seen that many rules must be followed when subtitling so as to deliver a quality translation. In addition, metrics, pauses or secondary dialogues have to be taken into account. This entire process can be facilitated if we have the correct tools. Among them are free and paid tools, most of them accessible and easy to get, for example, Aegisub, Subtitle Workshop, Subtitle Edit, VisualSubSync, Format Factory and Wincaps.

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<sup>7</sup> Fotios Karamitroglou. (2018). A Proposed Set of Subtitling Standards in Europe. 2021, by Translation Journal web site: [http:// Translationjournal.net/journal/04stndrd.htm](http://Translationjournal.net/journal/04stndrd.htm)

Due to the technological advances of this century, the implementation of subtitles is optional (open subtitles / closed subtitles) and can be used for different purposes. There are Intralinguistic subtitles, which help the viewer to learn a language or understand variations of the same language, and Interlinguistic subtitles that translate from a source language to a target language. One of the most important purposes gaining popularity in subtitling is assistance to people with hearing impairments or people who are completely deaf.

With all these characteristics we can conclude that subtitling is a very meticulous and exacting process.

## **OTHERS**

### **Localization**

Deborah Folaron (2010) says that "the transfers and flows of data and knowledge will cause more innovative social practices to emerge and organize, as the world connects globally" (p. 232). Therefore, it can be inferred that promoting the proliferation of multimedia content will increase the demand for audiovisual content to be translated and localized.

In the work atmosphere, the professional localization sector, traditionally operating according to a top-bottom business model, is currently actively involved in discussions on when a bottom-up, distributed model of collaboration and crowdsourcing, as well as open standards, interfaces and protocols for translation and workflow management platforms, can be used and managed for multilingual localization projects (Deborah, 2010: 233).

What do we mean by localization? Localization is a term used to adapt some computer product in a technical, linguistic and cultural way to be able to sell it in other countries with the intention that the users can enjoy the experience in the same way as if they were using the original product. Localization succeeds when the whole context is understood and gives a clear idea to the user of what it means since each culture or country has its constructs, beliefs and rules.

Reinhard Schäler (2010) states that “Localization is the linguistic and cultural adaptation of digital content to the requirements and the locale of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow. Localization activities include Translation (of digital material as diverse as user assistance, websites and videogames)” (p. 209).

Localization work includes editors, developers, digital creators, technicians, specialists and also linguists and translators. The translator is an essential part from my point of view when doing the localization. The success of a product depends on the quality of the localization, and the written part is necessary for the localization product. The translator here is a crucial piece because he not only translates the text but also the "paratext" that may be defined as all those elements involved in the visual and auditory part. To achieve that, we must take into account that there are different parameters such as spelling rules, interfaces, and grammar or writing conventions.

Video game location

In Mexico, video games are in great demand, according to Global Games Market Report 2017.<sup>8</sup> Mexico ranked first in Latin America in consumption of video games and the 2020 report shows us that demand increased by 7.4%. This information can give us an idea of the impact that video games have. Therefore, the impact that a well-done localization has depends on the user's requirement. The translation of videogames is not so different from other forms of Audiovisual Translation such as dubbing or subtitling, taking into account that many videogames have this feature.

The translator/ localizer focuses on some main features like graphics, gameplay, story, interface and sound, and all the different genres within the category itself.

### Location of web pages

SEO (Search Engine Optimization) Translation is also part of localization. In the modern era of technology, having a website is essential if you want your business to grow on a large scale and be seen not only by people who speak your language. The product is translated according to the country or region you want to reach. What is different with this type of localization is that the translator has to keep in mind the algorithms used by internet sites.

## 2.5 Fields of work

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<sup>8</sup> Newzoo (2018). Global Games Market. <https://newzoo.com/insights/articles/theglobal-games-market-will-reach-108-9-billion-in-2017-with-mobile-taking-42/>.

The fields of work of audiovisual translators are extensive because we are always involved in audiovisual products. For example, when we go to the cinema, we can understand what our favorite song says.

The study conducted by the Italia Morayta Foundation in 2017 shows that “Los servicios más demandados son la traducción (35.53%), la edición y corrección de estilo (16.85%). Los menos demandados son curiosamente áreas relacionadas con la traducción audiovisual, la creatividad y la localización: doblaje (2.13%), voiceover (1.69%), retro traducción (1.44%), transcreación (1.19%), adaptación audiovisual para personas con discapacidad (0.63%), localización de software/videojuegos (0.63%), localización de películas (0.25%)”<sup>9</sup> (p. 49). This part of the study mentions how curious it is that Audiovisual Translation is in little demand, which means that translators do it less often. Because globalization is advancing by leaps and bounds, everything that has to do with audiovisual products is immediately needed. A US series is released in Mexico almost immediately after it is released in its place of origin. Why do the data show that demand is very low compared to what is being consumed daily?

Moreover, the same study shows that of all translators specialized in Audiovisual Translation, only a minimum percentage have done jobs such as subtitling, dubbing, localization, etc. To this point it would be considered that the translator does not need to be professionalized, because there is not enough labor demand. We add that in the book by Fernández Acosta, L (2018), *La profesión del traductor en México*, he again mentions

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<sup>9</sup> The most demanded services are translation (35.53%), editing and style correction (16.85%). Curiously, the least demanded are areas related to audiovisual translation, creativity and localization: Dubbing (2.13%), voiceover (1.69%), retro translation (1.44%), transcreation (1.19%), audiovisual adaptation for people with disabilities (0.63%), software/video game localization (0.63%), and film localization (0.25%).

that the less requested services are those to do with Audiovisual Translation and “México es uno de los grandes exportadores de traducción audiovisual en español para Latinoamérica y tiene una tradición fuerte en modalidades como doblaje de voz”.<sup>10</sup>

The same studies show that most translators work freelance, a term given to those professionals who work independently, which is in fact a growing trend. Also, many translators work in agencies and a smaller percentage work both freelance and in agencies. This just indicates that the market is becoming very informal so it's getting harder and harder to find a steady job.

## **2.6 Translator training in Mexico**

Unfortunately, the field of work is limited by what companies demand. These sectors require a translator to know how to dub, subtitle, and manage tools and programs, in addition to the skills required in the discipline of translation in general.

The translator must learn how to work interactively not just with other translators, but with terminologists, project managers and end-clients. Translators do not simply absorb linguistic information; they have to be taught how to locate and evaluate information for themselves. Similarly, they should not just absorb professional norms from seeing their translations corrected; they should be able to discover the norms and ethical principles, mostly through work on ‘authentic’ professional tasks or while on work placements, contributing to debates on these issues as they go along (Pym 2009: 16).

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<sup>10</sup> Mexico is one of the great exporters of audiovisual translation in Spanish for Latin America and has a strong tradition in forms such as voice dubbing” (Translation by S.A.M)

To be able to develop as an audiovisual translator it is necessary to have skills in the management of technological tools, knowledge of different theories, and knowledge at the same level of the target language and the source language, in order to achieve a quality end-product. Audiovisual translators must also have the ability to identify the language codes of the audiovisual product, so that the final message is not distorted.

Audiovisual translators must have knowledge of restrictions such as synchronization (voice, lips, text and sequences, extension and time of the subtitles that remain on the screen for viewers to read), as Gudère mentions (quoted by Fernández Acosta, L., 2018). That means that the ability and the practice to synchronize is required. It also tells us that translators must be able to take a decision about “naturalización o extranjerización del contenido de una película dependiendo de la identidad nacional y de los estereotipos reales del país”<sup>11</sup>, identifying the target audience and having extensive knowledge of culture.

Among other skills, the ability to create translation memories and termbases is highlighted. These are some of the profiles the translator should have. But the list continues, according to labor demand; companies also include post-editors, post-producers, project reviewers and quality control specialists, which means being familiar with programming language and software and even having financial knowledge.

In addition to total knowledge of the language, knowing how to work in a team, facing solving problems and good reading comprehension skills are essential.

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<sup>11</sup> Naturalization of the content of a film depending on the national identity and the real stereotypes of the country.(Translation by S.A.M)

The European Master's in Translation (EMT) defines five areas of competences that translators must have:



Image made by EMT

These competences are described in accordance with the EMT and the PACTE Group (Process of Acquisition of Translation Competence and Evaluation), each of them using their own terminology.

PACTE	EMT	DEFINITION
Bilingual and Extra-linguistic sub-competence	Language and culture	<ul style="list-style-type: none"> <li>This means that you must have a CEFR level C1 in the two languages, in addition to having an</li> </ul>

		<p>advanced knowledge of and even mastery of the culture.</p> <ul style="list-style-type: none"> <li>• Grammatical and lexical knowledge</li> </ul>
Knowledge of Translation.	Translation	<p>You must have the skill of analysis, strategy, and method to translate into both languages. Among the things that should be known: ability to summarize, evaluate, draft text, and understand, pre-edit and post-edit.</p>
Instrumental sub-competence	Technology	<ul style="list-style-type: none"> <li>• Basic knowledge of Machine Translation technologies</li> <li>• Dictionaries of all kinds, encyclopedias, grammars, style books, parallel texts, electronic corpora, search engines, CAT tools etc.</li> </ul>
Psycho-physiological components	Personal and interpersonal	<ul style="list-style-type: none"> <li>• Plan and manage time, work in team in diverse environments.</li> <li>• Different types of cognitive and attitudinal components and psycho-motor mechanisms</li> </ul>
Strategic sub-competence.	Service Provision	<ul style="list-style-type: none"> <li>• Identify translation problems and apply procedures to solve them.</li> <li>• Language services in a professional context, from client awareness and negotiation through to project management and quality assurance</li> </ul>

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This table can compare what businesses demand (as mentioned above) and the competencies that a translator must have when graduating from university. That means that there are skills that a student has to acquire in order to become an excellent translator. In addition, we can see that what companies are asking for and what students have to learn is the same. Each competence is complemented.

These competencies are general. But in addition to the Audiovisual Translation, there are strict codes or rules that you need to follow and learn.

As an example, we will use the subtitling codes. The following lines show the Code of Good Subtitling Practice produced by the European Association for Studies in Screen Translation (2016)<sup>12</sup>

- Subtitlers must always work with a copy of the production and, if possible, a dialogue list and glossary of atypical words and special references.
- It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.
- Translation quality must be high with due consideration of all idiomatic and cultural nuances.
- Simple syntactic units should be used.
- When it is necessary to condense dialogue, the text must be coherent.

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<sup>12</sup> European Association for Studies in Screen Translation (2016).Code of Good Subtitling. [Microsoft Word -Code of Good Subtitling Practice en.doc \(esist.org\)](#).

- Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.
- Ideally, each subtitle should be syntactically self-contained.
- The language register must be appropriate and correspond to locution.
- The language should be grammatically correct since subtitles serve as a model for literacy.
- All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.
- Given the fact that many TV viewers are hearing-impaired, "superfluous" information, such as names, off-screen interjections, etc., should also be subtitled.
- Songs must be subtitled where relevant.
- Obvious repetition of names and common comprehensible phrases need not always be subtitled.
- The in and out times of subtitles must follow the speech rhythm of the dialogue, taking cuts and sound bridges into consideration.
- Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
- The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.
- Spotting must reflect the rhythm of the film.
- No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
- A minimum of four frames should be left between subtitles to allow the viewer's eye to register the appearance of a new subtitle.
- The number of lines in any subtitle must be limited to two.

- Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image as free as possible and in left-justified subtitles in order to reduce unnecessary eye movement.
- There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.
- There must be a close correlation between film dialogue and the presence of subtitles.
- Each production should be edited by a reviser/editor.
- The (main) subtitler should be acknowledged at the end of the film or, if the credits are at the beginning, then close to the credit for the script writer.
- The year of subtitle production and the copyright for the version should be displayed at the end of the film.

Unfortunately, the translator's work is not recognized since companies often opt for a job done only by a person who knows two languages instead of being a professional translator. But as Cortes and Uribe say (2018), "se demostró que la única forma de que la sociedad logre mejorar su percepción acerca de esta actividad es gracias a la experiencia con una mala traducción: sólo así, el cliente tiene un marco de referencia que le permite diferenciar una traducción profesional y con la calidad esperada de una traducción mediocre"<sup>13</sup> (p. 78).

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<sup>13</sup> The only way society can improve its perception of this activity is through experience with a bad translation: only then does the customer have a frame of reference that allows him to differentiate a professional translation and with the expected quality from a mediocre translation (Translated by S.A.M)

## **Chapter III**

### **METHODOLOGY**

#### **3.1 Introduction**

In this section we will explain which methods we use in order to answer our research questions of our research. Furthermore, we give the description of the subjects and instruments that will be used to collect the information. Finally, the process will be described step by step.

#### **3.2 Set of methods**

Based on the instruments to be utilized, the methods implemented are qualitative-descriptive, quantitative and expert interview.

Qualitative research (Creswell, 2011: 22) is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. This method helps us to understand what needs and opinions the students and teachers of the BUAP language faculty have. For that reason, I include phenomenological research, which is a process in which "the researcher brackets or sets aside his or her own experiences in order to understand those of the participants in the study" (Nieswiadomy, 1993).

Besides, within the qualitative method there is one in particular that will help us with our research project (Lambert, 2012: 255), which is qualitative descriptive. This type of study is theoretically valid, because it uses constant comparative analysis when examining the data. An aspect of this method is the use of qualitative documents. According to Creswell (2011), these may be public documents (e.g., newspapers, minutes of meetings, official reports) or private documents (e.g., personal journals and diaries, letters, e-mails) (p. 168). These will help us with our research question number one: "What opportunities exist for training in audiovisual translation in Mexico?" Descriptive study involves a straightforward descriptive summary of the informational contents of the data that is organized in a logical manner (Lamber, 2012: 255).

We also use an expert interview. This is a method to collect data and according to Libakova, N. M., & Sertakova, E. A. (2015: 4) its aim is to obtain reliable data because the respondent's competence is very high. This method would help to check and give greater strength to some points within the research, obtaining direct information through experience and knowledge because the interviewee is a professional in the area.

The second method we will use is the quantitative method, which Goertzen (2017:12) describes as follows:

Quantitative research methods are concerned with collecting and analyzing data that is structured and can be represented numerically and is very effective at answering the "what" or "how" of a given situation. Questions are direct, quantifiable, and often contain phrases such as: What percentage? What proportion? To what extent? How many? How much? I integrate survey research that provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population. It

includes cross-sectional and longitudinal studies using questionnaires for data collection, with the intent of generalizing from a sample to a population.

With these methods we will be able to know not only the opinions of the participants but measure how much this new subject could help future students of the bachelor's degree in English teaching.

### **3.3 Subjects**

The context where this research will be carried out is the Faculty of Languages of Benemérita Universidad Autónoma de Puebla in Puebla, Mexico. The BUAP language faculty is, among the Mexican universities, one of the faculties that offers selective courses in translation. That makes me think that – with the aim of giving this faculty greater prestige – the subject of Audiovisual Translation should be taught in addition to the other translation subjects, in order to strengthen the skills of the students.

The participants will be teachers and students. To collect the information, students must comply with the following characteristics:

- Have attended at least one elective translation course during their stay in the faculty
- Are studying the Bachelor's degree in English teaching
- The participants could be of any year.
- The participants could have any level of English.

It is expected that about 30 students will participate in the survey. Contact will be made through the Facebook group "Faculty of Languages"; a notice will be published asking the students with the above characteristics to answer the questionnaire.

To collect information from teachers, they must comply with the following characteristics:

- Have a degree in translation
- Have taught some translation subjects
- Be teachers of the LEI degree program

The contact will be through email and the survey will be done virtually.

### **3.4 Instruments**

In this project, the instrument to be used will be two surveys, one for students and one for teachers. Using surveys is the best method for this research

A questionnaire is an easy way to obtain information and manage it. The information we need to collect must have secure responses to certain questions and this information cannot be obtained otherwise, considering that its main objective will be to know how interested students and teachers are in this new proposal. Measuring their answers and arriving at a conclusion will help us answer our research questions.

The two questionnaires will be created through Google Forms, a tool that suits the needs of this research perfectly, since the survey will be done virtually. Moreover, it is accessible and easy to use. The structure of the questionnaire will be open-closed questions.

The student questionnaire (Appendix A) answers research question number three: Are LEI/BUAP students interested in studying AVT? It contains twelve questions and explores three sections and types of information:

General information: Questions one, two, three and four focused on participants to discard or integrate them into the study. An additional goal was to find out in-depth how qualified students are according to their level of English and year.

### Sections of the student's questionnaire

Information about their interest in translation	five, six and eight	Focused on their future studies and if they want to be professional translators
Translation subjects in general	seven and nine	Focused on their opinion and experience of the translation area in the faculty
Audiovisual Translation	Ten, eleven and twelve	Focused on knowing the students' interest in and opinions about Audiovisual Translation.

The teacher's questionnaire (Appendix B) answers research question number two: "Do LEI/BUAP professors consider it appropriate to implement AVT as a subject?". It contains ten questions and is divided into six sections and general information.

General information: Helps us to get to know the teacher better.

### Sections of the teacher's questionnaire

A. Teachers	One	Opinion of teachers' ability
B. Students	Two, three and four	Opinion of students' ability
C. Equipment and programs	Five and six	Opinion of faculty equipment
D. Content of course	Seven and eight	Opinion of the subject "Audiovisual translation"
E. Experiences	Nine	Experiences of teachers in the subject "Audiovisual Translation".
F. Assessment	Ten	Opinion as to whether Audiovisual Translation could be accepted as a subject in the faculty.

The information obtained will be anonymous. The deadline given to participants to answer the survey will be four weeks.

### **3.5 Procedures**

#### **Data Collection**

The process to collect the necessary information for the project is the following:

The first step (due to the lockdown) is to publish the student survey on the "Faculty of Languages" Facebook group, then to conduct the survey with classmates with whom I am in direct contact, then to seek contact with teachers in the area of translation. The questionnaire will be sent by e-mail. They will only be given the questionnaire format without explaining the context in such a way that their answers are more natural. The information is analyzed at the end of the completion of the 30 questionnaires (30 students) and 5 questionnaires (5 teachers). The information will then be gathered in a table that explains each question and its answers. A comparison will be made of the opinion of students and teachers. Finally, a conclusion will be reached based on the information obtained in the questionnaires.

#### **Data Analysis**

For the process of analyzing the information we will select each question with all its answers and order them in a table that will show the number of participants and the answers to the open-ended questions. For closed questions, a graphic will be shown. After that, a general sense of the information will be obtained and its overall meaning will be discussed. What general ideas are participants expressing? What is the tone of the ideas? What is the impression of the overall depth, credibility, and use of the information? (Creswell, 2011: 201). Finally, the results will be interpreted in order to reach a conclusion.

### **3.6 Conclusion**

This chapter allows us to know in detail the tools we need to obtain answers for our research project. All the data explained here validate and add credibility to the project.

## Chapter IV

### RESULTS

#### 4.1 Introduction

This chapter is intended to present the results (teacher and student responses) and analyze them based on our research questions.

#### 4.2 National overview of audiovisual translation in Mexican universities

The first research question to be answered is: What opportunities exist for training in audiovisual translation in Mexico?

Nowadays the translating profession is changing because of the profiles required by the media digital world. How could one understand another culture or establish international relations, without the mediation of a translator? We have the need to communicate faster, almost immediately and when this need arises, new approaches appear. Since 1980 translation has been part of a new professionalization in universities. However, although its global boom began more than 50 years ago, its inclusion in countries such as Mexico is recent.

Let's start with a little history, taking into account the background of the recent article *La Formación de Traducción en México* where Cortez H & Lovillo M. (2021) mention that "La Especialidad en Traducción e Interpretación de la UABC data de 2009 (UABC, 2019) y la Maestría en Traducción del Colegio de México (COLMEX) de 2004. Esta última tiene como antecedente el Programa para la Formación de Traductores (PFT) que tuvo generaciones de 1974 a 2004 (CELL-COLMEX, 2012). Cabe agregar que el PFT brindó a una gran cantidad de personas la oportunidad para convertirse en traductores profesionales." (p.89)<sup>14</sup> This information already indicates from the beginning that

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<sup>14</sup> UABC's Translation and Interpreting Specialization dates from 2009 (UABC, 2019) and the Maestría en Traducción del Colegio de (COLMEX) from 2004. The latter has as its background precedent the Programa para la

implementing Audiovisual Translation in public universities is recent, therefore it can be deduced that even more recent is the fact of implementing the specializations.

Luis Fernández Acosta mentions that of the 477 translators who participated in his study at the national level “Más de la mitad de los traductores (263) desea hacer estudios relacionados con la traducción especializada o certificarse en ella. Asimismo, 7% de los traductores encuestados (33) considera importante formarse en el uso y dominio de las herramientas TAC<sup>15</sup>. Por último, otro 5% (22) está interesado en la traducción audiovisual”.

The previous information is significant for this study for three reasons: First, many of the translators who have a complete education are rarely certified as a translator, which could be due to the lack of exams or courses in the different translation specialties. Currently, many organizations in Mexico give official certifications such as OMT, ATA and The State Council of the Judiciary. In addition to satisfying the demand for translation professionals, there is more access to certifications at the national level. However, it remains limited because they are only found in some parts of the Mexican Republic.

The second reason is CAT tools, which means Computer-Assisted Translation. These tools help to create a translation memory that facilitates the work of translators, especially with terminology, spelling checkers etc. This software has transformed, and today we can find it with different tools that help, for example, localization and change formats to make them compatible with the type of format that suits you most. These tools become usable when working with audio-visual files.

And the third reason: there is a percentage of translators interested in the Audiovisual Translation area, although few, but this means there are already further information and more job opportunities. In terms of demand, you may perceive a considerable difference

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Formación de Traductores (PFT) that had graduating classes from 1974 to 2004 (CELL-COLMEX, 2012). It should be added that the PFT provided a large number of people with the opportunity to become professional translators.”

<sup>15</sup> “More than half of the translators (263) want to study or certify in specialized translation. In addition, 7% of translators surveyed (33) consider it important to train in the use and mastery of CAT tools, finally, another 5% (22) are interested in audiovisual translation.”

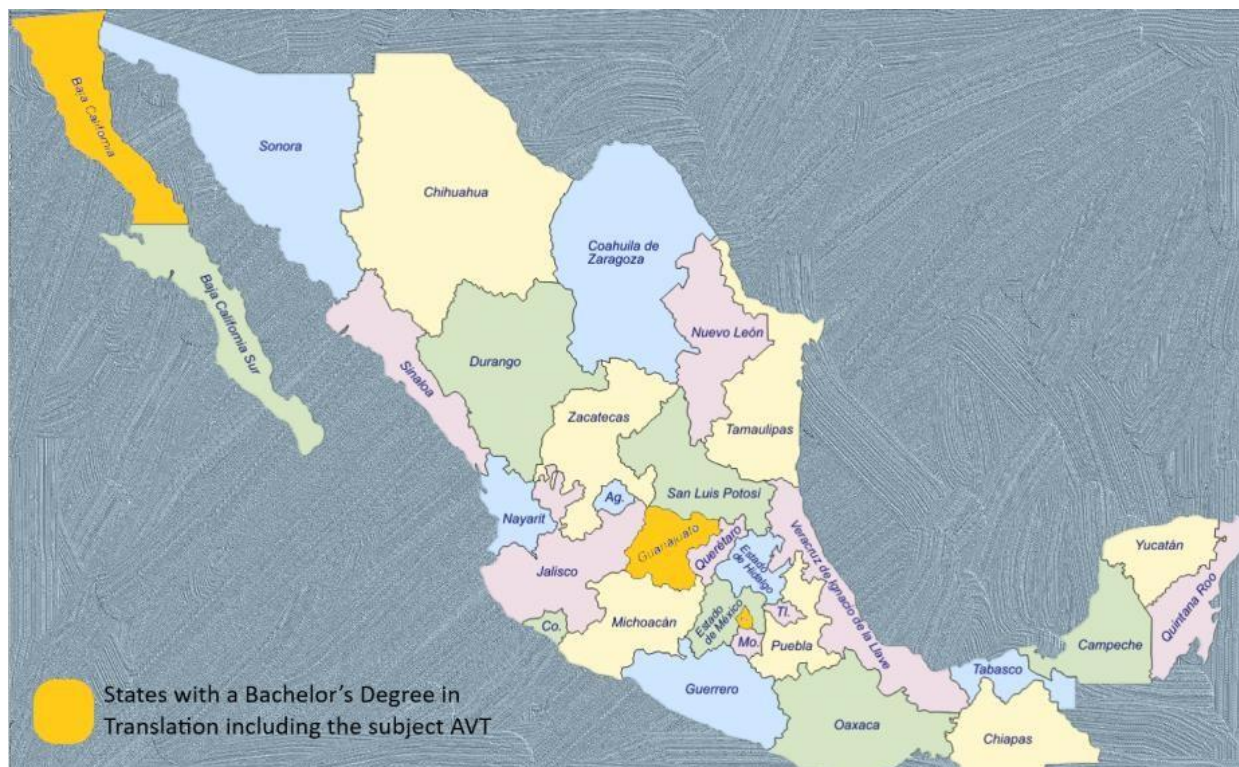
between the year of 2018, when the study was made, and 2021. Thanks to the modern streaming platforms, work requiring audiovisual translators has probably been increasing. Because although there are still very few courses, workshops or diplomas in this area, they are beginning to emerge gradually.

The following table shows the public schools with a degree or master's degree in translation that have at least one subject in audiovisual translation

State	University	Degree or Master's degree	Does it have a subject in audiovisual translation?
CDMX	UNAM	Licenciatura en Traducción	Yes
Guanajuato	ENES Unidad León de la UNAM	Licenciatura en Traducción	Yes
Oaxaca	UABJO	Maestría en Traducción e Interpretación de Lenguas Indígenas Maestría en Lengua, Literatura y Traducción	No
Baja California	UABC	Licenciatura en traducción	Yes

During the documentary review for this research, it was found that of all public universities in Mexico, only three universities have a Bachelor of Translation that includes the subject Audiovisual Translation: The Universidad Autónoma de Baja California (UABC) and Universidad Autónoma de México (UNAM). On the map below you can see the lack of study opportunities

"El programa de la UABC es pionero en la enseñanza y aprendizaje de la traducción en México a nivel licenciatura. Esta universidad contó en 1991 con un programa técnico en traducción inglés-español y a partir de 1996 con una licenciatura en traducción<sup>16</sup>" and "La licenciatura en traducción de la UNAM es más reciente, ya que la aprobación del programa se llevó a cabo en 2017 (UNAM-ENALLT, 2018). Esta licenciatura se imparte en la Escuela Nacional de Lenguas, Lingüística y Traducción (ENALLT) que se encuentra en el campus de Ciudad Universitaria en la CDMX."<sup>17</sup> (Cortez H & Lovillo M.2021: 88,



89).Also ENES Unidad de León de la UNAM in Guanajuato.

The map shows a specific itemization of how the audiovisual translation materials are developed at UABC, UNAM and ENES. In the degree in translation at the UABC according to the curriculum it is not until the last semester that you can take a subject of audiovisual translation and it is only an elective course, meaning that only those who wish

<sup>16</sup> The UABC program is a pioneer in the teaching and learning of translation in Mexico at degree level. This university had in 1991 a technical program in English-Spanish translation and from 1996 a degree in translation

<sup>17</sup> UNAM's degree in translation is more recent, as the program was approved in 2017 (UNAM-ENALLT, 2018). This degree is taught at Escuela Nacional de Lenguas, Lingüística y Traducción (ENALLT), which is located on the campus of Ciudad Universitaria in Mexico City."

to specialize should take it. The curriculum of the UNAM degree in translation delves into the area, having subjects of Audiovisual Translation from the sixth semester: Traducción Audiovisual B-A (Inglés-Español). The curriculum also has a section called “Asignaturas Obligatorias de Elección por Área de Profundización”, where the student can choose audiovisual translation from the seventh semester to the ninth semester. According to the graduation profile, the students must learn a third language and in the ninth semester the students choose the pair of languages they want to study to expand the knowledge of each student.

NOVENO SEMESTRE
05 Localización B-A (Inglés-Español)
03 Traducción de Textos Audiovisuales C-A (Alemán-Español)
03 Traducción de Textos Audiovisuales C-A (Chino Mandarín-Español)
03 Traducción de Textos Audiovisuales C-A (Francés-Español)
03 Traducción de Textos Audiovisuales C-A (Italiano-Español)
03 Traducción de Textos Audiovisuales C-A (Portugués-Español)

The next section is called “Asignaturas Optativas de Elección por Área de Profundización” and the subjects are: Introducción al Lenguaje Audiovisual, Teoría de la Traducción Audiovisual, Traducción Asistida por Computadora y Fundamentos de Traducción Audiovisual. It is a complete area.

Continuing the research, we also add private schools with the same characteristics as public schools: being located in Mexico and having a degree or master's degree in translation. This helped us identify which private schools at the national level had a degree or master's degree in translation and to study in depth to find out if they had a course in audiovisual translation.

State	Private University	Degree or Master's degree	Does it have a subject in audiovisual translation?
Puebla	UMAD	Maestría en Interpretación y Traducción	<ul style="list-style-type: none"> <li>• Yes</li> </ul>

Guadalajara	UAG	Maestría en Traducción e Interpretación Inglés-Español	• No
Morelos	Anglo educativo Centro de Idiomas	Licenciatura en Traducción e Interpretación del Inglés	• No
CDMX	Universidad Intercontinental	Licenciatura en traducción, localización e interpretación	• Yes
CDMX	Instituto Superior de Interpretes y Traductores (ISIT)	Licenciatura en traducción	• No
CDMX	Sistema Harvard Educativa SC	Licenciatura en Traducción e Interpretación	• No, but it has a subtitling workshop
CDMX	Universidad Tecnológica Americana	Licenciatura en Interpretación y Traducción	• No

- The UMAD has two subjects that are taught in the fourth and sixth semester: Audiovisual translation and localization
- La Universidad Intercontinental has a wide range of curriculum and from the third semester they begin teaching audiovisual translation subjects.
  - i) Third semester: Teorías de la Traducción, Localización e Interpretación e Informática para Traductores y Localizadores
  - ii) Fourth semester: Informática para Traductores y Localizadores, Informática para Traductores y Localizadores, Informática para Traductores y Localizadores.
  - iii) Eighth semester: Informática para Traductores y Localizadores e Informática para Traductores y Localizadores.

A list of certification programs, meetings and workshops offered at the national level is also added to the research

- Anahuac: Certification program in Audiovisual Translation.
- Audiovisual Centro de Comunicación Audiovisual: Certification program in Translation for Dubbing and Subtitling
- Latin American Meeting of Audiovisual Translation in Guadalajara.
- Instituto Superior de Estudios en Traducción e Interpretación de México: 1<sup>st</sup> course of Audiovisual Translation
- Proyecto Cenzontle offers translation courses, including subtitling.

A study shows that only 20% of respondents have a specialty so “es evidente que México necesita avanzar más en esta materia creando más licenciaturas, maestrías y un doctorado en Traductología con el objeto de dar reconocimiento a la profesión y ofrecer oportunidades de formación a las jóvenes generaciones<sup>18</sup>” (Fernández Acosta, L. 2018).

Teachers who specialize in audiovisual translation had to learn for themselves. Currently, they are the ones who already have experience and give courses, workshops, diplomas, etc. Their experience and supervision help students to develop audiovisual-translator competences.

María Angelica Ramirez Gutierrez represents an excellent example of what has been said in the previous paragraph. According to her curriculum on LinkedIn, she is a professor and co-founder of the Diploma in Audiovisual Translation at University Anahuac. Therefore, I decided to ask her a couple of questions related to her work.

1. ¿Qué tan amplio es el Mercado laboral dentro de esta área? ¿Hay futuro en el campo laboral para las generaciones recientes de traductores que les gustaría especializarse en la traducción audiovisual?

R: La pandemia ha acelerado la creación de videos en todos los sectores. Hay muchísimo trabajo para subtituladores profesionales fuera de la

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<sup>18</sup> Mexico needs to make extra progress in this area by creating more bachelors, masters and a doctorate in Translation to recognize the profession and offer training opportunities to young generations.

industria del entretenimiento. La TV y plataformas, como Netflix, siempre serán un área de trabajo para subtituladores, traductores de doblaje y voice-over, pero también fuera de esta industria hay un gran horizonte laboral.

2.- ¿Cuáles son los trabajos que más se realizan en este campo? ¿Cuáles son las exigencias de los clientes? ¿Existe alguna rubrica a seguir al hacer estos trabajos?

R: Subtitulaje. Los clientes desconocen las convenciones del subtitulaje, por lo tanto, no tienen exigencias particulares. Sí hay convenciones estilísticas. Puedes encontrar muchos artículos académicos sobre esto.

3.- ¿Cuáles son las ventajas y limitaciones que existen en la formación de un traductor audiovisual?

R: Hay pocas instituciones donde se enseña la TAV en México. Es la máxima limitación. Cuanto más sepas de la TAV (el subtitulaje es sólo una modalidad de la TAV), mejor traductor serás.

4.- ¿Cuáles son las posibilidades formativas?

R: Muy pocas. Escribe en algún navegador "cursos de traducción audiovisual en México" y te darás cuenta de la falta de oferta.

5.- ¿Cree que la traducción audiovisual tenga un mayor impacto en un futuro en las universidades de todo el país? ¿Por qué?

R: Sí, porque ahora los videos son la principal herramienta de comunicación, no sólo entre jóvenes, sino también entre profesionales. La pandemia aceleró esto.

From this interview, we can conclude the following: Even though the training possibilities are still few, I find it wonderful that little by little the profession is growing because that helps to increase the prestige that it deserves. It is therefore necessary to emphasize that studies and research help to inform us as future professionals and people who do not know the field. However, this is the result of a problem, the lack of work experience.

A negative point of view, as Fernández Acosta, L. (2018) mentions, is the lack of professional audiovisual translators. It has a negative impact in a number of ways:

Para entender la forma en que la falta de profesionalización de los traductores mexicanos afecta la recepción de productos audiovisuales en Latinoamérica, hay que identificar algunas características de la traducción audiovisual en la comunicación: a) La traducción audiovisual en modalidades de doblaje y su titulación están presentes en medios de comunicación masiva, tal es el caso de la televisión, el cine y el internet. b) Los medios son fuente de aprendizaje de la lengua. c) Los medios forman parte de la estructuración de la realidad social. d) En la era de la información digital y la globalización, la traducción es una necesidad fundamental para la comunicación intercultural (p.149)<sup>19</sup>

Language students need to get more information about audiovisual translation. It is a duty of our universities to adapt to the changes that the explosion of audiovisual and digital communication implies, because without professionals of Audiovisual Translation, there might be a lot of distorted or false information in the media, sometimes with serious consequences.

This is the case documented on the *VisitMexico* platform where apparently the manager chooses to use machine translation. This affects the tourist sector in Mexico negatively because the message is not received as it should. This just gives us one more reason to consider the work of a trained translator.

In conclusion technological and societal changes need to be taken on board in academic translator training programs, so that future graduates become aware of both the challenges and opportunities that they represent, and can adapt their skills and practices accordingly (Toudic and Krause, 2017:2)

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<sup>19</sup> To understand how the lack of professionalization of Mexican translators affects the reception of audiovisual products in Latin America, it is necessary to identify some characteristics of audiovisual translation in communication: A) Audiovisual translation in dubbing and subtitling modes is present in mass media, such as television, cinema and the internet. b) The media are a source of language learning. c) The media are part of the structuring of social reality. D) In the age of digital information and globalization, translation is a fundamental need for intercultural communication. (p. 149)

### 4.3 Teacher's questionnaire results

The second and third research question to be answered are: Do LEI/BUAP professors consider it appropriate to implement AVT as a subject? And is it feasible to add the subject of audiovisual translation to the curriculum of LEI/BUAP?

#### General Information

Teacher	Gender	How many years have you been teaching the subject of translation?	Do you practice translation outside the classroom?
T1	Male	2	Yes
T2	Female	16	Practice, or do? Yes, I do translations
T3	Male	48	Es mi actividad profesional
T4	Female	6	Yes
T5	Male	30	I did. I am retired. I became sworn translator in 2009 and since then I have been practicing translation.

As mentioned above, this information helps us to know the profile of the participant, their experience as a translator and as a translation teacher. Their answers in the questionnaire have validity since they are professionals.

#### A TEACHERS

1. - What would be the profile required for the teachers of Audiovisual Translation? Mention at least three points:

Teacher	ANSWER
T1	Experience as a translator Knowledge of specialized software Near-fluency in L2
T2	To do AVT professionally, which means he/she would have the other elements, such as language competence, culture, knowledge and implementation of translation methods, strategies, and procedures, etc.
T3	Bilingual-bicultural at least to professional degrees
T4	Master in translation or related areas; courses in AT, experience in AT
T5	1. Experienced 2. Skillful 3. Educated

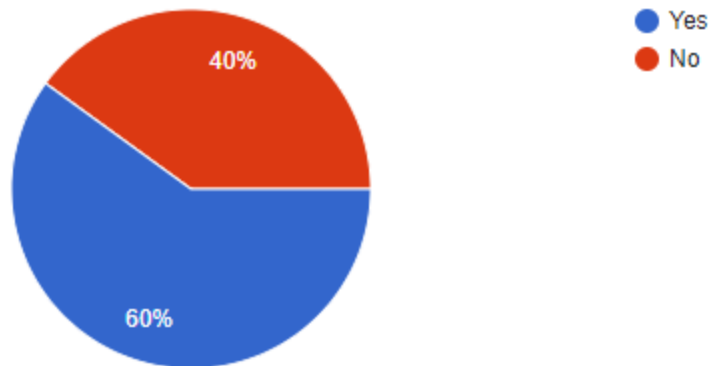
Most of the participants agree that at least you need to have a little experience within AVT or as a translator. In addition T2 and T3 coincide on two points: it is important to have fluency in L2 and have cultural skills.

Only T1 believes it's important to have a software specialization. T5 writes three points that the profile of an audiovisual translator must include. These are experience, skillful and educated.

## **B STUDENTS**

**2. - Do you think that the students have the required level of English to take this subject?**

5 respuestas



40% of the participants answered that they do not think that the students have an adequate level to take this material and 60% believe that they do.

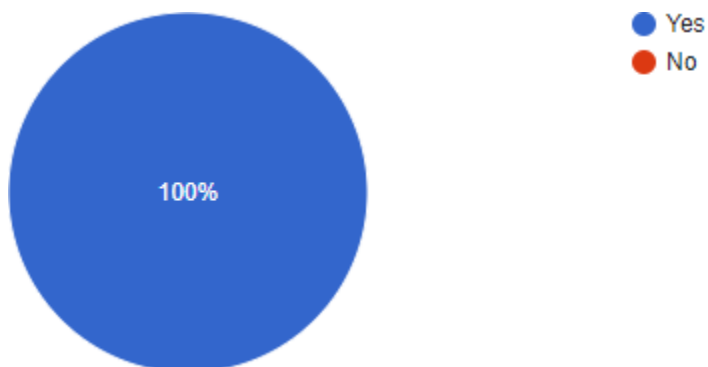
**In your opinion, which English level would be required?**

Teacher	ANSWER
T1	B2
T2	But our students MUST work only English-Spanish, until they are much more proficient and after years of practice. However, their level of cultural knowledge and knowledge of translation will affect them.
T3	Upper intermediate as a minimum.
T4	Ideally C1, but they are still learning, so they can begin at a lower level like B1-B2.
T5	Advanced English (C1/C2) or CAE

Concerning teachers' opinion about the level students should have, Teachers 4 and 5 mention that they should have a C1 or higher level. Although T4 expresses a point of view that I think is important to mention "they can begin at a lower level like B1-B2". Introducing this subject would help to increase the students' English level.

One of the problems that would affect students according to T2 is their lack of knowledge of culture and translation. Their level of English will increase at the same time as they practice but something essential at the time of translation is not just having knowledge of English-Spanish.

**3. - Do you think that taking this subject could help students to improve their English level and acquire translation skills?**



All teachers agree that there are skills students would develop with this subject. And this refutes what was written above. Because while they learn about audiovisual translation, they would also learn about culture and improve their L2 level.

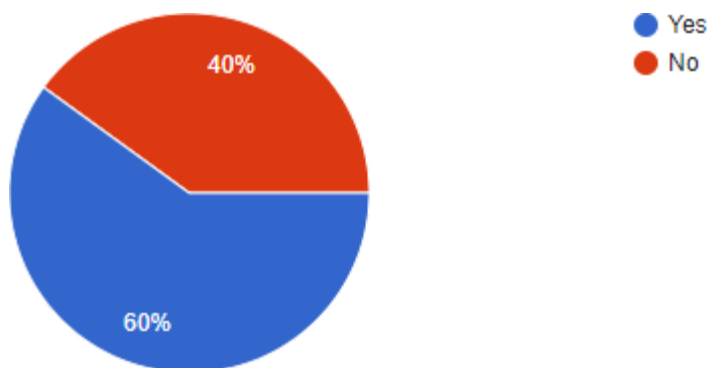
**Please justify your answer**

Teacher	ANSWER
T1	because it would involve many skills such as oral comprehension and colloquial expression, and would teach the students how to find equivalents for culture-specific expressions and plays on words
T2	Why???
T3	Students would benefit from a high level of comprehensible input
T4	AT exercises can be motivating for them, so they might make an effort to improve their comprehension abilities.
T5	The better level they have, the better they will perform.

It is true that as long as students have a higher level of English, the material will be better used and students will be able to learn more as T5 mentions. T1, T3 and T4 agree that their level of understanding would increase. T4 also adds that these activities would increase the motivation of students to translate and learn. T1 mentions that it would help to learn about culture. This would develop a high level of comprehensive input as T3 says.

T2 answers “why?”

**4. - Do you think that taking this subject could improve the employment opportunities of the graduates?**



As in answer number two, 60% agree that this will improve the job opportunities of graduates and 40% do not agree.

**Please justify your answer**

Teacher	ANSWERS
T1	Only in a limited sense, that any additional skills in L2 are a bonus. I don't think there would be many opportunities in Audiovisual Translation without further training
T2	I put yes, but it really depends on where they start looking for work, etc.
T3	The more practice in the target language means being able to handle a greater amount of different contexts.

T4	It is not enough to take just one subject to acquire all competences needed
T5	The plan of trying to implement this subject sounds good to me. However, if the subject would last just a short course like the other elective translation subjects, it would not be enough. Do you think 3 hours a week would be sufficient to "train" a group of 20 and something students? I am sorry but not. Another consideration to take into account is the appropriate electronic equipment which is extremely necessary to buy. The question is: who is going to buy it? The direction faculty? The institution? Who knows? Some years ago, translation teachers would talk about the issue, unfortunately, it was just a plan because the institution cannot afford it.

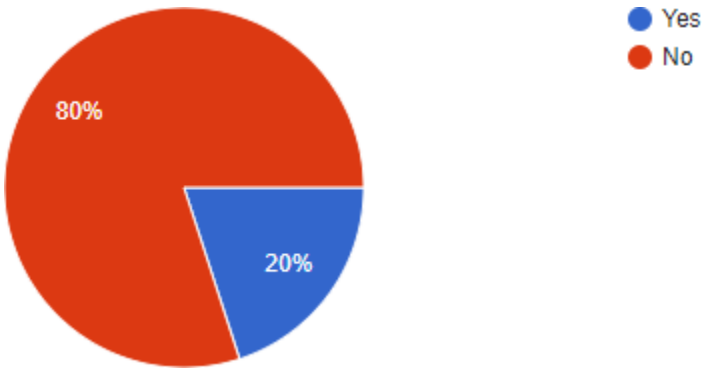
According to the answers T1 agrees that any additional skills are an advantage for getting a job, even if it is minimal. T3 believes that it will always be beneficial if students have a good level in the language. This means they already have more than half of what is needed to be a good translator and they learn the rest as they progress.

Although 60% of teachers believe that ultimately it is the decision of each student as T2 mentions, they can create their own skills and improve them in the classroom, or they can learn what skills they need to learn and improve them outside the classroom. There are also those do not progress beyond what they learned in the classroom.

T4 and T5 are convinced that although the translation subject is a good idea, it is not enough to implement only one subject, since its duration is short and a lot of practice is needed. For that reason, the necessary skills could not be developed.

## **C EQUIPMENT / PROGRAMS**

**5. - Do you think that the faculty is equipped in order to offer the activities that this subject would include?**



The chart shows that 80% responded that they do not believe the faculty of languages has the equipment needed to include this subject within the curriculum plan and 20% believe it does.

**If your answer is “no”, what kind of equipment or technology would be needed?**

TEACHER	ANSWER
T1	Dubbing and subtitling software
T2	Software, computer equipment
T3	Our classrooms are equipped with large screens and interactive boards and of course internet connection
T4	Class-room computers should have special programs installed for subtitling. There is no special equipment for dubbing, etc.
T5	The necessary one. The recent or latest electronic tendencies which must be extremely expensive.

Of the 80% who answered “no”, T1 and T2 answered that special software is needed to be able to teach subtitling and dubbing. Meanwhile T4 and T5 believe that although there is computer equipment at the faculty there is not the necessary equipment for dubbing.

T3 believes that there are enough elements to take this subject into the classroom. Let us remember that a multi-classroom was recently created where there is new electronic equipment and there is also a computer center. I believe that both students and teachers could take advantage of this equipment as much as necessary.

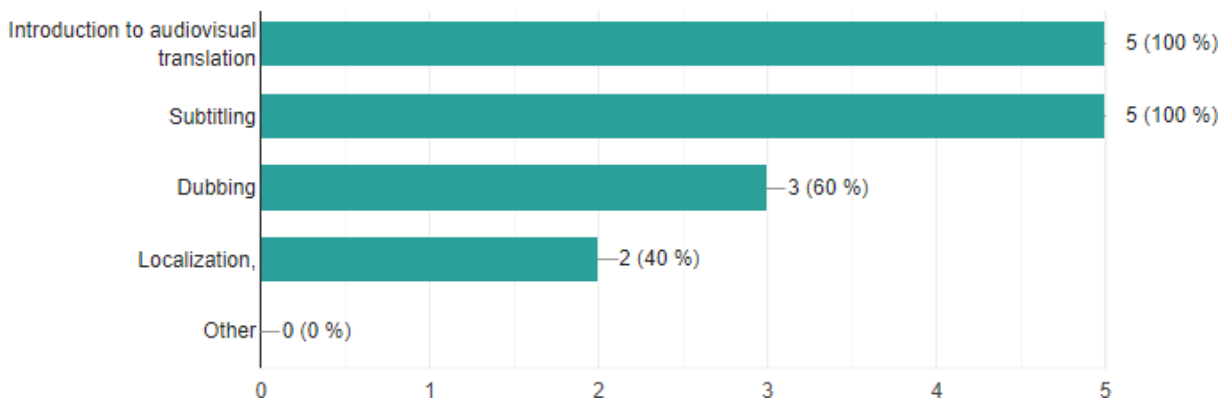
**6. - Do you know any free program to practice subtitling or dubbing? If your answer is "yes", which one?**

TEACHER	ANSWER
T1	No
T2	I actually used to teach this as an elective seminar, and we used DivX Land media sub
T3	None that are free
T4	I know there are free programs, but I don't remember the names
T5	I know very little about subtitling or dubbing programs

According to the answers of the participants, T1 and T5 do not know any program to practice subtitling or dubbing, while T3 only knows programs that are not free. T4 mentions that he/she has seen that there are free programs, which means that there is more than one on the internet. T2 not only knows some program, he/she has also worked with it.

## D CONTENTS

**7. - What contents and types of Audiovisual Translation could the subject include?**



100% of our participants agree that one of the main contents that this subject could or should have is "Introduction to Audiovisual Translation" and "Subtitling". I think this is because one way to get started in the AVT world is subtitling.

60% think that dubbing and 40% that localization should be added and no one added any other content.

**8. - What kind of material could be useful to work with in the Audiovisual Translation -class? (Films, documentaries, etc.)**

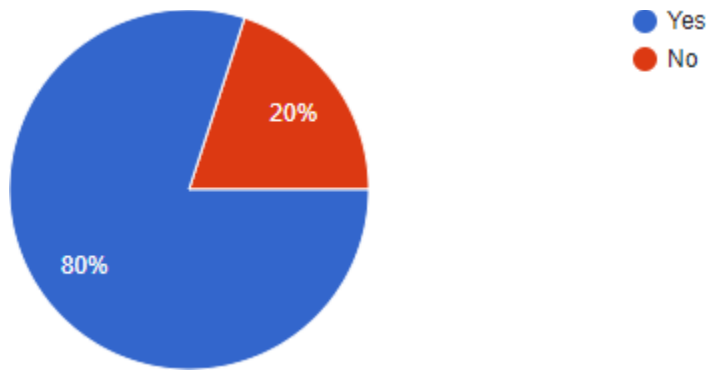
TEACHER	ANSWER
T1	Films, documentaries, comedy, YouTube videos
T2	It depends, because one course in AVT cannot cover everything, so either it could focus on something, or include a variety of media.
T3	Political discourses and just about any program available on YouTube
T4	film sequences, documentaries
T5	All the possible ones. Conferences, talks, symposiums, talk shows, interviews, etc.

Regarding what material should be included, T1 and T4 agree on the use of films and documentaries. To this is added T5 mentioning that everything that is possible for the practice. T3 thinks that Political discourses and some YouTube videos. T2 mentions that it depends on what you get to see inside the subject so he/she would focus on a single material.

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**E EXPERIENCES**

**9. - Have you worked with your students on any material that includes Audiovisual Translation?**



In the graph above we can observe that 80% of the participants have had experience in working on audiovisual translation within the classroom and 20% have answered no.

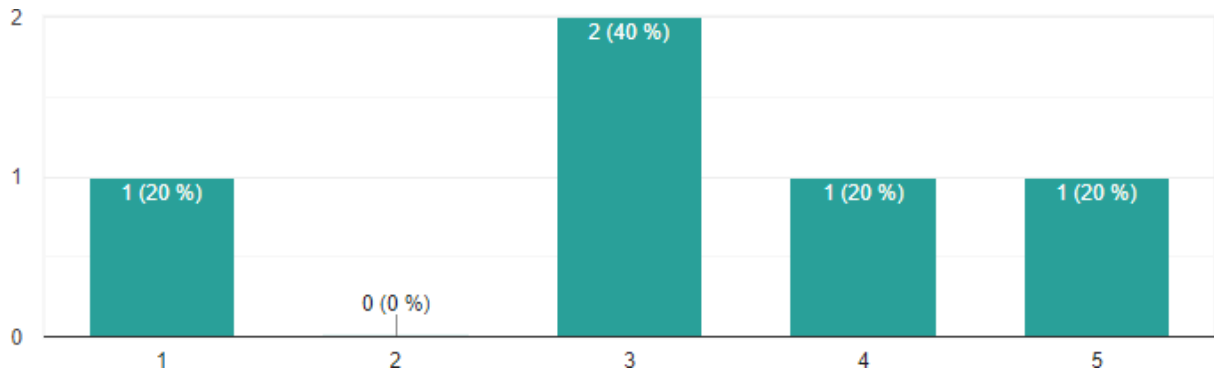
**If your answer is “yes”, what was your experience?**

TEACHER	ANSWER
T1	Not very extensive experience, but perhaps once in every course we work on a short scene from a film, without trying to match the timings but searching for equivalents for the colloquial language and jokes that often crop up
T2	Students had a difficult time with it, but I think they felt it was worthwhile and a learning experience.
T3	Rewarding for the learner and there is immediate feedback and evaluation
T4	They liked it because it was funny for them. They got involved easily.
T5	??

Each participant varies his/her response. T1 works with students testing their cultural knowledge. T2 approaches the subject in such a way that the students felt that they were learning something that would serve them for their training. T3 did the activity in such a way that the feedback was immediate and T4 felt that the students enjoyed it so they felt more involved in the topic.

## F SUMMARISING ASSESSMENT

10. - In your opinion, how realistic are the possibilities for implementing the subject of Audiovisual Translation?



This chart gives us the different opinions of the participants. How real is this happening?

20% think it can't be real

40% think it may or may not happen

40% answer that there may be a fairly high probability that this will happen

**Why?**

TEACHER	ANSWER
T1	Because of the lack of experience of the teachers and our ignorance of the basic concepts
T2	I think you will find in the answers that the other teachers have not worked with this before, meaning we would have to bring in others or train them. Logistics would be complicated. It is do-able, but also depends on attitudes.
T3	Our school has the equipment and the possibility to include consecutive and simultaneous training as well.
T4	There are no specialized teachers. It could only be a very general conspectus and some basic subtitling exercises.

T5	<p>There is little support in this matter by the official university authorities. Many English teachers from the faculty are not interested in translation; they consider it as futile. And they will consider as a fruitless investment. Sorry for being pessimistic.</p>
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One of the main arguments of the participants is that many of the teachers have no specialty in this area or lack of experience and only general concepts could be given in this area.

T2 responds that you can find how real it can be according to previous answers, such as the equipment and programs and even the teachers' experience in this topic

T5 mentions that although it was possible on the part of teachers and students, in the end those who make this decision are the university authorities. If the authorities do not consider the translation area important, it would be difficult for us to use the equipment for this purpose or for teachers to have training in this area.

#### **4.4 Student's questionnaire results**

##### **General Information**

The first research question to be answered is: Are LEI/BUAP students interested in studying AVT as a subject?

From this data we can see the following:

##### **1. - Electives**

- Most of the participants who take the 5 electives are those of the 2015 year and previous years (27%).
- 34% of respondents have taken less than half of translation electives.
- 37% of participants have taken 3 or 4 electives. This means that 64% of respondents (more than half) are interested in translation.

## 2.-English Level

- 44% have a B2 level (level required to graduate). Most are students from 2015 and after 2015.
- 13% have a B1 level and you can see that those participants with that level are from 2015 and earlier.
- 24% have a level equal to or greater higher than C1. Most of the participants with that level are from 2015 and earlier.

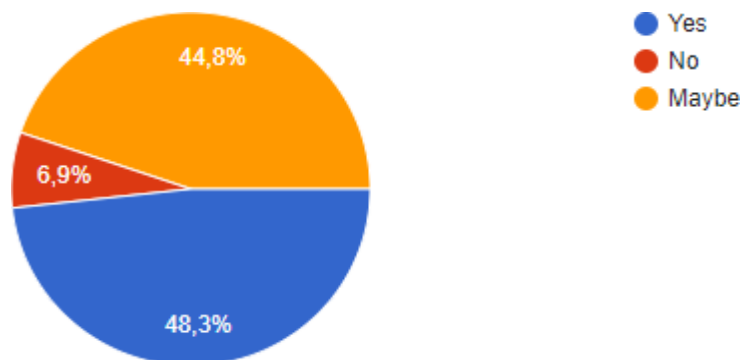
It can be observed that the English level varies greatly in the same year. However, no participant has a lower level than B1, which indicates that students are qualified to take a subject of Audiovisual Translation and also to improve their level of English.

Participant	Genre	Year	Level	Optative
P1	Female	2014	C2	5
P2	Male	2019	No certification	2
P3				
P4	Male	2017	No certification	4
P5	Female	2013	B1	3
P6	Female	2015	B2	5
P7	Female	2016	B2	3
P8	Female	2014	B2	4
P9	Female	2015	B1	2
P10	Female	2018	B2	2
P11	Female	2019	C1	2
P12	Female	2017	B2	3
P13	Female	2010	C1	5
P14	Female	2017	B2	4
P15	Female	2012	B2	3
P16	Male	2015	B2	5
P17	Female	2015	I don't know	5
P18	Male	2013	C1	5
P19	Male	2015	No certification	1
P20				
P21	Female	2015	C1	3
P22	Male	2015	B1	3
P23	Female	2015	B2	4
P24	Male	2015	B2	2
P25	Female	2015	B2	5
P26	Male	2014	No certification	2
P27	Female	2015	C1	1
P28	Female	2015	C1	5
P29	Female	2015	B1	4
	Female	2017	B2	1
	Female	2015	B2	1

Year 2015  
Years before 2015  
Years after 2015

### 4.3 Information about their interest in translation

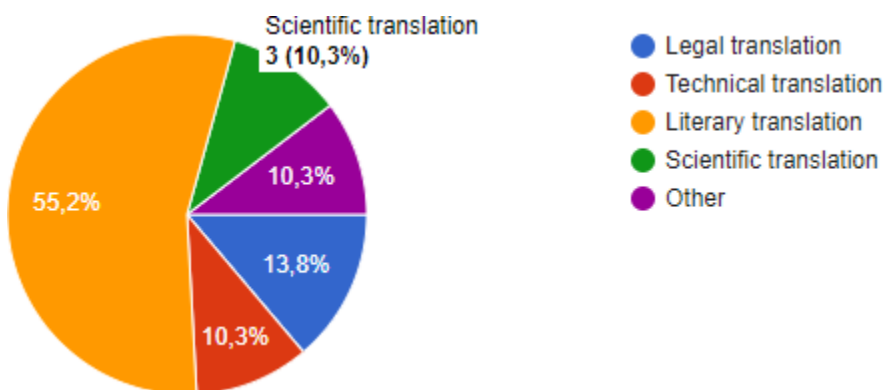
#### 1. - Are you interested in working as a translator?



In the above chart, we can observe that 48% of the participants are interested in being a translator. However, in the answers, we can notice that not all those who responded that they want to work as a translator have taken all the translation subjects.. 44.3% answered “maybe” and only 6.9% said “no”.

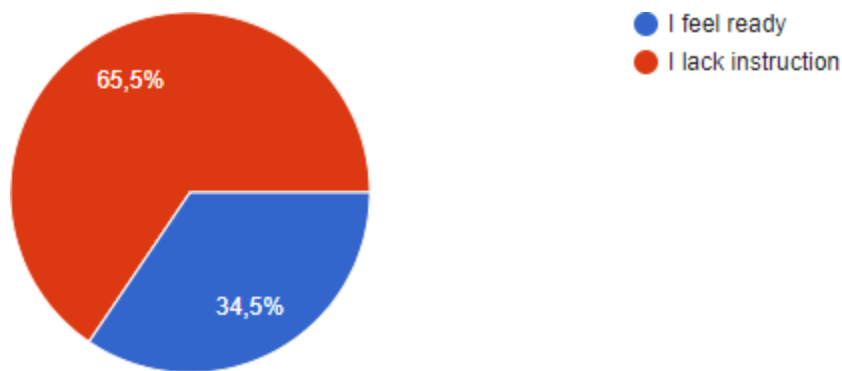
Participant	Year	Optatives	Interest
P1	2014	5	Yes
P2	2019	2	Yes
P3	2017	4	Yes
P4	2013	3	Yes
P5	2015	5	Yes
P6	2016	3	Yes
P7	2014	4	Yes
P8	2015	2	Yes
P9	2018	2	Maybe
P10	2019	2	Yes
P11	2017	3	Yes
P12	2010	5	No
P13	2017	4	Maybe
P14	2012	3	Maybe
P15	2015	5	Maybe
P16	2015	5	Maybe
P17	2013	5	Yes
P18	2015	1	Maybe
P19	2015	3	Maybe
P20	2015	3	Maybe
P21	2015	4	Yes
P22	2015	2	Maybe
P23	2015	5	Maybe
P24	2014	2	Yes
P25	2015	1	No
P26	2015	5	Maybe
P27	2015	4	Maybe
P28	2017	1	Maybe
P29	2015	1	Yes

#### 2. - Which area of translation would you like to focus on?



Of the 29 students who took the survey, 16 students (55.2%) are interested in literary translation and 4 students (13.8%) in legal translation. Among the statistics, scientific translation obtained 10.3% and technical translation also obtained 10.3%. Three other participants (10.3%) responded that they would like to focus on other areas that were not in the options, including social science translation and audiovisual translation. Only one participant did not answer what he or she would like to focus on.

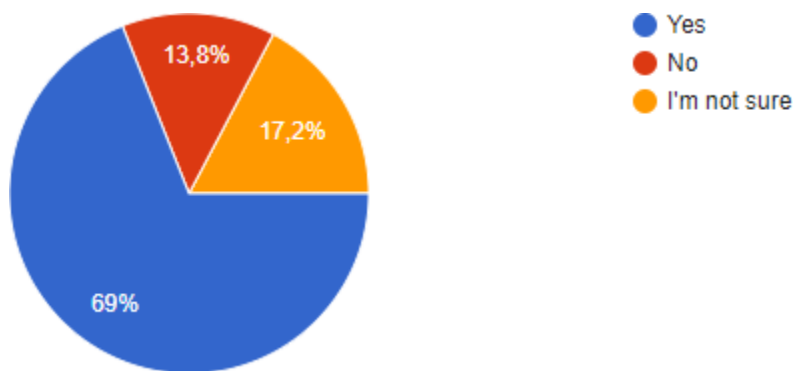
### 3.-Do you feel ready to start translating or do you feel that you still lack instruction or experience?



Of the 29 students surveyed, 65.5% do not feel ready to test what they have learned in the classroom, in this case, translation. It is normal to have the feeling of not being confident enough to get started in translation.

In the results we can note that there are students who, although they feel able to start working as translators, do not want to do so.

### 4.-In the future, would you be interested in studying a master's degree in translation?



This question was asked to find out how the participants feel about working in translation. What seems strange to me is that 17.2 are not sure they want to be a translator (question one) but more than half of the participants (69%) in this question are interested in studying a master's degree in translation.

The participants' responses tell us that of the 6.9% who answered "NO" in the question "Are you interested in working as a translator?", 3.4% would study a master's degree in translation and that there are students who would like to be translators but don't want to study a master's degree in translation.

### 5.-What aspects would you improve in the translation optative of this institution?

Participant	Answer
P1	Teachers' training
P2	A lot of vocabulary, context, pragmatics
P3	Interpretation
P4	Writing practice
P5	I would like include other areas of translation.
P6	The aspect I would improve is time because the classes are about 1 hour and 30 minutes (depending on the time schedule).
P7	Teachers have to show students how to do a translation that can involve context and not just only one word next to another one.

P8	I'm not sure, because I think it is very hard. It requires a lot of knowledge not only of the language but also of the area. So, I think in the university we have just a little introduction to translation and areas of it. But I would recommend an area of specialization because it is not easy to achieve just in one semester.
P9	More options
P10	More practice with diverse topics and also tools that a translator can use to do his/her task better.
P11	Teachers who are qualified to teach the subject.
P12	Better teachers... Who have experience in the area
P13	Terminology and colloquial terms and more vocabulary for the medical areas
P14	mixing it with more subjects
P15	I think the steps to follow in the translation
P16	More translation teachers
P17	The elements concerning translation techniques specialized in each area.
P18	The content of the topic
P19	I think the teachers need to be a little more dedicated to actually teaching how to translate instead of just asking us to translate texts every class. Translating is something that people go to school for and it's not something that can be done overnight so you can't expect someone to do it right if you don't teach that person how to translate properly.
P20	More techniques to translate or to be more involved in current-topic translations.
P21	The importance, there are many students that are more likely to be translators and they did not have the enough knowledge because of the lack of importance the institution gives to that area. There are not enough subjects about it and when taking Service Social or Practices professionals there are no programs, in SS just one or two and in PP it is not allowed to take translation programs, just teaching programs.

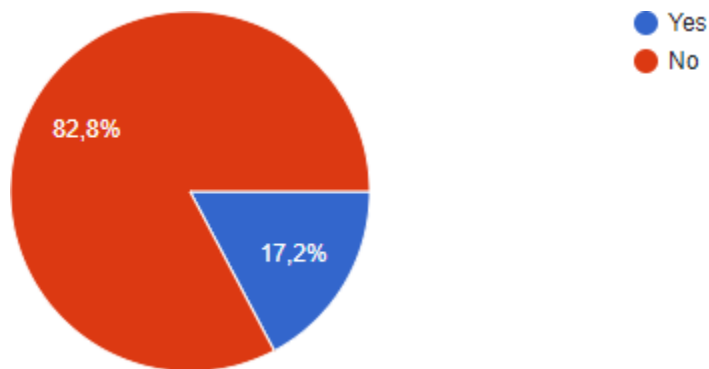
P22	I think the material plays an important role so I consider that teachers could use better materials or exercises giving us the opportunity to get close to the real experience of translating. Less theory and more practice.
P23	just the way teachers instruct
P24	The material
P25	The precision of the translation
P26	More and of course more specialist teachers also
P27	Work with specific tools to achieve a good translation, teachers must give examples or role plays of oral translation, a student or teacher speaks and the other students translate.
P28	the making of formats
P29	More workshops focused on practicing the translation alongside the theoretical frame taught in the elective.

This question answers and supports why students do not feel confident to start working as translators and also answers why there is a lot of indecision of the part of the students if they want to be a translator or not.

- The answers were divided as follows:
- • TEACHERS: 8 answers are related to the way teachers teach, their experience and training.
- • CONTENT: 11 participants agree that the translation classes do not focus on the needs of the students, such as translation techniques, tips, grammar and more diversity when choosing the topics.  
MATERIAL: 2 participants agree that it is necessary to learn how to use translation tools
- TRANSLATION AREA: eight participants would like to include other areas of translation and the time in which the material is taught should last longer. The program should even focus on specialization in certain areas.

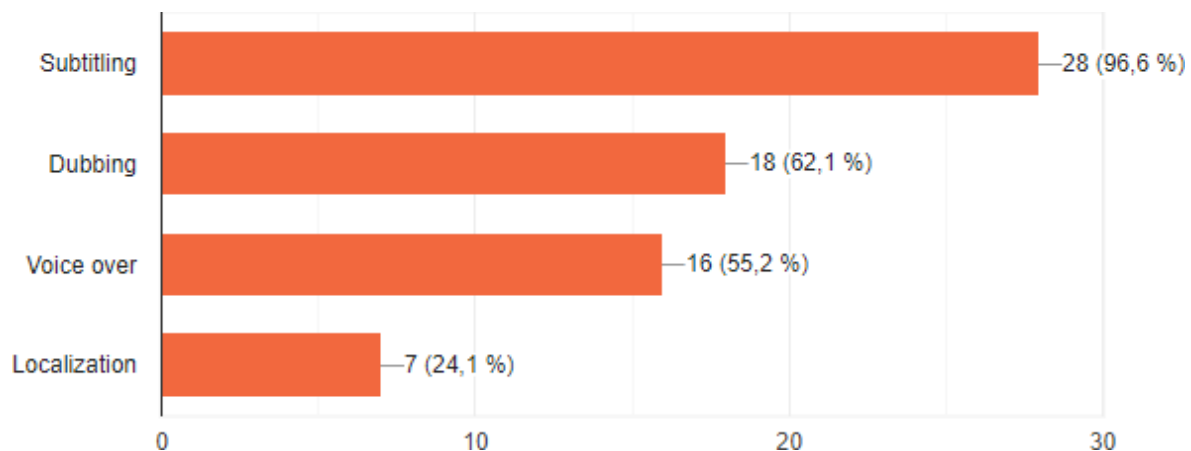
- Participant 21 mentions something of great importance and that is the fact that programs for internships or social services in the area of translation are very few and many students are interested in the area.
- OTHERS: 1 participant would like not only translation to be given, but also interpretation.

## 6. - Have you ever heard the term Audiovisual Translation?



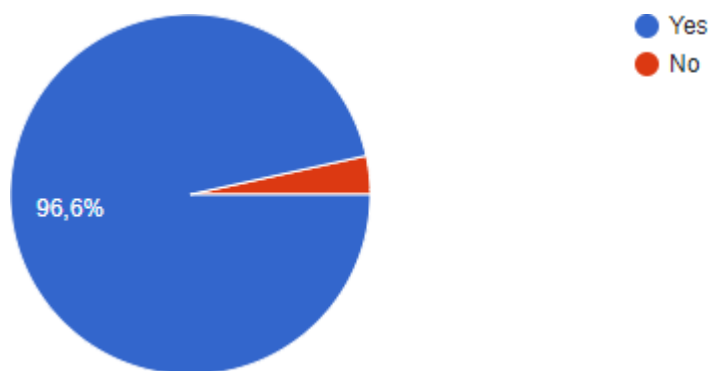
We can observe that 82.8% of the participants are not familiar with the term audiovisual translation. Only 17.2% know it.

## 7. - Mark if you know any of the following terms



28 participants are familiar with the term subtitling. 18 participants know the term dubbing. 16 students have heard about voice over and only 7 participants know what localization is. This question is related to the previous question. Although all the participants are familiar with these four terms, they say they are not familiar with audiovisual translation.

**8. - Would you like the faculty of languages of the BUAP to teach an introductory class for Audiovisual Translation?**



We can see 82.8% do not know the term audiovisual translation, 96.6% would like it to be a subject within the translation electives. That means 28 participants agree, and only 1 participant disagrees. These results give perspective to the project.

**If your answer was "yes", what activities should it include? If your answer was "no" justify your answer**

Participant	ANSWER
P1	Culture
P2	The faculty must include different kind of methods in the audiovisual translation
P3	It is an element which may seem interesting for the students and getting more opportunities for working in translation.
P4	Activities and practice in the area
P5	Dubbing and subtitling
P6	Introduction of the study area, techniques...

P7	Translate movies and see translations in them
P8	I would like to know what it's about.
P9	I don't know the term. But first of all an introduction to know the term so we can propose activities
P10	It should include an introduction to the course, as well as practice activities.
P11	I really don't know that concept but it would be nice to know about it, to practice with movies and series.
P12	All the necessary ones
P13	×
P14	Maybe introduction of the topic, "what exactly is", some material to translate like videos, techniques etc.
P15	As class activities, it could make the subtitling of a video of interest to the students, it could also be to take a fragment of a movie, series or documentary and add subtitles or a dubbing made by the student.
P16	Dubbing
P17	A workshop
P18	dubbing and voice over
P19	More translation areas
P20	Maybe an introductory talk about the use of tools, specialized software, app or videos to help students in their task at the time to translate something.
P21	I'm not sure but I think is necessary to know
P22	I don't know what it is, so I can't answer what activities the class should include.
P23	Subtitling works
P24	subtitle, and the basis of localization
P25	The use of topics related with the interests of the group, it can be an episode of a series or TV show
P26	Translating movies and TV shows

P27	I don't know much about the term audiovisual translation but base on what I found on internet I could suggest translate short films, cartoons and songs.
P28	I would be kind of interesting to have this, in that way I'm sure many students will get into and meet other options as well.
P29	I would like include activities of subtitling and dubbing because of both are good Job opportunities.

These answers help us to know what they would like to be the content of this subject.

The answers fall into four categories:

- CULTURE
- INTRODUCTION TO AUDIOVISUAL TRANSLATION
- SUBTITLING/DUBBING
- OTHER

Fifteen participants agree that subtitling and dubbing should be part of the content within this subject. Participant twenty-four also added "and the basis of localization".

Besides, the majority of participants do not have any clear idea of audiovisual translation. I think it is consistent that five participants would like the subject to be taught in the form of an introduction to this area. Seven others suggested "whatever it takes." Participant one mentions that culture could be an activity that should be included in the subject. It could be said that within each activity in this subject, there should be a lot about culture, grammar etc. Only participant 13 did not write an answer.

## Chapter V

### CONCLUSION

#### 5.1 Introduction

This chapter is intended to resume what was found during the research, to evaluate if the research achieved its objectives and to point out some challenges and suggestions for future research

#### 5.2 Findings

During the research these were the findings that I consider important to mention:

- Students do not feel sufficiently prepared
- Many students have the appropriate level according to their teachers to take the audiovisual translation course.
- Several participants believe that something that would improve the translation area would be to include more areas of specialization.
- In addition, several participants agree that the content that would improve the classes are grammar and writing skills, better techniques and vocabulary. This interests us because within the area of audiovisual translation all those aspects could be worked on.
- Culture is a point that I had not taken into account in depth. However, it is mentioned in the students' and teachers' responses as a significant point for developing as a translator.
- I think that if it is feasible for there to be this type of subject or some course within the faculty, because there are free and accessible programs that would allow us to develop or at least know what skills we need to develop in this area.
- When I read the teachers' answers I realized that the faculty could buy these programs for their teachers and students.

- This is innovative and draws the attention of the students. Moreover, taking into account the teachers' responses, it is an attractive topic, so it is easy to get involved.

### **5.3 Accomplishment of the aims**

The objective of this research was fulfilled. All research questions were answered. There was a broad overview of Audiovisual Translation and we were able to know how feasible it is for AVT to be taught in the Faculty of Languages BUAP. This will allow us to know what materials and training are missing so that this can be a reality, according to the answers of teachers and students. In addition, many participants when answering the questionnaire began to be interested in or to investigate AVT.

### **5.4 Suggestions for Further Research**

The study addresses not only whether it is feasible but also why it would be feasible to teach AVT. In future studies it might be interesting to deepen the practice of AVT within the classroom.

In addition, in the academic sense, within the BUAP faculty of languages, with the information obtained from students and teachers, you can have a broader perspective on the translation subjects, as they mention their concerns and opinions.

### **5.5 Conclusion**

As I began this project my idea, like that of many who participated, was to have a subject that would enable us to develop the skills necessary for the audiovisual translation area, all in one course. Over time I realized that learning and developing skills took a lot of practice and time, as well as the necessary tools.

My final proposal concluded that there could be an introductory course for basic knowledge and practice for all translation subjects. This could motivate students and put

translation into practice in the specific area and their second language. This seems to me a better option since audiovisual translation is very flexible and can be adapted to any other area.

## APENDIX A

**Benemérita Universidad Autónoma de Puebla**  
**Facultad de Lenguas**  
**Licenciatura en la enseñanza del inglés**

### Questionnaire teachers

The purpose of this questionnaire is to seek your opinion of the feasibility of implementing a new subject within the curriculum of the bachelor's degree in English Teaching. The proposed subject is "Introduction to Audiovisual Translation". It should include an introduction to the different types of AT, as well as some practice of the main types such as subtitling and dubbing.

#### General Information

Gender

How many years have you been teaching the subject of translation?

#### A TEACHERS

2.-What would be the profile required for the teachers of Audiovisual Translation?

Mention at least three points:

#### B STUDENTS

8. - Do you think that the students have the required level of English to take this subject?

- Yes
- No

In your opinion, what English level would be required?

9. - Do you think that taking this subject could help students to improve their English level and acquire translation skills?

- Yes
- No

Please justify your answer

10. - Do you think that taking this subject could improve the employment opportunities of the graduates?

- Yes
- No

Justify your answer

### C EQUIPMENT / PROGRAMS

7. - Do you think that the faculty is equipped in order to offer the activities that this subject would include?

- Yes
- No

If your answer is “no”, what kind of equipment or technology would be needed?

5. - Do you know any free program to practice subtitling or dubbing?

### D CONTENTS

3.-What contents and types of Audiovisual Translation could the subject include?

- Introduction to audiovisual translation
- subtitling
- dubbing
- localization
- Other (specify):

4.-What kind of material could be useful to work with in the Audiovisual Translation - class? (Films, documentaries, etc.)

### E EXPERIENCES

6. - Have you worked with your students on any material that includes Audiovisual Translation?

- Yes

- No

If your answer is “yes”, what was your experience?

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## F SUMMARISING ASSESSMENT

1.-In your opinion, how realistic are the possibilities of implementing the subject of Audiovisual Translation?

- Realistic
- A little realistic
- Neutral
- Almost realistic
- Not realistic at all

Why?

## APENDIX B

**Benemérita Universidad Autónoma de Puebla**  
**Facultad de Lenguas**  
**Licenciatura en la enseñanza del inglés**

### Questionnaire students

The purpose of this questionnaire is to gather information about the opinions and experiences of the students of the faculty of languages on audiovisual translation.

#### General Information

##### Gender

- Male
- Female
- Prefer not to say

English level or if you have any certification

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Write your generation

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1.-How many translation elective courses have you taken?

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2. - Are you interested in working as a translator?

- Yes
- No
- Maybe

3. - Which area of translation would you like to focus on?

- Legal translation
- Technical translation
- Literary translation
- Scientific translation
- Other

If your previous answer was "Other" please specify which one

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4. - Do you feel ready to start translating or do you feel that you still lack instruction or experience?

- I feel ready
- I lack instruction

5. - In the future, would you be interested in studying some master's degree in translation?

- Yes
- No
- I'm not sure

6. - What aspects would you improve in the translation elective courses of this institution?

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7. - Have you ever heard the term audiovisual translation?

- Yes
- No

8. - If your previous answer was "yes", explain what you know about it?

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9. - Mark if you know any of the following terms

- Subtitling
- Dubbing
- Voice over

- Localization

10. - Would you like the faculty of languages of the BUAP to teach an introductory subject to audiovisual translation?

- Yes
- No

If your answer was "yes", what activities should it include? If your answer was "no", justify your answer

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